Learning to Move-Moving to Learn: Metaphorical Expressions in Teacher Education

by

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Abstract

*Somataphorical inquiry* constructs meaning through the exploration of conceptual movement language which is taken up as metaphors that connect to the teaching and learning process. Through the enactment of movement elements, opportunities are created to evoke an awareness of, and awaken reflection on, the bodily lived, living and to-be-lived feelings, sensations, and ways of being one’s self and relating to others, namely students in the classroom. *Somataphors*, as I have called them, function in this study as overarching symbolic yet visceral devices that give shape to the expressivity of teacher education. I articulate this particular form of inquiry in teacher education as bodily awakenings of a formative past, reflexive contemplation of present moments, and projective intimations of becoming a teacher.

I propose a thematic, somatic, metaphoric approach (TSM) to teacher education. The structural framework serves as a bridge between the critical, contemplative and theoretical ambitions of teacher education and the kinaesthetic, aesthetic practices that comprise the daily work of learning to teach. The themes arrived at are suggestive of somatic engagement and give rise to metaphoric intra/interpretation of the teaching process, the actions of a teacher, the learning process, the heuristic nature of subject matter, and mediate understanding of the educational institution.

The TSM approach provides a passageway for internationally trained, re-certifying teachers’ vast educational experiences and embodied learning contexts to be navigated, reflected upon, and articulated through artistic, and poetic means. That to which these teachers have been contextually and culturally-habituated is made known and becomes communicated through a shared conceptual, metaphorical dialect (movement language), which those of varied languages speak in common. What results is a re-member-ing of bodied consciousness, a sensorial awareness, a corporeal capacity to attend to the synergistic qualities of feeling and form as the basis of a personal, professional and pedagogical praxis.

Bringing the body back into the educational environment as a mode of knowing for teachers and those who are taught, along with the thematic somatic, metaphoric rendition of how educational experience is uncovered, how curriculum is discovered, and how teaching practice is constituted, are the intended achievements of this thesis.

**Keywords:** Soma; embodiment; metaphor; teacher education; curricular framework; bridging
To my mother, father, sister and friends:
for all of your faithful support and encouragement.
You motivated and inspired me to continue down my
personal and professional path and urged me to be true
to my vibrant being.

To Claude, my cornerstone.
Acknowledgements

The etymology of the word acknowledge harkens back to the 1550s and is a blend of Middle English *aknow* meaning to “understand” to “recognize.”¹ This token of due recognition² is extended to everyone who “saw” me, helped me to “see” myself, and to those that continue to “see” me.

I have been very blessed throughout my life with many bridge builders who have provided a passageway for me to traverse over various obstacles in order to facilitate a crossing, as extension of self and a navigation of somatic terrain.

To dancer/educator/creator Anne Green Gilbert who gave me the tools and confidence to teach conceptually, who taught me the language of movement and provided me with the inspiration to pursue a somatic discourse.

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To the 2010 PQP Family, thank you for being my muse. Your courage, strength, tenacity, and generous spirits inspired this thesis and your kinship taught me that humility and perseverance are tremendous gifts; you were bridge builders for me.

To my teachers both past and present that have nurtured my creative capacity and have taken me to the horizon of my corporeal compass. To Dr. Celeste Snowber for re-igniting within me my exuberant embodied energy and for acknowledging my visceral vigour. To Dr. Stephen Smith for believing in my work and for encouraging me to contribute a bodied sensibility to teacher education. I extend my gratitude to you for bringing academic vitality to my work. To Meguido Zola for believing in me as a person and a professional and for making space for my voice to be heard. I am indebted to you for providing

¹ http://www.etymonline.com/index.php?search=acknowledge
² http://dictionary.reference.com/browse/acknowledge
me with the opportunity to share my passion for somatic sensibilities with the educational community at Simon Fraser University.

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List of Acronyms

TSM Thematic, Somatic, Metaphoric Approach to Curricular Expression
RCTs Re-certifying teachers
PQP Professional Qualification Program
FA Faculty Associate
FPA Fine and Performing Arts Module
Prologue

A visceral viaduct, overarching a past

So, dear sir, I can’t give you any advice but this: to go into yourself and see how deep the place is from which your life flows; at its source you will find the answer to the question of whether you must create. Accept that answer, just as it is given to you, without trying to interpret it. Perhaps you will discover that you are called to be an artist. Then take that destiny upon yourself, and bear it, its burden and its greatness, without ever asking what reward might come from outside. For the creator must be a world for himself and must find everything in himself and in Nature, to whom his whole life is devoted.

(Rilke, 1984, pp. 9-10)

This thesis has been drawn from my visceral viaduct, my lived, living body as bridge over-arched from and drawn from with-in to with-out. The tributaries that have channelled into this outpouring of personal and professional experience constitute a confluence of various streams of learning. Over the course of my 18 years as a teacher, the learning landscapes I have roamed have been as wide as the ocean, and at times, as narrow as a ditch. My meanderings have led me around, through, over, under, and along various banks of personal and pedagogical knowledge that has seeped into my body and risen to the surface of self-discovery. This swelling and welling up of inner-standings have supported me in my vocation as educator/learner and one who is moving alongside those whom I teach. The visceral in this sense has also served as vessel with which I navigate a sense of self and guide my students on their personal, professional, and pedagogical voyages.

Below is the anchor, which is a poetic re-membering of my past, my tributaries, and my sources that have become my wellspring. I wrote this in 2010 in response to an expressive, poetic framework that invites one to re-member one’s past, one’s narrative, one’s story. The poetic autobiographical approach is called: ‘Where I’m From’ and was developed by writer and teacher Lyon (1999).
I am from...

I am from boisterous duets to old Kenny Rogers tunes
I am from fashion shows and curtain calls
I am from dramatic moments and ‘centre stage’…'LIGHTS, CAMERA, ACTION!' SPOTLIGHT!
I am from creativity and curiosity, chatter, and a chorus line.

I am from old squeaky swing sets that fly to the heavens
I am from rubber balls in panty hose hitting the neighbour’s walls
I am from red concrete patios with parents sipping wine
I am from delicate China cups and moments shared over ‘Kool-Aid tea’.

I am from mysterious dead ends, hide and seek and climbing trees
I am from bike races and boy chases and schoolyard fun
I am from pool hopping and back yard parties with trusting neighbour friends.

I am from religious roots, Aunt Marilyn and the Mother House…bowling and swimming and secret spots
I am from Godparents Uncle Peter and Aunt Pat
Storyteller Uncle Brian and lively Aunt Diane
I am from family reunions; shared laughter and food
I am from Best Friend Cousins that visit on trains and buses.
I am from ‘yee Gads!’ vivacious Nana, protective parents ‘be home before dark’, a nurse
Mother ‘eat your lunch’, and family matters father ‘be good to your sister’.

I am from homemade perogies dripping in sour cream with crunchy bacon and fried onions
I am from Nana’s French Canadian tourtiere and warm bread pudding
I am from secret diaries, locked pages, and hidden feelings, crushes on boys and high school heartbreaks
I am from music boxes with plastic ballerinas performing lopsided pirouettes
I am from childhood memories, a life filled with dreams, rich blessings and yet,
hopes
still to be
fulfilled. (Rosehart, 2010)

I still feel the movements, sense the moments, the smells, sounds, sights, tastes, and the tactility of the places, spaces, people, and experiences described in
the above prose. Held within my soma is a bone deep awareness of the
environment, the context, and the wisdom of the movement sensations.
Perceptions of the physical are postural, positional and prepositional, external
and internal, internal and external. Expressiveness is accessed through the
sentient somatic memory and “I know from deep in my body that experiences
of place have shaped who I am” (Knowles, 2001, p. 96).

Experiences—especially, of the physical, natural world—are often
profoundly provocative. They prompt thought, reflection, self-analysis,
wondering. As I recollect biographical elements of my life I shape and
mould them to fit my ever-developing perceptions of the world and
myself in it. I stretch and cajole memory. I play with it but, always, I
seek meaning. (Knowles, 2001, pp. 97-98)

The nuances of my surroundings, the climate, conditions, the territory and the
terrain have shaped me, formed me and moulded me into the person and the
professional that I am today. The social, emotional, familial, cultural, and
institutional experiences have become embodied expressions, aspects of my
educational manner. The qualities of these experiences and the convergence of
place and pedagogy have deeply informed my actions as a teacher (Knowles,
2001).

The soma story is one that I will channel and support in this thesis as
testimony to one’s bodied ‘beingness’, that which has given birth to one’s
knowing’s and doings as people and as professionals. I will convey how bodily
sensibility contains memories and experiences that can be uncovered in order to
discover the essence of a teachers’ personal, professional, and pedagogical
presence. The somatic space will be opened up as a teacher and, indeed, as a
teacher of teachers.

My body is a **drawbridge** upon which the **passageway** of my
somatic self has taken course,

occupied **underneath,**

a corporeal **channel-way** that has been socially, culturally, contextually and
intellectually constructed.

My anatomy is an **aqueduct**
from

which flows my phenomenological physiology.

As conduit, my body has been immersed in sentient experiences,

My body is a suspension bridge, moving back
And

forth

inner

between

OUTER

OUTER

between

inner

a connection point

between past, present, and future.

A somatic structure that has experienced and experiences

Exposure to both

Tensions

And

Compressions,

pressings and pullings

“as e-motion” of the landscape

which envelops,

and a movement OUT,
an e-motion of the body

finding its “way about” its world”.

The map that has charted the course,

navigated the locomotor

and

nonlocomotor

journey

is

a conceptual movement discourse. (Rosehart, 2010)

Body as Bridging Base: A Corporeal, Conceptual Construct

This thesis is built upon the body as metaphorical bridge span, schooling as a suspension space, culture, context, and curriculum as social, intellectual and somatic constructs. The following self/soma portrayal serves as the bedrock upon which the self-structure has been built. This story paves the pathway that my life, my education, my profession, and passion have taken, a movement memoir. The headings for this story are dance concepts adapted from the work of Laban (1879-1958) and as articulated by Gilbert (2001) who sees in these concepts “a vocabulary that not only relates to dance but to the other arts as well as to life itself” (p. 8).

Such concepts orate a history and outline ways of being, knowing, and doing, scaffolding a storied somatic. The conceptual movement language “speaks through the body and is both a showing and a telling” (Cancienne & Megibow, 2001, p. 61), tying together the bits and pieces of an otherwise coherent but unarticulated life.

3 Glen A. Mazis, Merleau-Ponty, Inhabitation and the Emotions, Merleau-Ponty Critical Essays, Edited by Henry Pietersma (Current Continental Research, Co-published by The Centre for Advanced Research in Phenomenology and University Press of America, Inc.) 254.
The overarching metaphor in this section (and the thesis) is that of *bridging*, as corporeal connecting point, which joins inner to outer, past to present to future ways of being with self and with other. The symbolic dynamism of the bridge assembles a “semantic congruency between movement and meaning” (Sheets-Johnstone, 2009, p. 11) and supports the phenomenological explication of my experiences.

**CHOREOGRAPHIC FORMS—narrative, representational**

The gestural genesis of my life work burst forth when I was 10 years old and obtained admission to an arts school in London, Ontario. I had the opportunity to learn, explore, and develop my talent in the arts: choral classes, drama, violin, and visual arts lessons were all the performing arts subjects that I took at the arts school. This specialized school allowed my creative side, my artistic soul, to both emerge and be submerged. I experienced an interesting dichotomy during my four years in this institution. On the one hand, I was learning wonderful skills related to music, performance, and artistic creation, and, on the other hand, I was judged, categorized, and normalized into the practices of the educational setting in which I was placed. In living this paradox, I was both opened up and shut down, set alight, and snuffed out. Comparisons, competition and criticism caused the enthusiastic girl to become critical of herself, her talents, and her ‘immature’ (or as I would name it: ‘fun-loving’) personality. Learning within both structure and freedom of expression, I was torn in two. I had an ear for music, felt the rhythms, and possessed a musicality often unnoticed. I could compose on my own, in my own creative way, but not in the way of accepted practice. I never learned to read music, instead I followed by pitch and muddled my way through choral exams, failing the written tests, and failing to make a positive impression on my teachers. I was full of life, often getting into trouble for talking and having fun in class, a misunderstood learner. I was taught in a manner, with a method that did not fit. I was a mover who loved to express herself through impassioned personality and gregarious character. I was ‘dramatic’ as one teacher wrote on my report card. But this dramatic side was unwelcomed in the classroom and cast to the black box of the theatre. Classrooms were for seatwork, serious studies, disconnected from the arts because the specialists took care of those after all. Yet I refused to be disconnected, disembodied, and shut off from my authentic self, which called out to explore, express, manipulate, and create. I refused to paint by numbers. And yet, I did. I conformed, as much as I could, followed the script and played
the notes that I was given. I may not have followed the same path as other learners but I learned nonetheless about myself, about the arts, about education and about life. I learned, and yet, at the same time I yearned to know of the infinite possibilities that I possessed as a learner, as an artist, and as a child.

RECURRING THEME~theme in variation, canon, round, repetition

In 1995, I began my educational vocation, working as a Kindergarten teacher at a Catholic elementary school in Vancouver, BC. During my time as an elementary classroom teacher, I found myself again as the 10-year-old girl attending arts school trying my best to bridge the divide between how I learn/learned, and what I perceived was the required learning framework in this particular context. I recalled how I was made to feel as a learner, an artist, and a person. The feelings of stupidity and suppression became embodied as part of my identity and my way of feeling about myself as a professional. These feelings became guttural both literally and figuratively. In my first couple of years of teaching, marred by worry, stress, and feelings of being spotted as a fraud, I developed intestinal problems (Irritable Bowel Syndrome), which caused me to literally run out of the classroom from time to time. It took some time for me to realize that this bodily expression was the result of the muscular memories I had as a child and held onto as an adult. Passionately not wanting to transmit this experience of being shut off as a learner to my students, I chose to teach in my own creative fashion and to follow my own path. Despite the negative effects of my childhood educational experiences, there were many positive aspects that facilitated my development as a teacher and a person. I was an artist, according to my definition (certainly not my teachers’ definitions) and the arts were what I breathed and lived by. I had a strong belief in, and commitment to, the power of the arts in education to facilitate expression and to give voice to the inner being. I was devoted to employing the power of the arts to educate my students and to unlock their potentials as learners, artists, and human beings. And so I began in my somewhat meandering manner to teach in and through the arts. My lesson plans were hands-on. I strived to find ways to make learning fun, engaging, and accessible to all learners. I developed a soft spot in my heart for the non-conformist students, for the children who had an overabundance of energy and learned in non-traditional ways. I employed my love of the arts in all subject areas and danced, sang, drew, acted, skipped, jumped, and created with the students. Show and tell and talent shows were my favourite ‘subjects’ where students had a chance to communicate their capacity for the creative. Everyday, the students would share their talents and celebrate the uniqueness of
themselves; deep learning occurred in this manner, outside the margins. No cookie cutter art but rather messy, child-like Picassos abounded.

However, the artistic road that I traveled lacked clear direction and left me feeling that the artistic experiences I provided my students had elements of fun but lacked skill development. I was teaching the arts in a somewhat ad hoc manner and felt that I needed to gain skills and knowledge in the arts myself so that I could be a more effective teacher.

BROKEN FORM~novelty, possibilities
I applied to the Graduate Diploma in Arts Education at Simon Fraser University in 2000. This invitation to learn, explore, and discover the arts opened up a world of possibilities for me as an educator, a professional, and as a person. As I was developing my knowledge and skills in the arts, I was developing myself, my credo, and my confidence as a learner and an educator. For the first time in a long time, since I was a misunderstood girl at the arts school, I felt capable and successful as a learner. The methods employed in the program, the programmatic philosophy, spoke to me and moved me forward, and allowed me to follow a well-mapped out direction. As a learner, I was given respect and what I would like to call ‘freedom within a framework’, as though I were laying down a foundation and constructing my practice with my own hands and body. Like an architect, I was able to take the artistic skills that were being taught and engineered an individual aesthetic. I began to reflect critically on my own practice and examine more thoughtfully the powerful role that the arts played in the teaching and learning process. I felt more capable of creating meaningful artistic experiences for my students and developed the ability to integrate authentically the arts into core curricular subjects. The apprenticeship model taught me that I must learn the rules first before breaking them. I studied the elements and principles of design, practiced the dramatic arts, and leapt my way into expressing a creative force. I eventually felt competent enough to build suspension bridges, which were co-constructed with my students by swinging back and forth between skill development and creative expression.

ENERGY~sudden, sustained
A body that does not move is said to be at rest. Completing my graduate diploma in arts education gave me the momentum to continue learning, growing and developing myself as a person and a professional. Entering the Master’s program in arts education at SFU in 2003 became the next logical step, my
drawbridge. Before stepping onto this academic platform, I sincerely doubted my ability to learn the directional discourse, the pedagogy of this new, higher-level interchange. Again, my “body data” (Snowber, 2002, p. 22) was reminding me of my inadequacies as a learner, causing me to be somewhat silent during in-class discussions. What opened me up and helped me to flourish was the opportunity to express my learning in a creative fashion. My first project with Dr. Stuart Richmond provided me with the opportunity to develop my feelings and experiences around ‘masking’ (talents, feelings, ideas, thoughts) into a play-building performance. This exploration allowed me to feel valued as an artist and to feel successful as a learner: meeting me where I was turned out to be the gift that Dr. Richmond gave me.

And then my
Body danced,

I contracted into myself in order to expand outwards, and enfleshed a “soulful inquiry” (Snowber, 2002, p. 20) through improvisation under Dr. Celeste Snowber’s guidance. Improvisation alerted me to the present as a space of not knowing what may happen next, where I learned to develop a physicality of knowing, or rather, a thinking on the feet (Snowber 2002). Celeste enriched me as dancer and as teacher and gave me an enlivened sense of the body as not only kinesthetic passageway for learning but as site of wonder, of data, of knowledge and, of lived experience. I discovered how a “physicality of knowing” can bring forward sensate memories and can be the muse for “body narratives” (Snowber, 2002, p. 23)—stories inscribed in our bodies. Celeste’s course acquainted me with embodied and phenomenological scholarship, drawing from Cancienne, Abram, Merleau-Ponty, Hanna, Wetzig, and Nachmanovitch, to name a few. She invited me to wander into wonder and to engage in corporeal conversations with self and other, dialogues I shall return to in subsequent chapters. I went inwards in order to discover my being and searched outwards for connections to my craft and my credo.

Throughout my two years as a Master’s student, my personal and professional confidence grew and I began to uncover my visceral voice, which had been repressed and suppressed. I became an impassioned advocate for the arts, for the expressive quality of the arts, and for the aesthetic unfolding gift that teaching in and through the arts summoned. I gained respect at work and my self-confidence grew . . . I was ready for the next adventure.
It's because of my soul, I have a choice. I feel like some of my colleagues only see themselves as teachers (sic) only in the classroom...but, I can teach anywhere. I want a better balance between making my art (movement) and teaching. I don't want to teach in a school system with the hours and 1,400 bodies in a school.

I know that I am a teacher.

I know that I am an artist (dancer).

I know how to teach...

And

I have to be as free as possible.

(Buttignol, Diamond, & “Eleanor,” 2001, p. 53)

PATHWAY—curved, zigzag, straight

After 10 years in the classroom, it was time for a change, to sojourn, to retreat from the school setting and into the landscape of pre-service education. And so in 2005, my journey took me from teacher to teacher educator, working as a Faculty Associate in Professional Programs (teacher education) at Simon Fraser University, British Columbia, Canada. Once again, fears of fraud and failure came to the fore and the somatic knowledge of being an average student came back to haunt me. However, the culture of this new educational community was one that welcomed my perspective, my experience, and my ideas. In the Professional Development Program (PDP), I was blessed with the opportunity to co-construct a lintel learning environment, which supported my development of corporeal creativity in pre-service education. Collaborating within this community of practice allowed me to share, develop, and nurture my creative side and provided me with opportunities to strengthen my pedagogy and position myself as a master learner. Working in the Fine and Performing Arts Module (FPA), a cohort that consisted of 32 student teachers that either had experiences in various aspects of the arts (music, drama, visual arts, and dance) and/or wished to teach in and through the arts in the elementary or the secondary classroom setting. In this teaching environment, I was partnered with an award-winning playwright, which was intimidating at times and challenged me to face my fears of incompetence. Over the course of my year working with the FPA module and my teaching partner, I learned a great deal about shaping a creative, collaborative, constructivist learning landscape. I encountered expansive explorations, which challenged me to take risks and to discover new modes of teaching and learning, moments where I was teaching my passion and teaching passionate students were formative moments. There were also
moments when I was called to contract; to reflect inwards, on self, and in these moments great learning about my personal and professional practice took place. I was also part of a professional learning community, a shared pedagogical practice composed of Faculty Associates, a Faculty Member and a Coordinator, pillars of pedagogy that provided foundational footings upon which the modular work was fashioned. There was a counterpoint relationship amongst us, which supported various angles of approach and which anchored the educational explorations in both theory and practice. Each member of this structure contributed theoretical methodologies, practical strategies, artistic skills and knowledge. In this configuration, I was given the creative freedom to design a gateway based on my educational passion, a passageway that opened up my spirit and allowed me to develop a dynamic repertoire of skills and knowledge, my threshold.

In my second year, I became a mentor and guide for my new FA partner. Together we created a new platform that became an aesthetic entranceway into educational practice. My second year gave me great confidence as I was honoured with the task of developing aspects of the faculty associate retreat. This opportunity was a blessing because the Director of Education at the time, Meguido Zola, and the coordinators trusted me and saw value in my work, something that I had not previously experienced to such a great degree. Being valued, respected, and trusted with what I viewed as an important task enabled me to teach who I was and to celebrate the artist within, one that had often been dismissed. I cultivated my craft and developed several workshops that I presented to multiple modules in PDP. This community was home and in this abode I blossomed and continued to grow, embarking upon my PHD. Unfortunately, this newfound identity as artist, teacher, learner, collaborator, and researcher was short lived as my two-year secondment came to an end and I re-entered the school system.

…but I can teach anywhere—or so I thought!

**DIRECTION—forward, backward, right, left, up, down**

At this stage in my career path, I desired to continue to develop my professional identity and to move forward in my practice. In 2007, I decided to move in a new direction and applied to the Public School System. Unfortunately, the work that I had undertaken as a Faculty Associate and the years of experience that I had accumulated in the Independent System accounted for very little and I was in a position were I received limited recognition for the work that I had done, the
experiences that I had, and the education I had undertaken. I only received a 43% position teaching dance part-time at a high school. I had to reconfigure and rewrite my professional identity, which created deep somatic dissonance. In this new setting (high school), a new district (public), and a new subject area (dance) served to devalue my sense of self and my professionalism, partly because of the novelty of each of the above situations and partly because I once again embodied the feelings of inadequacy encountered as a child. Serving to further devalue this experience, I was placed with a mentor to assist me with the transition, an individual who was a third-year teacher possessing a philosophy that was in sharp contrast with the one I had identified through my own reflective and critical practice. Her approach to dance education was built on a foundation of technique training and mimetic choreography as the keys to a successful program. I was once again in-vited to re-live the devaluing experiences I had faced as a child learner, experiences that were a kind of blood memory (Graham, 1991). This conflicting form of competence was extremely challenging and my spirit began to crumble. The school culture and environment, the apathetic nature of the student body (although I loved the students in my classes, the relationships made it worthwhile), the isolation of teaching in a high school setting, and the devaluing of my potentiality all served to create great discord in my personal and professional life. I felt diminished. In fact, the experience became guttural yet again and I endured many days with an illness that afflicted my very being. My confidence was shaken along with my passion for teaching, and I felt less and less myself.

Rather than remain in this state of tension, I re-applied for the position of Faculty Associate with the Paraprofessional Teachers Module (PTEM) for a part time position. The position was given to another teacher; however, the appointment that I was offered was one that allowed me to work fulltime with the Professional Qualification Program (PQP), which turned out to be one of the greatest blessings of my career. In this position, I was given the opportunity to overarch my pedagogical standpoints and was able to focus on my work with metaphoric, somatic knowing.

*And I have to be as free as possible, I now know that I need to be free…*

(Buttignol, Diamond, & “Eleanor,” 2001, p. 53)

**FLOW–free (continuous)**

Working with the PQP provided me with the opportunity to rejuvenate my professional, personal, and academic life. In 2007, in this place, I was allowed to
foster my professional growth and pursue my passion for metaphoric pause. I was in what Csikszentmihalyi (2008) called a state of “flow” (p. 132), a subjective buoyancy of experience, where skilful and successful action seem effortless where I evolved further than I had anticipated. This new group of individuals with diverse experiences and plural perspectives proliferated rhizomatic reachings, offshoots of knowledge, skills and educational expertise, which cultivated within me a personal and professional growth period. Working with internationally trained, re-certifying teachers who had a wealth of personal, professional, and cultural experiences to share has been the most gratifying experience of my teaching career. The teachers in this module possess a deep love of learning, veracity for education, and tenacity for life. The stories they embody are courageous and moving as they speak about their struggles to immigrate and gain acceptance in their new home. This Professional Qualification Program was a viaduct for these individuals, which was composed of multiple bridges that connected them to the Canadian classroom. It provided them with the opportunity to extend their knowledge, skills, and teaching talents into the teaching terrain of British Columbia. It was an honour working with this module because the individuals bring a richness of diverse cultural backgrounds to our educational system; their faces are the faces of the students in our classrooms.

In my work with these re-certifying teachers who come from diverse locations, backgrounds, families, and life experiences, I invited them to share their personal mythologies through movement, drama, art, and metaphor, and requested that they pause and ponder their pasts in order to discover their inwardness, their inherent ways of being in the world. How does a teacher cultivate this knowing from the inside out? This is a question that I have been pondering and researching since the moment I began my work with the PDP eight years ago; however, it has been in working with the PQP that I have been able to arrive at a somatic storying of stored personal and professional ways of knowing, being and doing.

Metaphors of memory. Strokes of imagination. Waters of action. Waves of silence. Pools of reflection. Pigments of passion. These are what drive my teaching. These are the crux of my pedagogy.

(Knowles, 2001, p. 98)
FOCUS~single-focus, multi-focus

Inspired by a course that I took at the University of British Columbia in 2009 entitled ‘A/r/tography’ with Dr. Rita Irwin, I began to articulate a form of lived, living, and to be lived inquiry that I had been moving towards since I was a ten-year-old girl (institutionalized in an arts school) and had been bringing to fruition at SFU. This place of arrival is a “place where we go, where we find ourselves, and where we live and ‘belong’” (Meyer, 2010, p. 86). I arrived at this place of somatic pedagogic search through various landscapes in which I travelled through the writings of somatic practitioners, embodied scholars, poets,
curriculum theorists, and teacher educators (whom I will be present with later). In visiting with these theorists (and others), I have come to a deeper, more corporeally sensed forming of educational praxis as an aspect of dwelling within somatic presence to ponder the crossing over points of inner sensitivities and outer projections. I articulate this as Somataphorical Inquiry.

The purpose of my research is to add to the investigative base and illuminate somatic practices that impact the metaphorical language of prospective teachers’ identity formation, pedagogical practices, and philosophical stances. I seek to challenge positional perceptions, which form and inform the roles and responsibilities inherent in the teaching and learning process. I focus on how these are shaped and become embodied practices, which influence relationships between self, other and curriculum. Through corporeal conversations (conceptual movement explorations), I provide re-certifying teachers with opportunities to uncover affective and cognitive domains of educational and professional knowing. I reflect on how this gestural language influences how teacher candidates articulate their practice. I propose an embodied, sensimotor practice, which focuses on the somatic and aesthetic forms of knowing and knowledge attainment.

In this re-search process, the body is utilized as the locus of inquiry, as the meaningful connectedness of conceptual movement language. Bodily knowing is accessed metaphorically, inviting one into somatic awakenings of the past, reflexive contemplation of the present, and projective imaginings of what one can come to know, be and do. In somataphorical inquiry, one constructs meaning through exploration of bodily/kinesthetic ways of knowing. These bodily experiences create opportunities to bridge the theory-practice divide through guided improvisation where one is called upon to make personal meaning from educational concepts and theories. Experiencing conceptual movement language through somatic/metaphoric explorations creates deeply felt meaning. Through the construction of conceptual, metaphorical movement experiences, one choreographs a life, gives shape to beliefs, explores inner landscapes, and reflects upon the body data inherent within; making connections from language to body and back to language and expression. Somataphorical inquiry is a way of shifting awareness, guiding practice, informing a vision of teaching. It serves as a means of professional development amidst personal meaning making.

As opening, the above serves as a drawbridge from which my personal, pedagogical and professional passageway has been navigated and from which my work has taken course. In what follows, I will map out a direction which
accesses the body as bridge in teacher education, pointing the way into the inside as a reflective place to examine outermost ways of knowing, being, and doing. I will overarch the somataphorical inquiry approach by framing the various theoretical, methodological, aesthetic, and practical models that have served as scaffolding.
Introduction

Student as Body Bag
Learning can be a 'deadened' experience, where one is confined to a position, a space, a shape that has been manipulated by an Other

Dead-end

Student remains lifeless, cut off and frozen inside and OUT, acted upon, tagged and labeled and left

Trapped inside these tight spaces, conforming and moulding to fit into the 'bag', into the restricted tightly bound, coffin-like classroom

Mummified, preserved, contained and maintained
To appear perfect, controlled, and extrinsically pristine, and beautiful
All the while
On the inside
Rotting, decay, break down, shut off, voiceless

Suffocated
Restricted movement, little or non at all, bound flow

Sharp energy directed upon the limbs, bodies manipulated to FORM, shape and comply

Robotic, mechanical appendages

Press, pull, rise and fall

Body bag as projection, of teaching, of learning, of self
Images projected on self, of self, of body, core

Listen-respond, listen-translate, listen-communicate

Gesture

Movement

Corporeal connections
Blood memories
Muscles, blood, nerves and tendons have knowledge
Tacit knowledge both known and unknown
Expressed unconsciously
Brought into the CONSCIOUS
Narrative of the body revealed
Listen-defend, listen-explain, listen-express, listen-support
A passionate appeal
A personal mythology revealed
Mythology lived out in practice
Dying for a resurrection, a new birth, a re-incarnation of body, voice, feelings, expression

Break free from the bag and breathe-life
A “somataphorical” (Roschart, 2009) awareness, mindfulness and a bodyfulness.

PLACE~self space, general space, kinesphere
The above is a collection of thoughts, ruminations, and reflections on a felt sense of being a learner and a teacher. Writing these thoughts is a starting point for probing the emotions, motions, positions, shapes, and energies that comprise my formal learning experiences. It is a means of grappling with a personal mythology or, better still, a way of coming to terms with a personal history contained within a ‘body bag’ that need not determine future stories and the his/her-stories of others. Expressing my learning through poetic, metaphorical expression provides an opening for the incipiently, intuitively felt, but now articulated questions that have been on my mind and in my bones: How might learning in general, institutionalized learning, and specifically the ways children and youth are accustomed to learn in schools, be more corporeally experienced? How might learning arise more purposely and positively within a freeing of bodily expression?

My experience as both a teacher and a learner leads me to suggest that the standard academic curriculum, when taught in a ‘traditional’ manner, posits subject specific information largely from without, beyond the lived contexts of learning and apart from the corporeal. Taken as text, the curriculum occludes opportunities for personal meaning making, physical involvement, and critical analysis. In traditional settings, students sit in desks for long periods of time and

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1 Somataphorical refers to the process of utilizing conceptual movement language as embodied metaphors that connect to the teaching and learning process and, which invite somatic awareness and reflection on bodied, lived, living and to be lived feelings, sensations, and corporeal ways of being and relating.
passively listen to ‘lectures’, while learning to be still and suppress their “sensate bodies” (Matthews, 1998, p. 236). There is a rote quality, a tedium (Matthews, 1998), to the mode and method of teaching and learning, where the body is kept at rest and the soma (the expressing and sense-making body) is kept silent. As Nachmanovitch (1990), purports:

> In many schools, teaching is expected to follow syllabi that lay out what students will learn, as well as when and how they will learn it. But in a real classroom, whether kindergarten, graduate school, or the school of life, there are live people with personal needs and knowledge . . . the teacher’s art is to connect, in real time, the living bodies of the students with the living body of the knowledge. (p. 20)

A living curriculum can be seen as a canvas upon which an educator creates a multidimensional mosaic comprising students’ personal interests, understandings, experiences, and curiosities within the prescribed content and in keeping with the kinesthetic possibilities of learning that the curriculum opens up. It is a combination of knowing, experiencing, and discovering. Connecting to the living bodies of the students invites a somatic knowing (Hanna, 1993) which involves the “living body in its wholeness” (p. 6). It is a form of in-sight which Matthews (1998) refers to as “experiential knowing” that encompasses:

> Sense, precept, and mind/body action and reaction—a knowing, feeling, and acting that includes more of a broad range of human experience than that delineated within the traditionally privileged, distanced, disembodied range of discursive conceptualization. This kind of knowing is at the heart of the arts and applied culture and is at least as central to daily competence as the analytically, discursive, distanced knowing that traditional schools cultivate. (pp. 236-237)

Pedagogical artistry requires an educator to take the required coursework and component subject matter and make it concrete, explicit, experiential, and personal. Furthermore, creative expression, which can be evoked through aesthetic sense-making (visual arts, dance, music, drama, poetry, sport) allows students to share their unique talents, perspectives, and passions. To cite Nachmanovitch (1990) again:

> Education must tap into the close relationship between play and exploration; there must be permission to explore and express. There must be validation of the exploratory spirit, which by definition takes us out of the tried, the tested, and the homogenous. (p. 188)
This form of discovery-based learning is an active, expressive, inquisitive uncovering of the curriculum in which the learner’s whole being is somatically engaged.

**EXPLORING THE CONCEPTS**

The same holds true for adults. As a teacher educator, I am committed to facilitating educational experiences for re-certifying teachers and pre-service teachers that connect play and exploration, encourage efficacious involvement, and cultivate personal voice through the somatic and the aesthetic expressive registers. My responsibility is to model stimulating and innovative educational strategies, methods, and modes of knowing, being, and doing that can be adapted to the classroom as connections to the living bodies of students and to the ways in which students can make knowledge come alive. It is to guide, support, and invite future educators into a knowing from within, an inner sensing of the outer formation of a teaching practice that is based on held and deeply ingrained experiences of being taught as a student and coming to take on the characteristics and qualities of being a teacher. This type of knowing from within draws upon realities, potentialities, and possibilities that ground considerations of what was, what is, and what can be aspects of one who was taught and one who will teach. I also provide direct and explicit instruction to re-certifying, pre-service, and practicing teachers on methods that engage the students that they teach in the classroom in a “lived curriculum” (Aoki, 1993, p. 258). They learn to engage students’ unique ways of being, knowing and learning as a shaping of the “pedagogic situation” (Aoki, 1993, p. 258) with each student. I provide educators with a channel within which to ‘educe,’ draw out or evoke that which is latent . . . i.e. one’s capacity for understanding and living (Nachmanovitch, 1990, p. 118). This process of accessing the inner realms of self-awareness is accomplished through an intermingling of creative dance explorations, reflective writings, dialogue, art making, poetry, improvisations, and thematic, metaphoric language and images. In and through these modalities, I strive to support a more physically experienced curriculum and introduce diverse methods of learning that free up the bodily expression of becoming a teacher.

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2 The pedagogic situation applies to the specific context that a teacher is placed i.e. the students that comprise the classroom community, the environment, the neighbourhood, the school culture etc.
Through a recursive probing of my own personal and professional journey, I constantly seek opportunities to explore the questions, to “live the questions” (Rilke, 1984 p. 34) in order to discover and uncover how to perpetuate a physicality of knowing, being, doing, and expressing in education at all levels from kindergarten to graduate school. This particular aspiration has been that which I have breathed and that which has inspired my research with re-certifying and pre-service teachers. I contend that bodied ‘inner-standing’ permeates all levels of learning and that the somatic consciousness holds memories which can be accessed as essential starting points for making sense of teaching and learning, and that they can serve as sensible points of departure for pedagogical contemplation and consideration. In and through the soma, “we see and experience life” (Hanna, 1993, p. viii) and carry with us a perceptual awareness about these happenings as an “indwelling” (Polyani 1996) of knowledge, termed “tacit knowing” (p. 9). All thought is rooted in the body and the “body is the ultimate instrument of all our external knowledge, whether intellectual or practical” (Polanyi, 1966, p. 15). The term ‘indwelling’ “indicates the extension of the body in the process of knowing” (Mitchell, 2006, p. 77). Here Mitchell (2006) speaks to Polyani’s conception of indwelling as follows:

The use of the term “indwelling” applies here in a logical sense as affirming that the parts of the external world that we interiorise function in the same way as our body functions when we attend to it from things outside. In this sense we also live in the tools and probes which we use, and likewise in our intellectual tools and probes. To apply a theory for understanding nature is to interiorise it. We attend from the theory to things interpreted in its light. (p. 77, italics in original)

He continues to explicate the tacit dimension by contending that all “tacit knowing requires the continued participation of the knower, and (that) a measure of personal participation is intrinsic therefore to all knowledge . . . all knowing is personal knowing – participation through indwelling” (Mitchell, 2006, p. 77). It is from within this physical place, this somatic “indwelling” space of inquiry, that I come to the work of educating teachers. As such, I move into the following question: How might embodied explorations support re-certifying and
pre-service teachers in coming to tacit\(^3\) understanding of their own bodied sensations related to teaching and learning? In other words, to what degree can a teacher education curriculum that focuses on the somatic, invite a deep awareness of educational relationships and pedagogical positions, and uncover previous sensate memories related to institutionalized learning? And, how can these somatic inner-leanings and learnings serve as reflexive considerations of that which constitutes a tactful\(^4\) approach to teaching? In this sense, the body is the locus of inquiry into various theoretical constructs such as educational/personal philosophies, classroom management strategies, experiential/kinetic learning, co-operative partner/group work, creative problem solving and aesthetic expression. The vehicle through which somatic awareness is accessed is conceptual dance language, which serves as a movement discourse that makes practical the abovementioned theoretical constructs.

**SIZE—near reach, mid-reach, far reach**

Reaching outward, somatic work is a hermeneutical exploration, “an experience, which is embodied, where Being and action have reality through the body” (Blumenfeld-Jones, 1997, p. 7). Blumenfeld-Jones (1997), a scholar in curriculum studies, ethics, arts, education, and critical social theory, wrote:

> The hermeneutic character of being reveals both personal and social dimensions. That which is understood (whether it be a text, a meaningful action, play or the composing of art) is understood within a context (horizon) comprised of one’s personal history and the history of experience. (p. 7)

The soma, I propose, becomes the interlocutor between personal, social, cultural, historical, and pedagogical dimensions and the knowledge and experiences held within “comprise the horizon within which one encounters the world”

\(^3\) Tacit knowledge referenced in this paper represents a confluence of Polanyi’s lines of epistemology and Merleau-Ponty’s phenomenology of perception. Following Polanyi, knowing is culturally, contextually, historically and communally acquired (that which is part of the lived experience and that which one chooses to carry on); learned through experience, practice and participation in a particular society that holds specific traditions along with implicit and explicit ways of being. See Mitchell (2006), pp. 63-69. In this given context, I am focusing on the cultural, communal, pedagogical practices that have been embedded and interpreted within the soma. In accordance with Merleau-Ponty, it is a return to the thing itself, one’s self, to the world as we perceive it and live through it...“the act of bringing truth into being” (Merleau-Ponty translated by Smith (2002) p. xviii-p. xxiii).

\(^4\) A tactful approach to teaching as defined by van Manen (1991): “pedagogical tact is the capacity for mindful action…it is the practical language of the body—it is the language of acting in pedagogical moments” (p. 122).
(Blumenfeld-Jones, 1997, p. 7). All of which stirs up a second question that seeks to unravel how a conceptual language of dance, which focuses on gesture, posture, position, energies, levels, and directions, can evoke a metaphorical reflection upon education. Accordingly, I ask: How might movement concepts accessed as cross-domain metaphors for personal, professional and pedagogical leanings, draw out somatic responses, which can serve to reflexively inform, form and transform educational practice? In other words, to what degree can the elements of dance such as Weight, Space, Pathways, Energy and so on serve as bodied, metaphorical language (crossing the visceral to the verbal) that evoke personal memories and feelings and professional convictions about teaching and learning? Furthermore, how can this erudition provide opportunity to reflect on how one’s past experiences as student influences how one articulates and characterizes the conventions of being an educator? And finally, in what ways can this coming into a knowledge of teaching operate as self-study which allows one to: inquire into various theoretical, pedagogical and practical aspects of education; develop an enlightened perspective on such; and reinvent the manners, method, and modes of instruction and conduct? It is in, through, around, under, over, inside, and outside these questions that my research takes shape, obtains energy, seeks direction, and flows.

**NONLOCOMOTOR: bend, twist, stretch, push, pull, melt, carve, curl, press, wring, fall, sway**

As revealed in the above prose, the process of being ‘body bagged’ caused me to unfold (quite literally) as I reflected on my research topic: *Learning to Move, Moving to Learn-Metaphorical Expressions in Teacher Education*. I chose a medium in which I was enveloped and draped, as authentic exploration of a ‘living inquiry’, that, which Dr. Karen Meyer (2010), philosopher and professor of curriculum studies, brings to the fore as “an awareness of everyday living, seeing my world with a fresh eye . . . a qualitative inquiry into the structure, content, and movement of daily life” (p. 86). It is a concern with “being in the world, and constitutes our belonging in the world, our worldliness” (Meyer, 2010, p. 86). To borrow de Cosson’s prose (2004): “I was (researching) the process of my own doing” (as cited in Irwin and de Cosson, 2004, p. 18). The garment, a guise that

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5 The italicized words in this context and in the proceeding pages denote both a literal and metaphorical interpretation. The words themselves are drawn from conceptual movement language and serve to bring motion to the text and to arouse a visual and visceral awareness of language as living, moving and breathing as opposed to being read as static, stagnant markings on a page.
both disguised and revealed, exposing my outer form and hiding my inner-sense, was a stretchy bag (a body bag) in which I was enclosed and upon which my conceptual work was projected. I became the screen, the surface that illuminated my re-search. The metaphorical implications of the bag, which I spoke of in the above poem, were not at the forefront of my consciousness prior to the presentation, but only made visible upon reflection. This initially preconscious, embodied exploration brought forth new understandings to my own deep physicality of knowing, which is the lifeblood of my research. The movements and sensations experienced in the body stocking mirrored and reflected the physical familiarity I have lived in being disembodied as a learner. As I shifted, stretched, pressed, and pulled the bag, I became deeply aware of the limitations of the medium itself, as though I were trapped and forced into an uncomfortable, bound situation. And yet, this was not the intention I had initially for using this medium. My intention was to engage with video projection. I suppose that the expression ‘art imitates life’ holds true in my experience with this work; the artistic medium I chose, the body bag, imitated my own experience as a disem bodied learner.

This performance evoked a tacit knowledge regarding the body, my body, and served to further illuminate and heighten my somaesthetic (Shusterman, 2008, p. 1) awareness. Richard Shusterman (2004), somatic scholar well known for his dynamic contributions to philosophical aesthetics, coined ‘Somaesthetics’ as “a discipline devoted to the critical, ameliorative study of the experience and use of the body as a locus of sensory-aesthetic appreciation (aisthesis) and creative self-fashioning” (p. 51). Stretched to my limits, I was forced to reflect upon the sensate sheltering within my body, shrinking inwards in order to enlarge and grow into the betterment of self-knowledge as an expansive body knowledge. I came to an enriched understanding of my own personal mythology as a learner and how this is expressed in both conscious and unconscious ways that are deeply rooted in my body. In feeling dis-membered, I re-membered a place and a time long past. Milloy (2007) wrote most poetically about this corporeal quality of writing, stating that “writing in a meditative, proprioceptive way, the words have been embedded in our flesh, surrender to flow and open up the door to blending the somatic and discursive registers of
This heightened, immediate awareness that resulted from an improvisational performance, an ‘in-form-ance’, enhanced my own embedded memories of being shut down both physically and intellectually as student, artist and educator. In the kinetic moment of writing, “the memories I re-collect, they re-assemble me, regardless of apparent contemporaneous reality, briefly enlivened by the sensual contact with the moment. Revealing that my body has more memories in more locations than I was aware of” (Milloy, 2007, pp. 190-191, italics added). The confined kinesphere encased me in tensions, yet language released a lodged logos. Yet it was not language per se that created this releasement. It was metaphor. It was the movement moments of an encapsulated body that experienced both literally and figuratively reachings, pressings, pushings, extensions, and contractions, an inscribed body seeking to be opened up. It was a symbolic, sentient transference, a carrying over of meaning, a bridging from body to reveal-a-tion accomplished through creative chirography.

**RHYTHM: pulse, pattern, grouping, breath**

Such sensate awareness enables me to inhabit my story and re-story the experiences that bring me to somatic inquiry. Richard Shusterman (2008) speaks to such inquiry stating:

> We need to be mindful of our somatic responses to the places we physically and psychologically inhabit and in which we create—our homes, studios, and classrooms—in order to better shape them to encourage the sort of activity or thought that we wish to take place therein... *attend* to our breathing, heart rate, posture, and perception. (p. 36-38)

The soma that I speak about is a bodily inner signifier of inhabited and inscribed feelings, senses, moods, perceptions, responses, sensibilities and experiences which have been lived through and have become vital aspects of one’s beingness.

My externalized experience was a somatic response to the place that I had physically and psychologically inhabited as a learner: as a child, young adult, and a graduate student. The feelings of being suppressed as a learner and as an artist, which are deeply inscribed in my body, came forth and the seemingly simple body bag prop, ironically, became a metaphor of my own mythology as student, further evoking the body-mind relationship that I so passionately evoke as an educator.
BODY PARTS—head, neck, shoulders, arms, wrists, elbows, hands, fingers, hips, pelvis, trunk, spine, stomach, sternum, legs, knees, feet, toes, heels . . .

The body as a site of knowledge and research has been addressed by many scholars (e.g., Abram, 1996; Cancienne, 2001; Friedman & Moon, 1997; Griffen, 1995; Mazis, 2002; Milloy, 2007; Nachnamovitch, 1990; Ricketts, 2011; Sheets-Johnstone, 1992; Snowber, 2002). Dance, as moving investigation, has been posited as both an expression of research and as a form of inquiry into the research process (Cancienne & Snowber, 2003). The view that I share with Cancienne and Snowber (2003) is that the body, the self, is the place of discovery and that dance is a corporeal way of knowing, a different way of seeing, questioning, and challenging . . . as the body becomes an articulate surface for exploration (Cancienne, 2003 & Snowber). Kathryn Ricketts (2011), in canon, stated:

I posit that a body in movement unlocks and unfold secrets, lost thoughts and treasured images and with an increased heart rate and rapid breath we provoke availability to the imagination and further, creative exploration of self and to broadened and deeper understandings of other.

(p. 2)

What is the code to release the cacophony of corporeal knowing? What is the key to liberate the limbs and unravel the bodied resonances? These inquests will be searched and re-searched throughout the thesis and will form the backbone of a somatic sense of inner-standing. By bending, stretching, cracking, and breaking free from rigid forms of metaphorical extraction in pedagogical settings, I will embrace a more flexible, vital form of symbolic, somatic expression of knowing and coming to know.

Bodies of Knowledge

I lay it down as an educational axiom that in teaching you will come to grief as soon as you forget that your pupils have bodies. (Whitehead, 1967, p. 50)

Our bodies are not often accessed as wellsprings of knowledge and, as we increasingly engage in higher educational studies, our bodies become decreasingly utilized as sources of learning. Our bodies, especially in undergraduate and graduate work, seem to have been brushed aside as we have tuned out, turned a blind eye, a deaf ear, and essentially ignored the body as a sense (ual) site for learning, knowing, being and doing. Teaching and learning
happens from the neck up, is something to be kept in mind, the vilipend body’s role being to support the cognitive, thinking cranium. My experience, I suggest, is not an altogether unfamiliar one of learners being shut off from their bodies. As Katherine Thanas (1997), a Zen teacher, articulates:

Long ago we turned off the voice of the body. The body obediently obeyed and went silent as we agreed not to notice our emotional and feeling life. Although our bodies continue to hold in silence what was stuffed, there comes a time when the body finally needs to speak out, in its own voice to catch our attention. (p. 43)

My experience as a former undergraduate, now graduate student and educator, has further impressed upon me the growing need to bring the body back into the classroom. As an undergrad, I found myself sitting for long sessions in theatre style classrooms filled with hundreds of other students being lectured at as we sat confined to our stationary seats with fold-out tray tables. The professor stood at a distance and spoke about facts and theories, which could be found in our textbooks. The learning was sedentary in nature and was done in a transmissive manner in which I was a passive participant, my body being shut out, silent, and still. As a graduate student in the Master of Arts Education program at Simon Fraser University, I had the great fortune of being able to experience learning as both a cognitive process and an affective, aesthetic, and embodied engagement. Courses were comprised of a mix of seated sessions and active undertakings in which we shared reading responses, experienced artistic viewings of slide shows, participated in hands-on explorations with aesthetic materials, engaged in dramatic enactments, listened to musical interludes and, generally speaking, expressed ourselves and enacted the curriculum. Yet in one particular course, however, I was again brought back to memories of secondary school classes that positioned me statically, seated for long periods of time. The five-hour long lecture caused a disconnection of body and mind and forced me into an uncomfortable mode of learning through one modality (lecturing), which caused me some grief as the body was forgotten and neglected, confined and contained. Through this experience, I was reminded of the bodily sensations and gut reactions I had as a young adult when required to sit and focus, and think only with the head. The body was shut off from learning as the rigors of higher education seemed to mortify movement and celebrated the intellect as being of the order of a higher, detached mind.

In direct opposition to this, I also worked as an educator of kindergarten students, and was able to tap into my child-like tendencies, teaching with abandon, and infusing play-based movement, art, and dramatics into the
I felt at home with this approach to teaching and learning and thrived on the enthusiasms of the students as they shared their visceral, expressive responses to life. Transitioning into teacher education, I was unsure about the manner in which I would facilitate the educational engagement of the adult learners whom I would be mentoring. I questioned whether the body-based learning experiences that were an integral part of my educational philosophy would benefit and befit students enrolled in a pre-service teacher education program. I doubted the merit of this approach in higher education and feared that I would not be taken seriously as being rigorous in my teaching methods. What I discovered was that my new role of Faculty Associate required that I model explicitly for the student teachers the type of embodied, aesthetic, and lively learning experiences that I had provided my school students, and that this was the reason I was selected to do the work, to bring the body back into the campus classroom. As the students explored teaching and learning in and through the body, I contemplated the importance of engaging learners of all ages in discovering a physical pedagogy and the significance of experiencing an ‘inter-embodied’ education. By ‘inter-embodiment’, I am referring to what a/rtographers Irwin and Springgay (2008) name as “being(s)-in-relation, and communities of practice . . . research that is a process of exchange, which emerges through an intertwining of mind and body, self and other, and through (one’s) interactions with the world” (in Springgay et al., p. xxii). It is an awareness of being in a body, and being a body in relation to other bodies, and how these interactions/inner-actions affect self, other, and the environment in which we reside and create. Inspiring me to delve into the somatic as search and research was Dr. Celeste Snowber, dancer, poet, and faculty member in Arts Education at Simon Fraser University. Snowber has authentically and poetically integrated dance, movement and writing from the body into an embodied inquiry in undergraduate, graduate, and pre-service teacher education and has encouraged me to contribute my own ‘bony landmark’ in teacher development. Her approach which “connects to writing from the body, where the words dance, and we can dance our words, and ultimately the body is let out, opening a way for a way of theorizing through the flesh” (Snowber, 2012, p. 55), has reverberated, vibrated, re-sounded with my own creative, conceptual movement exploration as somatic, metaphoric inner-query in pre-service education.

The opportunity to conduct a somatic inquiry in higher education harmonized with the importance I had discovered of connecting learners to their bodies as sites of understanding. It became deeply apparent that, as educators,
we can no longer ignore the kinesthetic registers of sensibility that inform somatic innerstandings. What is required in order for this to happen is a re-
cognition of how our body language i.e. postures, positions, shapes, motions and
energies, have been contextually and culturally shaped and inscribed and a
consequent attentiveness to how our physical expressions can communicate
what we feel and what essentially moves us. Dr. Stephen Smith, Director of
Professional Programs at Simon Fraser University, has been deeply rooted in
bodily inquiry in teacher development for several years and has written about it
prolifically. In this 2004 work, he dwells in a lived theorizing about the felt,
“stratum” experience of learning to teach, articulating that:

The premise of this approach to teacher education is that the emotions,
moods, and feelings that characterize a teaching sensibility are
inseparable from the motions of teaching, and the stances, postures and
positions that prefigure these motions . . . it recognizes a behavioural
rootedness in the experiences of motion and bodily engagement for
which observable stances, postures, positions, body movements, and
even facial expressions are the most readily discernable aspects. (Smith,
2004, p. iv)

The rhizomatic resonance of our approaches is that a space be made for the inner
voice to speak out within a body that thinks, feels, is moved to be with others,
and comes, in this way, to teach. I speak of the inner utterance in a similar vein
as the somatic resonance. The inner being impressions, remembrances, impulses,
tempos, cadences, and body engagements that are present in the soma and which
undergird expressivity. The inner contains a retentiveness of lived experiences,
which becomes pronounced as physical palpability, an extrinsic manner, mode,
aspect, and a presence. For, according to Dewey (1934), “without external
embodiment, an experience remains incomplete; physiologically and
functionally” (p. 51). Without the inner sensing of the outer form, we remain
essentially still, passive, and disconnected from the body. There is necessary
‘reading’ of our own presentations to the world. Outer form and inner
awareness are two sides of the same bodily coin. Engaging outer form and inner
feeling in kinetic-kinesthetic conversations (attuned awareness), we can re-unite
what Liora Bresler (2004), educational professor and music educator, suggests is
the core of embodiment, whereby the “physical or biological body and the
phenomenal or experiential body . . . (invite) a seamless though exclusive matrix
of body/mind worlds, a web that integrates thinking, being, doing and
interacting within worlds” (p. 7). This union of experience, action and reflection
is the basis of a deep, somatic structure of knowledge and is at the core of my educational epistemology.

Ellsworth (2005) makes reference to such an embodied understanding as “being in motion” (p. 121). This is not simply an awareness of the body moving in and through space, it is a sense-ual and sensitive contemplation of how the body is moving, the intention behind the movement, and a reflection upon what the movement is indicating in regards to one’s multi-layered cultural, contextual and personal ontology. Dr. Charles Garoian, Professor of Arts Education and Dr. Yvonne Gaudelius (2007), Arts Educator and theorist, expand upon the animation of presence as being culturally contextualized:

Embodiment is not about identity per se . . . but about subjectivity. As such, embodiment is not an immutable signifier of identity, but it is signifier of multiplicity existing within a complex web of cultural (contextual) understandings and significations. (p. 9)

To conceptualize this near reach framework, one must also extend into a far reach posture in order to reveal how one’s cultural, historical, linguistic and contextually lived experiences, which have become bodied, frame our personal narratives and enable us to understand the world and make sense of our surroundings and situations. Garoian and Gaudelius (2007) refer to the enmeshed connection between culture and the body as a ‘metonymic relationship’ whereby:

The body’s biological predisposition is always already implicated in the cultural (contextual) assumptions that construct it insofar as the body cannot be understood without understanding the cultural (contextual) conditions within which it is intertwined . . . Likewise, the historical and social conditions of culture cannot be understood separate from the contingent circumstances of the body. (p. 18)

Extending even further the idea of the body in the role of thinking, learning and conveying, interdisciplinary scholar, choreographer/performer, Maxine Sheets-Johnstone (1990) wrote:

The tactile kinesthetic body is the sentiently felt body, the body that knows the world through touch and movement. It is not the body that simply behaves in certain observed or observable ways, but the body that resonates in the first person, lived-through sense of any behaviour. It is the experienced and experiencing body. The thesis that thinking is modeled on the body thus links thinking to spatial and sentient-kinetic life. (p. 5, italics in original)
What emerges out of this is a phenomenology of the experiencing/living body, meaning which can be derived from one’s previous environment and everyday encounters. This can be further described as a hermeneutical undertaking, for as one participates in the act of doing, moving and encountering, one is also involved in the process of interpreting these happenings based on the premises of one’s lived experiences and current bodily sensations (bridging/comparing past to present). In this way, people engaged in somatic consciousness (attention to the sentient-kinetic meanings) can be made aware of the “intercorporeal space, and attend to the forms and folds of (the) living body” (Springgay & Irwin, 2008, pp. xxi-xxii) that make up our unique way of being in the world and in relation with the other.

Engaging in an attuned inquiry of the inner is a somaesthetic practice, a constructive and systematic philosophical approach to the body, that also aims at self-knowledge:

> concerned not simply with the body’s external form or representation but with its lived experience, somaesthetics works toward improved awareness of our feelings, thus providing greater insight into both our passing moods and lasting attitudes. (Shusterman, 2004, p. 52)

As we become more aware of our feelings, which originate from the inside out, we can acquire tools that support us in relating to our self and others in a manner in which we are more cognizant of the affect that our moods, attitudes, and perceptions pose, which is a necessary skill in all forms of human interaction, most especially those involved in teaching.

The essential value in each of the aforementioned epistemologies of embodiment and somatics is that each recognizes the importance of the lived experience, the sensate, and the individual, contextual and cultural explication of the corporeal and how this forms and informs our ways of being in the world and with others. For, as Merleau-Ponty (1990) reminds us, “we must not, therefore, wonder whether we really perceive a world, we must instead say: the world is what we perceive . . . the world is not what I think, but what I live through” (pp. xvi-xvii). The educational value, or the pedagogical and professional significance in these re-ve(a)l-ations reminds one that if an individual has had some exposure to institutionalized schooling (has lived through it), then the individual also carries some memories, impressions, and perceptions about teaching and learning, which may influence how one theorizes about the system and practices the craft. It is these deeply ingrained ideals that must be uncovered, contemplated and questioned in order to facilitate a thoughtful,
critical and transformative approach to future educational undertakings. Again, I wish to extol the importance of infusing the expressing and experiencing body into the curriculum and the classroom in general, for as Shusterman (2004) reminds us:

No matter how compartmentalized our institutional learning has become, we become educated as embodied wholes. As there is a somatic dimension to all our feeling, thinking, and behaviour, so we can sometimes get a better handle on the education of our emotions, attitudes, and conduct by approaching from the somatic side. (pp. 57-58)

In looking at an embodied, somatic, reflexive approach to learning, we, as teachers, must draw out knowledge, rather than fill up the pail. In other words, instead of receiving knowledge through transmission models, students’ knowledge needs to be ‘educered,’ which suggests that learning is not merely “a question of putting something in but drawing something out” (Griss, 1998, p. 33). And so, the older, more experienced we become, the more there is to draw out and draw from. My educational vocation is to take this Bound Flow — this “careful and restrained movement . . . contained within the body” and to convert it into Free Flow or “fluid movement . . . pouring freely in and out of the body” (Gilbert, 2006, p. 74, italics added). In other words, I want to take that which is stored and contained within the body as tacit, somatic knowledge, memories, sensations, feelings, inclinations, perceptions, and embodied educational experiences (both as teacher and one who was taught), and bring them forward through movement explorations, reflexive sharing, and aesthetic and poetic renderings. I also wish to educe the energy, spirit, and life force from those that I teach, to bring them into physical contact with their persona. My intention is to create opportunities to access the somatic as voice, as a site to listen to, to learn from and to search and re-search. It is to have learners inhabit their bodies and, keeping them in sight, have learners access somatic insight. Through physically experiencing conceptual movement language and considering movement elements as metaphorical heuristics of the teaching and learning process (a process to be outlined thoroughly in this document), I believe that learners can feel from the inside out and describe understandings of the soma and reflect on what these have to teach them about their personal, professional and pedagogical lives.

It is, moreover, to honour the wisdom of the soma, for as Blumenfeld-Jones (1997) so aptly writes: “whether we desire it or not, students live bodily in schools . . . such lived experiences may be productive of an ‘understanding’ or educative outcome, but only if we can become aware of our educated bodies”
Employing the body, exploring embodied learning opportunities, and sensing the somatic, supports students of all ages i.e. re-certifying and pre-service teachers in becoming more fully aware of their ‘educated bodies’ and of the tacit knowledge that is held within.

Through corporeal apertures and aesthetic experiences, which involve somatic forms of knowing a “sensuousness of our presence” (van Manen, 2012, p. 30) can also be accessed as reflexive consideration of the “affect of our gestures” (van Manen, 2012, p. 30) on those that we come into contact with in the classroom. Citing Blumenfeld-Jones (1997) again, “[a]esthetic experience, because it focuses on the senses, is particularly well-positioned to aid us in coming to this experience . . . an experience which joins intellect and body” (p. 314). By aesthetic experience, I am referring to a framing and rendition of the bodily experience that invites one into an attuned awareness of specific somatic states, feelings, motions and emotions (i.e. sharp and smooth, bound and free, strong and light – movement terms derived from Laban, which will be outlined later) and how these sensations and perceptions are translated into reflexive contemplation, poetic interpretation, and artistic documentation. “Through these aesthetic experiences (conscious embodiment of meaning) understandings become available” (Blumenfeld-Jones, 1997, pp. 316-317). Moreover, these apperceptive opportunities summon a feeling, a responsive, expressive acknowledgement of past educational practices, present teaching experiences, and reflexive consideration of future pedagogical positions that one might take as an educator into the classroom.

**SHAPES: curved, straight, angular, twisted, symmetrical, asymmetrical**

In terms of my research, I am speaking of the work that I have been doing in teacher education with internationally trained teachers in the Professional Qualification Program (PQP) at Simon Fraser University. With these re-certifying teachers (RCTs), the PQP Family, I seek to discover how the embodiment of conceptual movement language (a conceptual approach to be outlined later) helps them explore tacitly held pedagogical practices and

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6 The term PQP Family is a name that has historically been given to the individuals in the module. It is a term of connection, support, unity and of love. The people in this module have a special bond, as immigrants, they share a common story of transition, displacement, courage, commitment, and tenacity. The community is close and resembles a family in many ways as we share our personal struggles, celebrations, lean on one another, disagree, break bread together, and rely on one another for comfort and strength.
philosophical stances. This becomes a form of conceptual, metaphorical discourse, akin to what I wrote in the ‘student as body bag,’ and utilizes the soma as a learning site accessed through movement language terminology that relates to teaching and learning. The particular movement language used is adapted from Rudolf Laban, dance teacher and movement theorist. He developed movement principles (1879-1958), as a visceral vernacular that entices a multi-dimensionality of movement expression and articulation. His physical phraseology was later simplified by Gilbert (2006) into 15 concepts containing contrasting elements, which facilitate accessible and practical application to the creative dance studio or kinetic curriculum. I select from the fifteen concepts a movement vocabulary that can serve as metaphors, cross-domain comparisons, between felt, somatic sensations denoted and explored bodily through the words and the personal, educational, and pedagogical affiliations evoked. In designing movement explorations, I first consider the pedagogical framing that I wish to have the re-certifying teachers discover and uncover, and then I select the conceptual terms that would best elicit the tacit and somatic understandings in reflexive contemplation, formation, in-formation and transformation. For example, if I wish to provide the RCTs with a reflexive, embodied exploration of the type of observational effectiveness involved in classroom awareness, I would facilitate a movement exploration that literally and metaphorically sets their sights on the importance of the movement concept of Focus. Attention would be given to the concepts of single focus (direct), multi focus (indirect), internal focus, and external focus. According to Gilbert (2006), “Single Focus (direct) is viewing one person or object, or having a single or direct intention with the body or a body part. Multi Focus (indirect) is viewing several people or objects. Focus and movement may be scattered. Internal Focus suggests looking within, being reflective. External Focus suggests that dancers are aware of their surroundings with an attentive gaze” (p. 72, italics added). I would provide them with the opportunity to embody the concept of focus, whereby they would experience the convergences of their gazes on a focal point, a person or a spot in the room. Attention would be given to the act of embodying the conceptual terms in such a way as to become aware of the somatic sensations, the feelings and sharpened consideration that is required to go beneath the surface of seeing to the introspection of noticing. Opening up to this exploration of single focus (direct), they would be invited to look at objects in the room with specific intent, focusing on the finest of details and noticing the most minute particularities of the focal point, which might be observing and acknowledging every aspect of a specific person and/or thing. In order to also experience the felt contrast to these single
focus (direct) observations, I would invite them to embody a multi focus (indirect), which would require them to scan, consider and investigate various objects, people, and aspects of the classroom. Widening one’s eyes, they would be required to look at many objects in the room with diverse intent, overlooking the generalities of the room and the objects inside, to gain a bird’s eye view of the room, detecting, acknowledging, and considering every aspect of the room as a whole, including the individuals inside the room. Evoking the mind’s eye as movement, they would be required to locomote around the space, to examine their surroundings contemplating an internal focus, reflecting on what is being seen and how this noticing can be compared to their classroom awareness as teachers. They would consider external focus, as a thoughtful attentiveness to the pedagogy of space, context, and classroom environment. The re-certifying teachers would experience, in this corporeal conversation (body as discourse in dialogue with self and other), the essential pedagogical quality of ‘withitness’ and classroom awareness, which requires a teacher to focus both on the students as unique individuals with specific needs and on the entire class as members of a community of learners. Going through these motions would provide movement moments for the re-certifying educators to realize the importance of careful observation as a thoughtful approach to classroom management and student engagement.

Through these learning to move, moving to learn explorations, I provide opportunities for re-certifying teachers to first uncover and subsequently discover the implicit and explicit qualities required in the effective monitoring of a classroom of students and to question their pedagogical positions in terms of how they, as teachers, structure the educational atmosphere. In this way, they can consider the glances, stances, postures, and positions that they use when teaching and those that they perhaps need to consider and encompass in their educational repertoire. In turn, I provide movement openings that reveal to these re-certifying teachers the gestural, expressive language that can move them to new understandings, new positions, and more deeply posturally formed and informed practices. I help them arrive at somatic self-understanding through movement explorations that recognize the influence our bodily experiences have on forming, informing and transforming personal and professional identities, how past educational and cultural contexts have shaped current perceptions, and how mindful/bodyful attention can awaken that which is otherwise un-noticed and taken-for-granted.
WEIGHT: strong, light, active, passive

The body’s way of knowing
will not be erased, but
the meaning of the body
alters, here, on the brink
of new worlds.

The body, mediated,
spreads across the stars
of another space,
constellations of another knowledge.
(Gibson & Halcrow, 1996)

The individuals in the Professional Qualification Program also have deeply embedded memories as both learners and teachers in different and varied cultural contexts. These people have been taught and have taught in various educational institutions outside North America. They have come to Canada from countries where English is not the mother tongue and where instructional modes of teaching/learning vary greatly from what can be observed in many BC public schools. Often times, the systems from which the internationally trained educators come from are quite bound in the approach to education whereby the teachers are required to instruct the students using a prescriptive curriculum i.e. students are taught in a monolithic manner, learning the same thing at the same time in the same way. Teaching and learning in this way is restrained and restricted, similar to the Bound Flow described earlier, and the teachers are given little opportunity to deviate or to create a curriculum that is different, that is personally crafted and framed around set outcomes. Typically speaking, the teachers who enter the PQP come from bound systems, with bound curricula binding them to governmental standards and standardized tests. In the PQP, by comparison, the goal is to support the re-certifying teachers in Bridging the gap between a bound educational context to one more focused on free flow and a differentiated, flexible approach; traversing from a rigid, steel like structure to a malleable, suspension-like supportive system where the students to be taught in schools become the attachments for the curricular connections. Traversing from their home cultures to the current Canadian contexts creates spans of personal, professional, pedagogical and instructional bridges. The PQP Family members

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7 The word ‘bridging’ is italicized to highlight the primary goal of the PQP, to support internationally trained teachers in adapting to the BC educational system.
both acculturate and extend from there to here, overarching plural perspectives and detaching from what we and they come to interpret as transmissive, strict, formulaic practices. The PQP is the suspension bridge, a passageway, into the theoretical, methodological, pedagogical, and practical ideology of BC public education. The bridge of which I speak in this section and throughout the thesis is utilized as both a literal and metaphorical structure that we access as our ‘over-riding, over-arching’ thematic, somatic, metaphor (TSM) in the development of the PQP curriculum and which we refer to when considering specifically the PQP vision and mission. The bridge is compared to the passageway that the RCTs had to cross in order to immigrate to Canada and represents the territorial terrain that they have had to traverse in order to arrive in BC and in the PQP. The bridge as structure also constitutes the various crossing-over points that are found in abundance in the Vancouver and the Lower Mainland—those that connect our campus, our classroom, and the educational context within which we learn with the places in which we teach and with the students that we educate. Learning about these connecting points and the landscapes that extend from these over-arching networks supports a more contextualized understanding of how place, space, culture and community constitute the educational atmospheres contained within specific schools. The metaphorical bridge symbolizes the process of transitioning from past educational practices to the current BC public school system. It also stands for the personal, professional, and pedagogical practices which span from past to present to future and which stand the test of time, aspects that are extended from there to here. Conversely, the PQP is also emblematic of an intersection of change and transition as the RCTs are invited to reflect on the elements of previous educational experiences that they need to pass over, those that need to be ‘left behind.’ Taken both literally, metaphorically and figuratively, the PQP is the nexus, a means of joining cultures and a structure of support for linking the lived, living and to be lived realities of the re-certifying teachers.

The load required to bridge from past to present is transformed from tension to support as the re-certifying teachers are guided by practicing teachers (Faculty Associates) on their transitional journey. Throughout the program, I work to develop and deliver embodied, aesthetic, poetic, and reflective explorations that invite these teachers to uncover the somatic knowledge stored within their past experiences, and to draw it out as contemplative considerations of that which can be carried forward, that which should be left behind, and that which bridges the past, present and future.
Building an Embodied Branch as Extension from Past to Present: Through Metaphor, through Movement

My Life is a Musical

A metaphor I live by,

Compose by

CREATE BY

Express by

Seeking harmony

And yet, sometimes finding dissonance

Discordance,

a

Cacophony of sounds

Resonating in

Inner

and

outer

moving me to movement to be

a stirring

a change in motion resulting in

an acceleration

displacement

and a

change

acted upon by a force

within

and without

Newton's First Law

An inertia

Velocity

Momentum

Carrying me forward
a body, which does not move, is said to be at rest, 
  
  motionless,

immobile,

STATIONARY
A constant time in-variant position.

I have been called
to

sing out
in order to conduct

A symphony of Minor and Major forms

To give voice to

Not as a soloist
  
  But

In concert with a choir, an ensemble
  Whose pitch is imperfect

Whose dynamics are varied

Beating to our own drums

Creating an aleatoricism rhythm

Art by chance

Exploiting the principles of

\textit{Randomness}

An

Improvisation, \textit{Improve Wisdom}

Articulating a sonic quality

Of timbre

And texture

Discovering the \textit{Muse}

To create, compose, choreograph our lives,

\textit{Our personal Professional connectedness}

Our cultural \textit{uniqueness}
The approach that I have taken and adapted within my work with the re-certifying teachers is to access conceptual movement language as active and dynamic metaphors for re-acquaintance with the somatic sensations that form and inform one’s way of being and of teaching. Embodying conceptual movement as figurative, somatic symbolization of ways of being in the world, the re-certifying educators have the opportunity to uncover “tacit or unarticulated” beliefs (Clandinin & Connelly, 1995, p. 6) and, correspondingly, can reflect on these values in light of the current educational and cultural contexts. How precisely does the embodiment of conceptual movement language accessed as metaphor connect to teaching and learning? This interoceptive ontology is “language, which written or spoken, can be incorporated in the multimodal sensual experience of the lived moment, within the movements of the body” (Milloy, 2007, p. 160). The exteroceptor is the pedagogical stimuli, which affects a somatic response and evokes metaphorical contemplation of a “lived philosophy” (Milloy, 2007, p. 161).

Over the course of time that I have spent as a Faculty Associate at Simon Fraser University (eight years), I have used conceptual movement language to

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8 This is the title of a book by George Lakoff and Mark Johnson, *Metaphors we live by*. *The University of Chicago Press* (1980); however, in this piece of prose, I refer to the metaphors we live by as those which are embodied as personal story inside our bodies, the sentient re-memorings that are unlocked through somatic awakenings.
guide teacher candidates in exploring how they can uncover somatic understandings and come to a deeper, affective knowing of themselves, others, culture, and the curriculum. As George Lakoff, cognitive linguist, and Mark Johnson (1980), philosopher, so aptly state, “metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p. 3). Drawing upon generative movement linguistic concepts such as weight (strong and light), relationships (prepositions), energy (dynamics and qualities), flow (free and bound movement), space (positive and negative), directions (pathways), focus (direct and indirect observation) and body (parts and whole) (Gilbert, 2006), I navigate with the re-certifying teachers a journey of the joints and invite them to digest the movements, to absorb the characteristics of the motions into the blood stream and support processes that allow them to chew, savour, and absorb the movement moments as connected to institutional insights. As Price and McGee (2009) express:

the essence of metaphor is understanding one thing in terms of another, teacher candidates can use their own familiar stories about teaching and learning as they develop new understandings or concepts that are informed by important tenets of contemporary professional knowledge…metaphorical work can also offer teacher candidates a framework for their thinking, so that a structure is provided for the grappling that is often necessary when developing candidates first attempt to connect their teaching beliefs to developing professional knowledge and emergent practice. (p. 66)

The framework that supports the re-certifying teachers in grappling with professional methods, theories, and tenets is not simply conceptual movement language. I also work with the re-certifying teachers to develop an artistic framework that challenges them to look at teaching and learning from an aesthetic lens. Oftentimes, the RCTs are asked to convey their bodily insights poetically, to share their somatic understandings through story and art. In considering the provocative dimensions of the exploration, the re-certifying teachers are in-duced into self-knowledge, into contemplating the lived experience, into an “analytic somaesthetics, which describes the basic nature of our bodily perceptions and practices and their function in our knowledge and construction of reality” (Shusterman, 2004, p. 53). The body becomes container of sensed knowledge that overflows with innervations and reactions created and felt on a personal level and by those whom they teach.
Through somataphorical experiences, teacher candidates are quite literally ‘putting themselves in the students shoes’ and gaining a somatic awareness of what it feels like to be a student in the classroom. Although the sensations evoked might be something that the RCTs are able to articulate and understand cognitively, the enactment of movement concepts leaves an impression that attenuates the so-called cognitive and affective thought domains. Exploring these concepts in movement activities provides opportunities for the foreign trained teachers to give voice to their ‘indwellings’ and serves as a way to connect their personal experiences with their professional practices. In this way, metaphors become:

central to the search for what unifies our own diverse experiences in order to give coherence to our lives. Just as we seek out metaphors to highlight and make coherent what we have in common with someone else, so we seek out personal metaphors to highlight and make coherent our own pasts, our present activities, and our dreams, hopes, and goals, as well. A large part of self-understanding is the search for appropriate personal metaphors that make sense of our lives. (Lakoff & Johnson, 1980, pp. 232-233)

And so it is that I carefully choose movement concepts that will be metaphors that will open up spaces of embodied learning in order to make kinesthetic connections between teaching and learning and to make sense of the somatic sensations provoked, agitated, and awakened. In this way, the re-certifying teachers are purposefully participating in a form of hermeneutic phenomenology as described by Osborne (1994) in which:

the presence of interpretation is unavoidable . . . Phenomenology provides a way of exploring lived-experience—the actuality of experience—from the inside rather than from the natural science perspective of observation and measurement. (nr)

The phenomenon that the international educators are investigating and describing is pedagogical in nature: elements of the teaching and learning process experienced as somatic explorations and sensibilities (i.e., energy, weight, space) and that serve as embodied metaphors in order to reflect on the felt, sensate, lived meanings aroused. This sensual acknowledgement provides a context from within, a liminal\(^9\) locale to contemplate and consider the affects these conceptual forms of knowing, being and doing have on the outside, the

\(^9\) In Fels and Belliveau (2008), the liminal space is a space of interaction, a place where a system can learn (p. 25). I also refer to it as an in-between space, an interactive space of coming to know.
outer self, and the other. Expanding and opening into self, the RCTs are also invited to interpret the sensations brought forward through the soma and to describe and compare the actions and reactions to the living climate, the atmosphere of the classroom.

As witness, the barometer inside me is also measuring the ambient conditions that I create as meteorological forecaster. I ask myself: Am I creating a climate of conduction that allows the living bodies of my students to generate warmth when in contact with self and other? Is the front a generative transition zone where different ethos shine? Or, am I merely causing a convergence, an inflow of my own projections and perceptions so that we can breathe the same air? These questions percolate and protrude as poetic self-searching in what I call a ‘somastorm’ . . . an atmospheric expression, an opening of the body as sky~

Wind, breath, life, gravity, lightness, new life, Destruction

Gasping for one last breath...

The wind speaks to me in whispers, floating
In my ear, and resting on my tongue.
Blowing, Floating, Sailing in the air like a kite with no string...severed attachments.
We travel but the Destination
Unknown...moving upwards and onwards, sure of flight of breath.
of the effect gravity has on my body and the skin of my students and the spirit weighing me

...
and yet,

lifting me

UPWARDS TOWARDS THE LIGHT…pathways already mapped out but not
out of one’s control

Decisions, Choices, Questions?

Lots of change, turbulence but
Bernoulli’s principle
Maintains the lift.
Is it air pollution that I emanate, a concentration that
contaminates the corporeal expressions?

STOP
AND listen to the body, to the voice of the body, the inner life
that regulates my heartbeat, their heartbeat, our breath,
our sensually shared lives.

Do not be cut off; do not be deaf to thy body, thy soul, thy desires

Winds of homecoming…take me,
Lift me,
Carry me,
Home…
Help me find shelter
In
A
Shared casa
A corporeal concerto.

The above recollection was inspired through my inner-engagement within the
performative inquiry course facilitated by Dr. Lyn Fels at Simon Fraser
University, a window into the climactic conditions of my soul, a metrologic
explication evoked through being, doing and discovering. Performative inquiry
offered me a theoretical and practical venue to investigate my story through an integrated vehicle of body, mind and imagination (Fels, 1999). For it was in playing upon my multiple realities/roles as teacher, learner, mentor, facilitator, researcher, mover, and artist that I was interpreting the co-evolving landscape that I was co-creating with my adult students and imagining the possibilities inherent within these inner-actions.

And flooding out of this,
I contemplate a second thesis question: What does somatic inquiry, which uses metaphor as a stimulus, evoke as a response in those unfamiliar with movement terminology?

The movement experiences create opportunities to bridge the theory/practice divide through guided improvisation where re-certifying teachers were called upon to make personal meaning from educational concepts and theories. In this way, somatic explorations created meanings that informed pedagogical practice, and offered a manner in which to span a passageway into the present educational landscape. Through the construction of conceptual/metaphorical movement experiences, a heuristic method was aroused. The internationally trained teachers were provided with an opportunity to become body bridge builders of knowledge, supporting one another and co-constructing learning as they fashioned mindfully and bodyfully rich and sense (ous) metaphors from which to draw in connecting their personal and professional practices.

A Synopsis of the Somatic Bridge Structure
In this thesis, I propose a framework of somatic development and embodied reflection, which I refer to as the TSM model; a Thematic, Somatic, Metaphoric approach to pedagogical praxis. The structural framework that I articulate can serve to undergird an embodied, aesthetic, critical, contemplative, theoretic, and practical gate into educational engagement. As pedagogical bridge, it can function as the connection between metaphor development and the soma, overarching the physical expressivity of teaching.
The notion of bringing the body back into the educational environment as a mode of knowing for teachers, those who are taught, and how curriculum is discovered, is at the forefront of my research. This corporeal cadence, is one that I share with many other scholars who embrace embodiment in relationship to knowing, being, living and teaching (e.g., Brebser, 2004; Cancienne & Snowber, 2003; Fels, 2004; Smith, 2004; Ricketts, 2011; Snowber, 2009). Smith (2009) refers to a similar focus on nuanced stand-points and bearings in pre service teacher education as a ‘somatic framework’, “whereby one considers the stances, postures and positions that comprise these fundamental dispositions of teaching . . . features of teacher comportment, and the gestural demeanour that evokes certain emotions and desired motions in the learner” (pp. 2-3).

The abovementioned scholars open up a passageway into bodied personal, professional and relational embracement, recognition, and acquaintanceship. I too, embrace the engagement of the body in these facets, with my research, work, and vocation also enveloping the pedagogical. For me, movement as metaphor is the ‘conceptual centre point,’ which comprises a comprehensive system for analysis of somatic, personal, professional, and pedagogical presence, that which affects and influences the other, namely, the students we teach. As part of the thesis, I will outline a framework of metaphor development in pre-service education programs and propose a plan for structural, technical (technique), instrumental (student renditions, personal provocations), aesthetic (arts-based expressions), and functional (implications and applications) of somatic exploration.

In the first chapter entitled: Metaphor Construction in Pre-service Teacher Education Deconstructed from a Somatic, Aesthetic Sense-making/making-sense Standpoint, I will look for a secure foundation in previous research into metaphorical practices in pre-service teacher education. I will critique prior metaphorical research and will map out a new terrain that leads to the development of an embodied approach to metaphor construction and exploration. I will propose a convergence of somatic, aesthetic, poetic, reflective, symbolic, acoustic, and uttered metaphoric representations that fuse bodyfulness and mindfulness as ways to explore and illuminate pre-service and re-certifying teachers’ convictions around the teaching and learning process.

In the second chapter: Undergirding an Approach: A/r/tography and Phenomenology as Somataphorical Sense-making Structures, I will provide the foundational scaffolding for my work. In doing so, I will reveal how the core of my inquiry approach intercepts phenomenologically informed inquiries and
a/r/topographical methodologies and show how these form the roots of the ‘living inquiry’ with re-certifying teachers in the PQP. The last section of this chapter will involve consideration of how these undergirdings afford understanding of bodily forms of metaphor construction and exploration.

In the third chapter, *Body as Bridge: Accessing and Acknowledging the Somatic-Inner Contemplation and Outer Articulation*, the focus will be on the technical framing process of facilitating an embodied educational exploration. I will outline the work of various somatic practitioners who have influenced my approach to working inside/out. Correspondingly, I will delineate the somataphoric approach that I have developed as a result and will push the practices forward in a pedagogical direction in order to attend to the gestural, positional and postural nuances of being teacher and being with students.

In the fourth chapter, *Foundational Footings, The Ground Upon Which we are Built*, the rootstalk of the living bridge is cultivated as trunk for the somataphoric explorations that serve as offshoots. Specifically speaking, the metaphorical connotations of the bridge as structure, base of support, connecting point, and as drawbridge will be elucidated through the conceptual movement language of weight (*strong/light, passive/active*). The thematic, somatic, metaphoric gateway will be opened up as the bridge is outlined as rhizome, the stem from which offshoots the artistic, poetic, embodied reflections that the re-certifying teachers extend as their ethos on teaching and learning, self and other, culture and curriculum.

In the fifth chapter, *Constructing a Credo: Cutting out Convictions*, the focus will be on credo construction and contemplation. I will outline how an aesthetic approach to the development of the re-certifying teachers’ belief statements served as bridging base, a point of departure, as starting point for the journey from past to present to future “forms of representations” (Eisner, 1994, p. 19). Through artwork, gesture, and oral interpretation, creative somatic expression was accessed as extension of pedagogical and personal values and beliefs about teaching and learning, inner resonancing and outer forms. This initial credo creation is the starting signpost along the transitional bridge.

In the sixth chapter, *Compelling Connections: Energy as Internal/External Offshoots*, I will show how various characteristics and qualities of the concepts of energy (*smooth* and *sharp*) are accessed as visceral language, somatically sensed as gesture, position, posture and sensation, spanning innermost and outermost ways of feeling and being. The concept of energy is utilized as a cross-domain comparison between inner-sensing and outer acting in terms of how one carries
and conducts one’s self in the classroom and how one creates the educational environment.

In the seventh chapter: Laying Down a Pathway: Lines on Paper, Lines of Life, the focal point is the concept of direction as metaphorical route. I explore the courses that the internationally trained educators have lived, are living and could live as they orient themselves across the PQP bridge. As corporeal choreographers, they meditate upon how they have been and will continue to be the cartographers of their lives and are invited to consider the pathway that they would like to take as they traverse the professional induction span that is the PQP.

In the eighth chapter: Bridge Builders: Finding Space, Fitting in-Looking Backward, Looking Inward, Looking Forward, I will outline how the concept of space and more specifically, the movement language of positive and negative space, serves to physicalize the process of personal, professional, pedagogical and cultural adaptation and acculturation. In this chapter, I will describe how space is embodied as openings in which the re-certifying educators find room to over-arch cultural, pedagogical and personal practices. Space will also serve as metaphor to symbolize the distance that sometimes feels chasm-like, or those distances which might exhaust teachers’ past pedagogical methods.

In the ninth chapter, Scaffolding Synecdoche Somatics: Body Parts as Metaphor for the Part to Whole, Whole to Part Relationality of Education, I outline an approach to body awareness which invites the RCTs to examine the particularities of the parts of their bodies and the function of the whole in communication with the other. The concept of body parts calls attention to how one communicates feelings and gestural ‘tone’s (i.e., one’s mood and inclinations to the other, namely the students we teach) without uttering a word (bridging inner feelings as outer actions and reactions), and how these externalized forms contain a physical logos.

In the tenth chapter, Rhizomatic Re-member-ings: Stretching, Extending, Connecting; Propagating a Phenomenology, attention is given to looking backward, looking inward and looking forward, as I describe the final somataphorical exploration that I facilitated with the RCTs during their last week in the PQP. In this part of the thesis, I overview the pivotal movement experiences explored throughout the year and explicate how each concept affected them in their personal journey, professional practice and pedagogical understandings.

In the eleventh chapter, Collapsing into the Corporeal, I articulate how I have practiced living the inquiries of a/r/tography and phenomenology. I examine
my inner-relationship as self-study and articulate how knowing (theoria), doing (praxis), and making (poesis) (Leggo, as cited in Springgay & Irwin, 2008) supported my action research. In this section, I share some poetic reflective writing, my artistic renderings and my exegesis of one who is both inside and outside the re-search and learning experience, reflecting on inner and outer forms, and connecting personal understandings while supporting and facilitating the re-certifying teachers as bridge builders.

In the final chapter: *Roots of a Corporeally Sensed Curriculum: The TSM Passageway*, I offer up a conceptual, pedagogical framework for embedding bodywork in pre-service teacher education programs. I propose a teacher education framework that can be applied more widely in other institutional contexts than the one in which the study is based. I suggest a plan of action that can be implemented as a somatic, metaphorical method of learning to teach. The architecture of the approach will facilitate a deeper, tacit reflection upon competing symbolic metaphors and serve to map out a path which can be followed to lead student teachers to teaching certification.

**Conclusion**

In bringing together metaphorical attentiveness and aesthetic, reflective sense making through somatic search and research, I work towards a living inquiry. In doing so, I create a plan to access the inner, “the stories on which personal identities are constructed,” which through praxis, leads re-certifying teachers to “a new and different image of themselves as teacher” (Price & McGee, 2009, p. 66). The body becomes the bridge, the structure, and the framework from which to traverse the spaces, times and relations between inner sensation and outer articulation. The overarching function of the somatic search/re-search is to access bodied memories, the somaesthetic, and corporeal knowledge, for the sake of a reflexive contemplation of past, present and future ways of being and teaching. Another purpose is to provide a platform from which an enlivened educational curriculum can be developed, one that focuses on the physical, emotional, relational, and intellectual enhancement of the educator and the educated.
1. Metaphor Construction in Pre-service Teacher Education Deconstructed from a Somatic, Aesthetic Sense-making/ Making-sense Standpoint

(The use) of metaphor illustrates a “connectedness of . . . personal, professional and practical ways of knowing” about the self and about teaching. (Black & Halliwell, 2000, p. 104)

What we do is what we know, and ours is but one of many possible worlds. It is not a mirroring of the world, but the laying down of a world. (Varela, 1987, p. 62)

Laying Down the Landscape
Pre-service educational programs have long recognized the inherent value of metaphor construction by teacher candidates in accessing convictions around the teaching and learning process. Furthermore, metaphor development has been utilized as a vehicle to uncover tacitly held beliefs about education and to forge a path to teacher-identity formation. As further articulated by Professors of Teacher Education Bullough and Stokes (1994), “the use of metaphors in teacher education supports self-exploration collectively as well as individually” (p. 200). According to Educational Researcher James Calderhead and Professor in Educational Studies Maurice Robson (1991), such images represent knowledge about teaching and might also act as models for action, and they frequently contain an affective component associated with particular feelings and attitudes. The high level of abstraction in metaphorical thinking challenges individuals to develop images, stories, symbols, and poetic renderings with which to describe teaching practices by utilizing a creative, rather than literal, approach to educational depiction. This conceptualization of education can facilitate reflective thinking that focuses on the multidimensionality of teaching and has the potential to awaken a mindfulness leading to envisioning and re-visioning of professional being. Harkening back to personal mythologies related to teaching and learning and projecting forward their individual metaphorical, conceptual frameworks, pre-service teachers are called to engage in reflexive thinking as a
“pedagogic act, which can prepare them for future action in the classroom” (Minnici, 2006, p. v). As pre-service teachers search for conceptual frameworks to express their educational credos/philosophies, they orient their reflective gaze back (wards), in (wards), out (wards), around, through, forwards, and near in order to come to a deeper understanding of how their personal experiences as both teacher and learner have been shaped and continue to shape their way of being in the classroom. This pre-professional literal and metaphorical directionality becomes a reflexive undertaking whereby pre-service teachers are invited to revisit past experiences of being one who was taught and one who had various teachers. Student teachers are called to reflect, question, search, and re-search the favourable particularities endowed by various educational professionals (patient, kind, supportive characteristics), those that they wish to embody and express in the external world of the classroom. Metaphorical reflections provide opportunities for teacher candidates to examine tacitly held beliefs and to compare and contrast these with pedagogical constructs, theories, and practices that are emergent and contemporary. In this way, potential practitioners grapple with their past, present and future senses of self: the self that teaches and the self that is taught. Gouzouasis, music professor and curricular scholar, and La Monde (2005), dancer, actor, musician, and filmmaker, describe this inherent reflexive value of metaphor as “a way to come to know ourselves and apprehend phenomena. Metaphors thus enable humans to translate past, present and future into experiences” (p. 3.). Lakoff (1992) pays homage to Michael Reddy, crediting him for a contemporary theory that articulates metaphor as being primarily conceptual, conventional and part of the ordinary system of thought and language . . . that ordinary everyday English is largely metaphorical, dispelling once and for all the traditional view that metaphor is primarily in the realm of poetic or figurative language. He goes on to state that “the locus of metaphor is thought, not language, that metaphor is a major and indispensable part of our ordinary, conventional way of conceptualizing the world, and that our everyday behaviour reflects our metaphorical understanding of experience” (Lakoff, 1992, p. 2). And so, given the fact that our everyday behaviour reflects our metaphorical understanding of experience (past, present, and future), it would follow that our way of being in the world, our interactions with others, our pedagogical positioning, our philosophical standpoints, and our teacher identities are filtered through our conceptual frameworks. Lakoff & Johnson (1980) speak to this in stating that:

Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus
plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor. (p. 103)

Uncovering, discovering, and reflecting upon these aforementioned conceptual systems through the development of personal teaching metaphors has been a vehicle to aide in the explication of teachers’ roles and responsibilities in the classroom. In teacher education programs, metaphor construction has been widely utilized as a beneficial teaching and learning tool meant to encourage reflective thinking and engagement with identity development, “how individuals know and name themselves . . . becoming as identity development” (Danielewicz, 2001, p. 3).

Research around metaphorical analysis in pre-service education is challenged to identify the nature and development of student teachers’ knowledge, their use of images and how these influence what they find relevant and useful in the coursework, and how they analyze their own and others’ practice (Calderhead & Robson, 1991, p. 7). There is a need to mitigate the carrying over of pre-held conceptions from one domain (experience as student or experience as a volunteer) to another domain (experience as teacher), which results in a mere transference of experience rather than the transformation of pedagogical practices found in many studies (Farrell, 2006; Saban, Beyhan, Kocbeker, & Saban, 2007; Reeder, Utley, & Cassel, 2009). What is required is that explicit attention be paid to a shifting of perspectives and an awakening of altered ways of knowing, being and doing. Calderhead and Robson (1991) suggest that:

The growth of student teachers’ knowledge about teaching may require teacher educators to consider how best to design training activities in which students’ existing knowledge is scrutinized and challenged, and to monitor the effectiveness of these activities. (p. 7)

The oft, ‘one off’ approach to metaphor construction that is typically in evidence has functioned to carry forward cliché’ projections of what teaching is like or what a teacher is supposed to be (Martinez, Sauleda, & Huber, 2001; Saban et al., 2007; Shaw & Mahilos, 2008). As evidenced in Shaw and Mahilos (2008), “teaching is tending a garden—each seed needs to be cared for— some in different ways than others. And, over time, each seed is transformed into its own unique flower” (p. 42). The teacher, in this case, is depicted as the cultivator of knowledge, providing the student ‘flowers’ with the care they need to bloom. This evidences a somewhat idealistic ‘green thumb’ approach that ignores the
‘weeds’ (challenging situations that occur around the other: students, administration, parents, funding). Another problematic feature of previous studies is that most have been positioned around providing teacher candidates with opportunities to explore modes of thought in written renderings (Martinez et al., 2001; Farrell, 2006; Leavy, McSorley, & Bote, 2007; Saban et al., 2007; Shaw & Mahlios, 2008), and much less common visual/spatial forms. As a result, there has been an overemphasis on verbal/linguistic interpretations of image development that neglects significant aspects of somatic sensibility and aesthetic sense making. By focusing solely on written reflections, these studies often limit affective renderings due to the fact that this “process of developing metaphors might . . . appeal only to the more linguistically inclined student teacher” (Grimmet & MacKinnon, 1992, p. 434). And what of the aesthetic and sense making body? If we are to recall the words of Lakoff (1980) in which he outlines how our conceptual systems inform our way of being in the world, which is to say, “how we get around in the world, how we relate to other people . . . what we do everyday” (p. 103), then we cannot ignore the presence of the somatic in forming and informing our metaphorical projections. Abram (1996), philosopher and phenomenologist invites us to recognize:

If this body is my very presence in the world, if it is the body that alone enables me to enter into relations with other presences, if without these eyes, this voice, or these hands I would be unable to see, to taste, to touch things, or to be touched by them—if without this body, in other words, there would be no possibility of experience—then the body itself is the true subject of experience. (p. 43)

For metaphorical development to be effective, we need to arouse students to be “wide awake” and to “be in touch with their landscapes to be conscious of their evolving experiences, and to be aware of the ways in which they encounter the world” (Greene, 1978, p. 2). Educational philosopher Maxine Greene (1978) suggests that much of this also “depends on their [the students’] ability to be cognizant of their standpoints and to be open to the world” (p. 17). Since “much of our relating in this world is experienced through the body” (Snowber, 2002, p. 22), or as “participation through indwelling” (Polanyi, as cited in Matthews, 1998 p. 77), it would stand just to conceptual reason but also to the reason of our bodily understandings that we form our conceptual frameworks around our “somatic acquisitions” (Shigenori, 1992, p. 49). According to Shigenori (1992), “somatic acquisition of a particular living body is received through the generative process of various orientational structures such as the personal habits, idiosyncrasies, and tendencies that characterize (one’s) living body” (p. 49).
These tendencies that characterize our living body are part and parcel of our “tacit knowledge” which, as defined by Hodgkin (1991), “comprises a range of conceptual and sensory information and images that can be brought to bear in an attempt to make sense of something” (p. 15). Sensory information and images are often revealed through embodied explorations that awaken one’s sentient (felt/lived) knowledge. As Snowber (2002) recognizes, “our bodies have a memory” and “we are awakened to memory through our bodies” . . . to “the ‘lived curriculum’ of sensuous knowledge, where all of life, and not just what takes place within the walls of the classroom, can be seen as a place of learning and wonder” (pp. 21-23). Traditional metaphorical explorations that focus on linguistic practices have been marginally effective (at best) in uncovering this tacit knowledge. The research below by Saban et al. (2007), Shaw and Mahlios (2008), and Brown, Parsons, Christian, and Worley (2005) serves to demonstrate that students inadvertently hold onto assumptions and are seldom being provided with opportunities to reflect upon and challenge previously held metaphorical notions about teaching and learning, which are a result of the lived experience of being a student. That is to say, pre-service teachers “keep human imagination within the confines of (their) former experience and conceptions” (Sfard, 1998, p.4). In doing so, they become subjected to the process of “metaphorical projection,” whereby “old foundational assumptions and deeply rooted beliefs, being tacit rather than explicit, prove particularly inert. As they tend to travel from one domain to another practically unnoticed” (Sfard, 1998, p. 5). Again evidenced in several studies, such as those undertaken by Saban et al. (2007), Shaw and Mahlios (2008), and Brown et al. (2005), prospective educators simply transfer their symbolic, historical perspectives on teaching and learning that have developed as a result of their own experience of schooling, to shape their understanding of the role that they should establish as a teacher. Rather than making explicit, by deeply reflecting upon, and questioning previous practice and thereby developing new understandings, they tend to hold onto what is known and acquired through past educational relationships. Consequently, there has been little evidence of transformational thinking or of self-exploration and so, as Maxine Greene (1978) so aptly concludes:

Practitioners are halted when sense making takes place in the past because in doing so, there is nothing to stop teacher-learners from deliberately communicating the rules and norms they have incarnated and acted upon while engaging with different subject matters and mastering various skills. (p. 3)
Teacher candidates are not challenged to reflect upon their pre-held conceptions, which are (incarnated) somatic ‘indwellings,’ thereby potentially perpetuating unquestioned norms. What is required, then, is a wake up call, an opportunity for metaphor construction and reflection to “awaken educators to a realization that transformations are conceivable, that learning is stimulated by a sense of future possibility and by a sense of what might be” (Greene, 1978, pp. 3-4) in light of what has been. In order for metaphor to serve as self-exploration and teacher identity formation, which has the potential to be both a transformative and enlightened praxis, we need to tend to the body, to the ‘incarnated’, in (habited), somatic sensibility. As Lakoff and Johnson (as cited in Martinez et al., 2001) explain:

Our fundamental abstract ideas are based on a diversity of complex metaphors, which are anchored in a set of primary metaphors mediated by physical experiences in the environment. These primary metaphors are the result of recursive coordinations of subjective experience and sensorimotor functions. Coordinated activations of psychological and physiological functions generate a disposition to apply words from the area of sensorimotor experience to name phenomena of subjective experience, which are thus metaphorically conceptualized. (p. 966)

That is, according to Narayanan (as cited in Martinez et al., 2001), “our primary metaphors are derived from the structure of our body and our mind, and from the characteristics of the world in which we are living” (p. 966). Shapiro (1985) also contends that the body is repository for our memories and experiences and serves as storehouse of perceptual meaning making, as he writes: “the body is the ground of metaphor” (p. 155). Further to this point, he conveys that “what I intend to say is lodged bodily in me. The implicit meanings of situations and, as well, my own intended meanings are felt; they are present bodily” (Shapiro, 1985, p. 40). That is, our body contains within it a dialogical explication of the phenomena of an experience. When we are exposed to a locality, a situation, or a happening, somatic sentient responses occur which, when mindfully/bodyfully attended to, bring into being and into focus the familiar, echoing a lived experience, indicative of a perception, of a symbolic acquaintance as a moment of re-acquaintance. Shapiro (1985) writes:

there is then a shift to a vocabulary of bodily sensitivity and to metaphors of impact and power and their spatiality. Of course, our inclusion of the latter is indicative of more than a stylistic penchant or even an allegiance to a certain ontology. Descriptives of body and space express directly the investigator’s use of certain bodily modes of presence and reflections as favoured access to the structure of a phenomenon. (p. 188)
Thus, the way we name and interpret an experience is a result of a “re-membering” (Hackney, 2002, p. 21) of sensations, of space, of place, of a language, and a time. The way in which we specify a situation is a matter of the metaphors that we access as means to make sense of the particularities of a happening. The challenge, then, is to make explicit this implicit knowledge that resides in the soma and to foster a dialectic contemplation of the inextricable link between the interior, sensed experience and the exterior acted out action or re-action.

Many of the metaphorical studies back into the corporeal as a starting point for explicating and characterizing the symbolic images associated with being a teacher, with few, if any, ‘indwelling’ with somatic sensibility, to get at that which backgrounds perception, that which has been laid down as a world. The aforementioned researchers of metaphoric implications and applications in teacher development do not seem to challenge the contextual, cultural, and social nuances in which the comparative renderings have given birth to current perspectives, those that have been inscribed/’lodged’ in the body. Perhaps the somatic is neglected due to the fact that the researchers who have performed these ‘data-based’ studies are less inclined to recognize and view the body as a learning site and as insight that holds metaphorical sensibility. It is this aspect of somatic, symbolic inquiry and projection that I am most interested in and see as both a necessary and requisite component of pre-service educational curricula. I posit that it is imperative that educational programs provide teachers-to-be with opportunities to explicitly challenge their beliefs about teaching and learning and afford them with somatic and aesthetic explorations that invite pre-professionals to consider their innermost sensate awareness as enhanced understanding of outer projections. Ultimately, to acknowledge the body as a knowledge site, facilitating corporeal conversations, is to allow “the living body . . . the very possibility of contact, not just with others but with oneself—the very possibility of reflection, of thought, of knowledge” (Merleau-Ponty, 1996, p. 45).

Through the process of somatic inquiry (participation in embodied, conceptual, metaphorical movement experiences), aesthetic sense making, and the creation of visual and poetic renderings, the work that I facilitate with teacher learners presents them with the task of developing new inner-standings based on embodied (inner, felt, sentient) reflections around contrasting metaphors. Rather than simply record cliché image expressions that often result from research studies such as those found in Farrell (2006), Saban et al. (2007), and Bullough and Stokes (1994) to name a few, I contend that educational programs need to arouse novel forms of symbolic vocabulary as inherent in working with the
aesthetic, the somatic (with conceptual movement language), synecdoche (part to whole and whole to part relationships), and in the examination of oppositional or competing metaphors. In this way, student teachers can: find new language with which to examine their role in the teaching and learning process, disclose and make explicit tacit knowledge, reflexively ponder pedagogical practices, challenge assumptions, and explore ‘landscapes’ of learning from varied perspectives. Metaphorical construction, in order to be effective at deepening self-understanding, must develop a new paradigm where the aesthetic and the somatic are foundational to making-sense and sense-making, attending to “an inquiry of body and soul, a place where a space is opened up for the possibilities of inquiry to be transformative” (Snowber, 2002, p. 21). Teachers-to-be can thus be afforded both literal and metaphorical space and place within which “to engage further and deeper (by engaging) more and more of the senses, to make sense of: the tactile, the kinaesthetic and the somatic “ (Giddens & Jones, 2001, n. p.).
Surveying the Landscapes: Mapping Metaphorical Topography

By using metaphors, teacher educators have the opportunity to help candidates solidify convictions and meanings and uncover “tacit or unarticulated” beliefs. (Clandinin & Connelly, 1995, p. 6, italics in original)

Educational researchers (Saban et al., 2007, Shaw and Mahlios, 2008, and Brown et al., 2005) have been avidly surveying the design and construction of metaphor development in pre-service teacher programs in order to ascertain the relationship between conceptual frameworks and teacher identity formation. Teacher education programs have sought to uncover students’ tacit beliefs around teaching and learning to engage candidates in metacognitive acts, which invite reflection on and around pre-held convictions regarding educational practice. In what follows, I will examine research articles that focus on metaphor utilization in pre-service teacher education programs. I will outline educational practices that function to uncover tacit knowledge and look at how such knowledge is utilized as a perceptual framework for reflective educational contemplation. In the end, I will critique previous practice from the vantage point of somatic sensibility and aesthetic sense making in order to open up possibilities for an emergent somatic artistic method of metaphor construction and consideration.

To begin with, various studies, such as those conducted by Farrell (2006) and Saban et al. (2007), have sought to discover how metaphor is used to bring forward prospective teachers’ tacitly held beliefs on teaching. In each of these studies, the researchers explored how metaphorical comparisons are utilized in teacher education programs as a “cognitive tool (to help gain) insight into prospective teachers’ professional thinking” (Saban et al., 2007, p. 123). Both Farrell and Saban et al. focused on how student teacher beliefs’ serve as a “lens through which they view both the content of the teacher development programs and teacher experiences” (Farrell, 2006, p. 237). The prospective teachers in these studies were asked to describe what a teacher is like using only one metaphor following the frame sentence: “A teacher is__________” (Farrell, 2006, p. 237). The themes that emerged were based on varying ideas of the teacher’s role in the educational process along with the student’s role in the learning process. Many of the images that were articulated seemed to follow the line of acquisition metaphors as defined by Sfard (1998) in which, “the language of knowledge acquisition and concept development makes us think about the human mind as a container to be filled with certain materials and about the learner as becoming an owner of these
materials” (p. 5). In this learning relationship, the teacher is the transmitter of knowledge (“Light, Sculptor, Fountain”) while the student is the receiver of knowledge (“Clay, Jug”) (Saban et al., 2007, p. 129). This “banking concept of education . . . (suggests) that the scope of action allowed to the students extends only as far as receiving, filling or storing the deposits” (Freire, 1970, p. 72). As Freire (1970) outlines, “education thus becomes an act of depositing in which the students are the depositories and the teacher is the depositor” (p. 72).

Unfortunately, this model of teaching and learning is frequently articulated in metaphorical studies of pre-service teachers’ images of themselves and their work, such as those conducted by Saban et al. (2007), Shaw and Mahlios (2008), Saban (2004), and Leavy et al. (2007), and is frequently left unchallenged. What was discovered, as a result of these studies, is the impossibility of defining adequately the multidimensionality of a teachers’ role through the use of one metaphor, and that there are several complexities that require a composing of symbolic images to articulate the roles and responsibilities of an educational practitioner.

Although both of these studies (Farrell, 2006 & Saban et al., 2007) utilized metaphor as a tool to enable prospective teachers to focus on their beliefs about educational characteristics, they failed to provide opportunities for students to reflect on their choices and to analyze the problematic nature of choosing just one metaphor to explain the complexities of educational engagement. The participants in these studies simply articulated a comparison without having time to analyze the inherent problematic levels of interpretation that are present upon implementation of the metaphor in practice. The metaphors in these cases were somewhat clichéd e.g. “a teacher is like the sun, a candle, a tree, a light, a flower, and a potter” (pp. 128-130) rather than deeply thoughtful and introspective in nature. Additionally, the pre-service educators did not have the chance to revise, replace, or disregard their metaphors after gaining practical teaching experience, which diminished the power of the metaphor as a tool for reflection in action and on action. As a result, the prospective teacher candidates were not challenged to confront their pre-held beliefs about the specific educational characteristics they selected and were not given the opportunity to acknowledge the difficulties inherent within them. If metaphorical images are to be an effective method of professional development, teacher-training programs need to encourage prospective teachers to analyze their conceptual frameworks and consider the implications for practice. Furthermore, teacher candidates should be provided with the chance to ponder how pre-held beliefs and
conceptions might be altered based on actually teaching students in the classroom.

In Bullough and Stokes (1994), the importance of developing conceptual frameworks was fashioned around providing pre-service secondary teachers with opportunities to formulate a sense of self through image development and reflection, to express “the kind of person they image themselves to be and how that person is supposed to relate opportunities to story their images” (p. 200). They were called to shift from what Bullough and Stokes (1994) refer to as “vision to voice” (p. 200) as a way of seeing through language; and how language works to create the world in its own image. This study provided opportunities for students to be involved in the process of “comparing and contrasting metaphors . . . as a helpful means for (the) beginning teachers to develop alternative ways of thinking about teaching and self as teacher and for considering the ethical implications of holding one or another conception of teaching” (Bullough & Stokes, 1994, p. 200). More specifically, the study looked at how metaphors served as “bridges between images and narratives: (and how metaphors worked) to structure stories” (Bullough & Stokes, 1994, p. 200). This was accomplished by focusing on how a change in metaphor indicated a change in how the world of teaching was conceived, which correspondingly brought about a change in the evolving story of students’ teaching selves (Bullough & Stokes, 1994, p. 200). As Bullough and Stokes (1994) articulated, “a change in story may signal a change in metaphors; and a change in metaphors, a change in images” (pp. 200-201).

Another important feature of this study that distinguishes it from the previous ones is that it wrestled with the idea of how one’s personal metaphor not only defined self but also served to locate the ‘other’ in relation to self. More specifically, the study showed how the narration of a teachers’ role directly impinged upon the role of student and influenced how one was held up against the other. Bullough and Stokes (1994) outlined the prominence of this positional affiliation stating:

For beginning teachers, forming an identity as teacher requires coming to terms with that which is not self, most importantly students . . . because (it) also simultaneously enables exploration of coevolving conceptions of Other. It is particularly important to note that the metaphors held by teachers both enable and limit student opportunities to learn; their consideration necessitates that the ethical and moral implications of different conceptions of self as teacher, different relations with the Other, be confronted and criticized. (p. 202)
Throughout the year, on three different occasions, the teacher education students were asked to revisit and reflect upon their metaphors in “metaphor updates and to identify and discuss the changes, if any, that took place in their thinking about themselves as teachers and to identify sources of change when change occurred” (Bullough & Stokes, 1994, p. 203). Similar to antecedent studies, many (over half) of the participants involved in the inquiry project began and ended by developing metaphors, which cast them as ‘experts’ in their subject areas and as disciplinarians in managing the students. In the end, analysis of the data revealed that the metaphors developed by 13 out of the 22 teacher education students did not effect significant change in image of self as teacher or in relation to the ‘other,’ which is to say, to the students in their charge. The pre-service secondary teachers in these cases rarely “pushed themselves to consider in depth the what and why questions that researchers took as evidence of reflection. They generally shunned theory, choosing to focus, for the most part, on practice, relatively narrowly conceived” (Bullough & Stokes, 1994, p. 214). Ultimately, the analysis of metaphors was not crucial to their development as teachers (Bullough & Stokes, 1994, p. 215).

In a Price and McGee (2009) study, candidates reflected upon how student teachers’ mental models contrasted with, and compared to, those of their colleagues and provided them with opportunities to participate in frame restructuring, whereby one either “maintained their own construals or (brought) theirs into line with those of others” (Petrie & Osdhlag, as cited in Price & McGee, 2009, p. 56). In this study, unlike the aforementioned ones, the researchers looked at metaphorical constructs in both artistic and linguistic forms as a way to further develop reflective practice and creative thinking among teacher candidates. Price and McGee also framed the conflict of duelling metaphors that are often articulated such as that of “teacher-as-police-officer and teacher-as-gardener” (Price & McGee, 2009, p. 58). In these depictions, opposite approaches to classroom management become articulated with one being an assertive approach and the other taking on a more nurturing stance. These oppositional metaphors challenged prospective teachers to examine beliefs to determine whether or not they were congruent with growing knowledge about the pedagogical discourse of education. Distinct from the other studies, this one included an artistic (drawing or painting) and poetic assignment whereby teacher candidates represented metaphors aesthetically. Another difference of note in this study is that teacher candidates were challenged to crystallize their metaphors by viewing them in light of differing perspectives presented by their
peers. In doing this, pre-service teachers were challenged to participate in frame restructuring in order to situate their model within the current discourse of teaching. The results of this study revealed that prospective teachers employed metaphors based around similarly espoused concepts of teacher as gardener, as coach, and as knowledge provider. Price and McGee (2009) highlight research that speaks to this phenomenon outlining what Feiman-Nemser and Buchmann (as cited in Price & McGee, 2009) wrote:

because candidates are not strangers to classrooms, familiarity with classrooms and teachers may prevent beginning teachers from searching beyond what they already know and from questioning the practices they see. (p. 256)

Price and McGee (2009) also point out that Lortie (as cited in Price & McGee, 2009) cautioned that beginning teachers, who have often had years of an “apprenticeship of observation, develop a pedagogy based on their own personal experiences as students rather than one based on a generalizable body of knowledge and practice” (p. 66). As such, teacher education programs are given the responsibility of engaging candidates in conceptual rendering and frame restructuring so beliefs can be unified, knowledge can inform vision, and emergent practice can facilitate a reflective experience (Price & McGee, 2009). Students need to be challenged to both probe and interrogate the textual and visual metaphors they develop in order to confront the lived meanings that ground educational convictions.

Researchers have also used metaphors as a tool for examining and reflecting upon pre-service teachers’ beliefs about specific content such as diversity (Brown et al., 2005) and subject matter such as language arts/literacy (Shaw & Mahlios, 2008) and mathematics (Reeder et al., 2009). Brown et al. (2005) examined the metaphors that pre-service teachers developed around their value systems as related to teaching for diversity. In a similar study by Shaw and Mahlios (2008), the focus was on identifying the metaphorical projections student teachers made of teaching literacy. Both of these studies lacked opportunities for “reflective metaphor analysis . . . (which) encourages an interchange between the conventional and the new, inviting heightened awareness and critical examination of faculty and student stances (thus) opening the door to subtle shifts and even paradigmatic changes that might alter engagements in classroom and community” (Brown et al., 2005, p. 100). Student-teacher-generated metaphors were also not challenged nor were they looked at from various perspectives (i.e., negative connotations or impact on students’
learning). Also, the theoretical models student teachers chose were not examined in light of how they transferred to practice, nor was it determined whether or not these models actually impacted practice.

Reeder et al. (2009) pointed out the need to “add to this research base (i.e., studies that examined specific beliefs around diversity, teacher development, literacy etc.) by using metaphorical analysis to examine beliefs of pre-service elementary teachers content specific beliefs about teaching and learning mathematics” (p. 291). The participants were given the opportunity to revisit their metaphors on three different occasions during the mathematics methods course. However,

despite opportunities to continually and actively reflect throughout their coursework and their learning and teaching mathematics using approaches more supportive of and in alignment with constructivist theories of learning, the results of this study indicated that pre-service teachers’ beliefs about mathematics teaching and learning, as depicted in their metaphors, remained relatively static. (Reeder et al., 2009, p. 296)

In Saban’s study (2004), candidates were also asked to articulate metaphorical constructs to describe their former teachers and their ‘cooperating’ (mentors) teachers by selecting from pre-selected metaphors. Results showed that the majority of teacher candidates choose what they referred to as ‘student-centred’ metaphors to describe themselves (“parent, juggler, comedian”) and teacher-centred images to characterize their elementary school educators and cooperating teachers (“shopkeeper, driver, jockey”) (Saban, 2004, p. 629). What was interesting to note is that, when candidates were asked to compare their elementary school teachers to their cooperating teachers, they named the former using more teacher-centred images (“driver, technician, prison guard”) and more student-centred to describe the latter (“baby sitter, gardener, tool provider”) (Saban, 2004, p. 629). Despite the novel approach of employing metaphor to compare and contrast candidates’ elementary teachers, cooperating teachers, and themselves as future teachers, a major weakness of this study is that it neglected to provide student teachers with opportunities to access their tacitly held metaphors. The student teachers were given a set of specific images or metaphors to choose from in order to participate in compare and contrast exercises rather than requiring them to develop their own symbolic analogies, thereby limiting their access to tacit understandings.

While the aforementioned study pre-established several metaphorical categories from which students could choose, the following study employed only one, that of a ‘Hero’s Journey’ (Goldstein, 2005). More specifically, it focused on
the character of Luke Skywalker in the film series *Star Wars*. The results of this study revealed that the image of a heroes’ journey provided prospective teachers with “guidance, encouragement, allowed them to tap into hidden strengths within themselves, helped put their frustrations and setbacks into perspective, and provided them with membership in a community of support and encouragement” (Goldstein, 2005, p. 21). Despite this fact, student teachers had a difficult time labelling themselves as heroes because of some of the stereotypes and hidden perceptions regarding the saviour factor associated with this auspicious role. Another problematic aspect of this study is how prescriptive the model became as it was framed around a specific, singular, pre-planned (canned) metaphor and context, thereby dramatically limiting student input and access to tacitly held belief systems.

Martinez et al. (2001) and Leavy et al. (2007) examined the conceptual frameworks of prospective teachers and experienced teachers and discovered that prospective teachers formulated many more constructivist metaphors than did experienced teachers, and that they were less inclined to describe learning in terms of behaviourist metaphors than experienced teachers. Contr astingly, at the beginning of Leavy et al.’s (2007) study, the majority (49%) of candidates espoused behaviourist perspectives such as “teaching and learning is like a thunderstorm. The teacher is the cloud filled with knowledge. The teachers’ instruction consists of rain falling onto the students, who are the earth below” (p. 1226). However, at the end of the study, more candidates chose constructivist images as a result of reflection on action such as “teaching is like preparing a hip hop dancer to perform the basic and expected skills required of dancing with the associated and critical expectation your dancer engage in a great deal of improvisation” (p. 1228). A significant conclusion reached as a result of this study is that “activities must be cultivated that connect the knowing and reflection-in-action of competent practitioners to the theories and techniques taught as professional knowledge in academic courses” (p. 1230). And further to this point, faculty should “model a reflective process in which questions and inconsistencies can often be more important than answers locked into consistent rules and customary ways of thinking” (Leavy et al., 2007, p. 1230).

Dan E. Inbar, Professor Emeritus (1996) sought to further “enlighten empirically some basic perceptions that may enhance our understanding of the problems and difficulties which face schooling” (p. 77). He investigated multiple source data derived from perceptions of pupils, teachers, principals, and schools. The purpose of this study was to highlight the multifaceted contributions that
shape metaphorical development, which has been a gap in some previous studies that only examine the teachers’ belief systems. The inquiry plan challenged the one-sided aspect of image development by looking at how candidates “comprehend simultaneously complementary and even contradictory metaphors of a (specific) phenomenon” (Inbar, 1996, p. 79). What was discovered was that large numbers of students referred to themselves as prisoners and teachers as jailors, while only a small number of teachers defined either roles in these terms, underscoring what Inbar (1996) referred to as one of the major contradictions in schooling: the free educational prison. According to Inbar (1996), this “finding outlined a significant discrepancy between students’ perceptions of themselves, the educators and the school, and of the educators’ perceptions of the students (which) poses a challenge to the schooling system” (p. 77). This challenge needs to be addressed and taken up with educators if transformational change is to take place, for as Shön (as cited in Inbar, 1996) expressed on reflecting on image development and education:

> It is not that we should think metaphorically about education, but what we already think about in terms of certain pervasive, tacit and generative metaphors, and that we should become critically aware of how these metaphors serve to increase the rigor and precision of our analysis of education and schooling. (p. 90)

In the aforementioned studies on metaphorical construction, teachers-to-be have been tasked with developing conceptual frameworks with which to describe and articulate the practice of teaching. What becomes evident is that the typical metaphorical approach has been to select one symbol, image or expression with which to conceptualize educational dispositions. Consequently, what is required is an illumination of “numerous and diverse metaphors of the same phenomenon to enrich students with multiple insights, on the one hand, and overcome the one-sidedness of single metaphors, on the other” (Inbar, 1996, p. 79). Moreover, teacher candidates have been shown to carry forward incarnated conceptions of teaching based on institutional realities, which shape their present schemas. When left unexamined, these deeply entrenched states of being perpetuate unquestioned norms of educational practice and teachers themselves become submerged in cliché’ metaphorical projections. ‘Cogito ergo sum’ (I think therefore I am) becomes a self-fulfilling prophecy. How can we become more conscious of how we ‘lay down a world,’ aware of how “consciousness thrusts toward the world, not away from it; thrusting toward situations in which we live our lives” (Greene, 1978, p. 14) and how our lives live
us; how we are shaped and ultimately how we shape our classrooms and our students? For, as Greene (1978) articulates:

> It is through acts of consciousness that aspects of the world present themselves to living beings. These acts include imagining, intuiting, remembering, believing, judging, conceiving, and (focally) perceiving. Alone or in collaboration, they bring individuals in touch with objects, events and other human beings; they make it possible for individuals to orient themselves to, to interpret, to constitute a world. (p. 14)

In order to facilitate explorations which enable potential practitioners to constitute a new ‘landscape’ and survey new educational territory, teacher training institutes need to introduce the imagination, bodily intuition, somatic awareness and carve out pathways for perceiving and conceiving that encourage transcendence beyond that which is ingrained. For as Greene (1978) so aptly writes: to “regain touch with our primordial landscapes” we need to get back in touch with our “body . . . the original source of our perspectives” (p. 15).

**Mapping out New Terrain**

Corporeal memory and embodied knowledge refers [sic] human perception back to its own primordial, or chthonic (from the Greek, ‘of, or to, the earth’) impulse. (Machon, 2003, p. 5)

Through aesthetic sense-making/making-sense, and somatic explorations, I focus on a fundamental aspect of teacher development, what Lakoff and Johnson (1980) refer to as “self-understanding, which is the search for appropriate personal metaphors that make sense of our lives. Self-understanding requires the unending negotiation and renegotiation of the meaning of your experiences to yourself” (p. 233). Historically, these metaphorical explorations have been introduced through linguistic means, which has somewhat limited students in articulating tacitly held, somatic beliefs. Given this fact, these limitations have compromised the potential impact that the metaphors can offer. And so, I seek ways to incorporate the perceptual experience as an open-ended, physical logos that is gestural in nature, bringing forth an incipient, intuited knowing, putting skin on language and developing a bodily sensibility.

My work takes place in the hyphen-space in order to find what words sometimes cannot adequately express. I work with liminal spaces as defined by Conroy and de Ruyter (2008):
education, which actively stimulates (students) to appreciate that there are several ways of being in the world, like being in awe or wonder, or alternatively crying or laughing with the world. Liminal education therefore does not only consist of critical cognitive reflection on gained knowledge, but also of other forms of learning and appreciating. (p. 9)

In this space, students can reflect upon learning by first embodying it, performing it, enfleshing it, constructing it, creating it, cutting it, and pasting it. I invite students into artistic modes of inquiry (kinesthetic and aesthetic knowledge) in order to provide opportunities for students to “access the crevices of their souls and bring forth the fullness of their humanity to the process of being, living, knowing and teaching” (Palmer, 1998, p. 2). The somatic moment of uncovering is similar in nature to Fels (2002) “performative literacy, which consists of an embodied hermeneutic understanding of the intertextual play among (teachers) in quest or inquiry, within which metaphor, symbol, ritual, relationships, landscapes, and lenses of perception shift and shape understanding” (p. 4).

Keep in mind Lakoff & Johnson’s (1980) work on metaphor, in which they stated that “primarily on the basis of linguistic evidence, we have found that most of our ordinary conceptual system is metaphorical in nature” (p. 4). I work around, through, beside, under, and with the general theory of metaphor as given, which characterizes it as cross-domain mapping. According to this definition, the word metaphor has come to mean a cross-domain mapping in the conceptual system. It is a way of coming to know something novel and reflect upon it in relationship to our predisposed understanding of conceptual language or thought. The purpose of my work is to invite prospective candidates to explore aesthetic, embodied, multidimensional metaphorical expressions so that they might “recognize openings in their life and teaching situations, openings that permit some kind of action or transcendence, that allow one to go beyond what one has been” (Greene, 1978, p. 36). Creative dance concepts such as weight, energy, pathways, space, and body are utilized as analogous comparisons between embodied inclinations and educational expressions. These carefully chosen concepts become the linking language that extends the vitality of teaching that converges on the forms, positions, vigour, directions, contexts, and ebb and flow of the kinetics of teacher presence. In introducing movement metaphors (a novel, symbolic discourse), which relate to educational practices, I hope to facilitate deep reflection and a thoughtful praxis to bring about educational change. For according to Lakoff & Johnson (1980):
new metaphors have the power to create a new reality. This can begin to happen when we start to comprehend our experience in terms of a metaphor, and it becomes a deeper reality when we begin to act in terms of it. If a new metaphor enters the conceptual system that we base our actions on, it will alter that conceptual system and the perceptions and actions that the system gives rise to. (p. 111)

This statement gives rise to my own inquiry/innerquery into metaphorical meaning-making and the implications held within it in the teaching and learning process with re-certifying and pre-service teachers. The composition of this knowledge is done both through the commitment to the form of metaphorical conceptual thought and through the destruction of literal interpretations of language, and in this way, giving “birth and re birth” (Fels, 2004, p. 10) to sentient experiences. Accordingly, I explore with the student teachers the connections between the metaphorical movement concepts and our ways of engaging as educational professionals, sharing how movement experiences mirror situations, feelings, thoughts, and beliefs about educational engagement. The somatic inquiry process places the body as the domain of learning, connecting both the cognitive and affective, from the inside out. We work to shape, mould, transform, balance, connect, relate, and extend our metaphorically expressive thinking towards a mindful and bodyful reflection on our work as educational professionals. For as Shusterman (2008) purports:

> Just as skilled builders need expert knowledge of their tools, we need better somatic knowledge to improve our understanding and performance in the diverse disciplines and practices that contribute to our mastery of the highest art of all—that of living better lives. (p. 4)

In what follows, I offer an example of a somatic re-acquaintance, a poem that speaks to my somatic sensibility that emerged out of my personal embodied inquiry into my role as both learner and teacher.

_Somatically Speaking_

Learning from the inside out
mind, body, spirit, environment
dis-connected
detached
silenced and stuffed
regulated
fragmented

sensorial experience
physicality of knowing
catch our attention
turn off the voice of the body
hold in silence
a
p a u s e
ignored

_speak out!
Speak out!
shOUT!
attention!
voice-being, doing, experiencing, participating

_TransFORM_
  shift
crystallization

Beyond
transmission
to
_EDUCERE_
a drawing out-outside, inside out

Lived
Impact
Lasting
attenuate
connectivity,
awareness, receptivity

can you hear the noise?
plugged in
tuned out
hard-wired

listen

_l i s t e n_

Forget the body
cognitive
sep ar ate
from physical

acted upon

transform
shift
change
somatics

listen
to
the
voice
of
the
body
of
past
of
experience
an inwardness
a
metaphor
a
MOVE
ment
a
gesture
a
corporeal
knowing

learning through the senses

live it sensually

live it sensitively

STORying
re-storying

creating an awareness
an enlivened knowing

to know
sense
feel
intuit
and be human—a human being rather than a human doing

bring the body back as a domain of learning
not a dualism, a Platonic prisoner
but a
RELATIONal
learning
learn to move
and
move
to learn
to discover, and expose, and reveal
the Inner.

In the following chapter, I discuss the structural abutment to my study, the theoretical undergirdings that anchor the visceral viaduct that provides passageway in, through, along, and across my inquiry. In my research, phenomenology and a/r/tography will converge as complimentary angles of approach to somataphorical sense-making. Phenomenological inquiries will be accessed as attuned attention to the lived, living and to be lived narratives of the PQP candidates, a way to get at the personal, cultural, pedagogical, contextualized mythologies that comprise the RCTs’ ways of knowing, being and doing. A/r/tography will serve as a skilful and sensual manner in which to hinge aesthetic re-presentations of somatic acknowledgments. The two fashioned together become pivot joints, points of contact that allow for movement, change, formation and transformation, along with structural support for my study.
2. Undergirding an Approach: A/r/tography and Phenomonology as Somataphorical Sense-making Structures

A Methodological Blueprint

(A) living inquiry . . . the work of the heart, the hands, our sensemaking body, our many-toned voices. (Neilsen, 1998, p. 207)

A living inquiry requires one to be in this world, to be present, and to re (present) lived experiences through our sense-making, making-sense explorations that connect us to a world, our world, ourselves, and the other. As we acquire information about others, the world, and ourselves through our senses we explore knowledge on an anatomical level thus facilitating a somatic awareness of the human experience. We hear, see, taste, touch, and smell our environment and act upon it according to our sensual, somatic reactions. We inhabit sentient bodies whereby our everyday movements, gestures, expressions, and responses are features of our inner life, affecting our outer articulations. The ‘indwelling’ of our perception is a result of an interplay between past experiences, including one’s culture, and the interpretation of the perceived historical, personal, and social context. How we act upon the world is in large part dependent upon the aforementioned circumstances, which implicitly frame our existence. In teaching, the pedagogical paradigms under which educators function are a result of one’s cultural, societal, and institutional narratives that one has lived, has been told and continues to live and tell in practice. Oftentimes, these antecedent events and environments, which become ones ‘body data,’ are left tacit, unchanged, and unmoved. Through a living inquiry (Meyer, 2010), one can access inner-sensed forms of perception and seeds of educational action. Access can be further illumed through contemplation, reflection, and:

by making implicit frames explicit so that the practitioner becomes aware of alternative ways of framing the reality of practice. In doing so, the practitioner takes stock of the values and norms to which he or she has given priority (bridged) and of those that have been left out altogether.
Hence, becoming aware of tacit frames creates awareness of more possibilities for action. (Schön, 1983, p. 310)

In re (searching) our encounters, we can come to an illuminated comprehension of our intentions, actions, responses, and conditions, which can afford opportunities for re (action), reflection and contemplation. What is required for this to take place is “lived space (spatiality) as felt space. Lived space as a category for inquiring into the ways we experience spatial dimensions of our day-to-day existence” (van Manen & Shuying, 2002, n.p.). This space can be known in and through conceptual movement language, seen as both negative and positive space: openings and closings, windows of opportunities and doors with ‘eye of the needle’ crevasses that allow light to shine through. How we access the space is through the soma, by intermingling the body with metaphorical movement language. My vocation as a teacher educator is to facilitate a “laying down of being . . . bringing truth into being” (Ponty, 2002, pp. xxii-xxiii), a drawing out of this hidden curriculum, thereby enabling individuals to discover the muse within in order to mediate upon how embodied knowledge shapes, forms, informs and might potentially transform vision; a bodily praxis. It is a lived (past), living (present), and forthcoming (future) framework that I work within, a phenomenological skeleton with an aesthetic skin known as a/r/tography. The heuristic framework described here contains the ‘contextual’ referents of spatiality, temporality, relationality and vitality/corporeality, which are “essentially about ways of being, habits, dispositions, that are sensorially, sensitively, sensibly and consensually grounded in the world and its multiple lifeworlds” (Smith, 2009, p. 155). Smith (2009) describes these lived/living spaces of the inscribed and phenomenal body as follows:

Space is about geography and topography; however it is also about placement, stance, position, and posture. Time is about timetables, time changes, history and timelines; however, it is also about being and becoming, growing, developing and is lived in gestures and motions. Relations are formalized, professionalized, subject to protocol, policy, cultural norms and habits; however, they are also lived moment to moment, caught in glance and gesture, expressed and complexioned in cultural, gendered nuances. And vitality (corporeality) is about enthusiasm and energy, vibe and tone; however, it is also about the capacity to feel and respond to the ebb and flows, bursts and rushes of vital contact with others. (pp. 154-155)

Thus, space suggests the environment in which one has been fashioned as student, the place where one locates themselves as re-certifying teacher or pre-service educator, the context within which one is placed for the
practicum/practice of teaching, and the physical stature that one takes within these locations as a result of the inner-sphere in which one is comprised. Physically speaking, it is one’s “kinesphere (movement sphere) and is synonymous with one’s personal space that one shares in common with others’ general space” (the location in which many move and are moved) (Gilbert, 2006, p. 71). Time is also about the past experiences one has had in various educational institutions, it is about cultural chronology, and takes us to: “the horizons of past, present, and future in relation to the temporality and finitude of our lives” (Meyer, 2010, p. 87). It is about bridging and connecting to an existence, a juncture where one finds one’s self as a transitioning place, a suspension of past, present and future. Corporeally contextualized, time is the speed and rhythm of movement, which is defined as being a certain length in duration (medium, slow, fast) or a cadence, a way in which one manoeuvres through space (pulse, pattern, breath). Relationality is prepositional in nature, a position in which one is placed or in which one places one’s self in relationship to another i.e. above, below, beside, between, in front of, and behind, near and far. It denotes status and suggests ways of interacting with the other, it is about social skills and inter/intra personal associations. Vitality/corporeality is a gestalt awareness of body parts in articulation and communication with body whole and includes contemplation of the inner as effecting the outer. It is an intensified experience of self and body parts both in isolation and in tandem with all aspects of self and the other.

As living inquiry as pedagogy, it draws upon Meyer’s (2010) four existential themes: place, language, time, and self/other.

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. (Meyer, 2010, p. 86)

Place is where we are from and where we locate our learning. Place is one’s core curriculum, a locale where one finds one’s self and through which one generates a perception of the other. It is both a place one calls home and where one is stranger, a nomadic situatedness.

Our dialectal countenance is the way in which we give voice to our thoughts, feelings, and perceptions and is how we name and are named. Meyer (2010) articulates the function of language as:

Attention to language unveils its expanse in our lives as the medium in which we think, express ourselves, and interpret the actions and speech
of others. Language labels things and people; holds our traditions, stories, and histories; binds us to each other and leaves us misunderstood; and makes the world, with all its absurdities, intelligible and sometimes poetic. We are language beings. We understand and speak a language by living it. (p. 86)

Language is also a dialect that can cause discordance as interpretations may differ and cultural connotations vary. The discourse that one is born into becomes the signifier by which one translates and communicates. In the PQP, English language is an additional vernacular and one that becomes discovered and interrogated as a personal and professional form of communicating and way of relating. Through somataphors, the PQP Family members articulate a shared language, a visceral, physical logos that pulsates as a proprioceptive and meditative paradigm.

The concept of time is comprehended as a yesterday, a today, and a tomorrow. Moments in time are shared as occasions that came before the PQP, contemporaneous encounters, and yet to come undertakings. According to Myer (2010):

Time takes us to the horizons of past, present, and future in relation to the temporality and finitude of our lives. We reflect, attend and imagine there. In any given moment, time can appear ahead of itself, or having been. Chronological time appears straightforward, structuring our lives, and never waiting for any of us. It's more complicated when we ask, what is time? (p. 87)

Time in the module is a bridging point, a contrasting, transitional moment that differs from past, is a threshold of momentum where there is move-meant, “just a different phrasing, different pulse, slower (and at times faster), until it swells, beyond the holding point, a threshold within a threshold (Milloy, 2007, p. 52).

In the PQP, we share a place, learn a language, embrace a time, and merge together intersecting stories and connecting lives, forming a junction point of arrivals and departures, sameness and difference. Meyer (2010) refers to the relationality of being as both self and other:

Strangely enough, each of us is at once both self and other. We share the sameness of being human in a way that none of us is the same as another. As inquiry, self/other brings discriminations before our eyes that otherwise happen behind our backs. ‘I observe how I observe others.’ Belonging to the world means sharing otherness with every one and every thing there is. (p. 87)

Self and other positions the internationally trained teachers as both teacher and student, learned and learner and situates them alongside, with, between, beside, in
front and behind students in the schools in which they teach. It is a shared landscape whereby the topography is shaped by the gestural geography and the cultural carnology that each Family member adds to the soil of the program. An environment where differences are acknowledged and are both celebrated and ruptured as befitting the educational climate of BC. Cultural discriminations are also revealed and are confronted as living realities that need be attended to and recognized as frameworks that may impede progress along the bridge and as opportunities to bridge the divide between prejudiced narratives and personal accounts.

The sentient body is the locus of inquiry, as a mode to “see (feel) and hear our doings as teachers harboured within the pedagogical presence of our beings . . . (an) embodiment, the lived reality of who teachers are” (Aoki, 1991, pp. 5-6). The ‘pedagogical presence of our beings’ is searched and re (searched) through the soma, through the artistic, the aesthetic, in sense-making, making-sense of our realities, our experiences, our doings and our being; an intersection of professional and personal. How we express our discernment of being is grounded upon the fundamental methodological mode of interpretation and present(ation) sourced. Phenomenological inquiry is attended to as an aroused and caring attunement into the soma to reveal that which changes me and the re-certifying teachers and our views of the world and the classroom. By “locating our experience formerly disembodied or dim or misconstrued . . . so that we can subsequently ‘see’ that phenomenon in our experience as if for the first time, or become more affected by it, or see it differently” (Shapiro, 1985, p. 4). A/r/tography is sourced as a theory which:

creates an imaginative turn by theorizing or explaining phenomenon through aesthetic experiences that integrate knowing, doing, and making: experiences that simultaneously value technique and content through acts of inquiry; experiences that value complexity and difference within a third space. (Irwin & de Cosson, 2004, p. 31)

A/r/tography thus allows for the pedagogical/teaching rendition of my study and attends to the artistic explication of my findings and the re-certifying teachers’ discoveries, it reinforces the value of a skilful attention to art-making and accentuates the rigor and relevance of an aesthetic re-veal-ation of data collection and re-presentation. Moreover, it creates an aperture for me, as the educator, a dynamic and generative space in which I can discover and be discovered as both leader and learner.

A/r/tography is a “fluid, generative, heuristic enterprise” (Neilsen, 1998, p. xv), which has grown out of various arts-based forms of research such as:
“narrative, autobiography, performative ethnography, readers’ theatre, poetic inquiry, and self-study, among other creative forms of inquiry” (Irwin & de Cosson, 2004, p. 28). It is a living, relational, ethical, community and action/practice-based research approach whereby one intermingles the epistemologies of the arts and philosophy. It integrates “three kinds of thought, which Aristotle articulated as knowing (theoria), doing (praxis), and making (poesis), the latter including poetry as well as other productive arts” (Sullivan, as cited in Irwin & de Cosson, 2004, p. 27). Artistic representations combine form, introspection, and theory in order to demonstrate the ‘three kinds of thought’ inherent in a/r/tographical inquiry. Research, teaching and art-making are seen as dialectical and propose a more complex intertextuality research stance, one that encourages an in-between space, a space of living investigation (Irwin & de Cosson, 2004). As Irwin and de Cosson (2004) contend:

Relationships between and among these forms of thought are critical to our (a/r/tographical) work. In the past, dichotomous thinking separated categories of thought and often placed one form above another, leading to hierarchical considerations. (p. 28)

Rather than separate theory from practice, a/r/tography weaves the roles of artist, teacher and researcher in order to arrive at a more enlivened space of inquiry. According to Silverman (2000):

A/r/tographers are living their practices, representing their understandings, and questioning their positions as they integrate knowing, doing and making through aesthetic experiences that convey meaning rather than facts. (in Irwin & de Cosson, 2004, p. 31)

Conceptual practices or renderings offer a mode in which to convey meanings uncovered in a/r/tographical practices. Renderings as defined by Irwin and Springgay (2008) function to:

guide active participation in making meaning through artful, educational and creative inquiry . . . and offer possibilities for engagement and do not exist alone but in relation to one another. Renderings are embedded in the processes of artful inquiry (in any art form such as music, dance, drama, poetry and visual arts) and writing . . . they are concepts that help a/r/tographers portray the conditions of their work for others. (p. xxviii)

These apperceptions provide entry points from which to theorize and contextualize the folds, findings, ruptures, and bursts that spring forth from my research. Accordingly, this methodological framework is a way to legitimize an aesthetic mode of inquiry and honours a breathing, dynamic, and generative place of coming to know self through an engaged attention to being, knowing and doing.
Following a phenomenological framework and more specifically, van Manen’s (1997) epistemological and ontological theme, my research is: “an attempt to find modes of discourse, voice, and expression that can reveal felt meaning that goes beyond the prevailing paradigm of logic, cognition, prediction, and control” (p. 67). Furthermore, the self-study is performed at a physical level, whereby metaphor becomes movement reflected upon as a cross-domain mapping of visceral to verbal, body to poetic, skin to artistic aperture. The intent is to illuminate tacit knowledge about teaching and learning by providing an opening to investigate and interrogate practice, form, and transform pedagogy. Following a multidimensional, multi-relational, and multi-levelled reflective process, I strive to create the circumstances under which there is a possibility for formational, transformational change. My research takes on a multifaceted and generative approach whereby phenomenology and a/r/tography form and inform a somatic approach to metaphorical, aesthetic sense-making, making sense, and making explicit the tacit knowledge of embodied pedagogical positions. Amalgamating these frameworks, I construct a trestle to navigate the PQP Family members’ personal mythologies that are present in the soma.

In what follows, I will outline how phenomenology and a/r/tography inform a somatic approach to metaphor construction in pre-service teacher education. The first section will provide a brief outline of how phenomenological research pertains to my work with teacher candidates and invites an investigation of the lived, living, and forthcoming future. In the second part, I will refer to a/r/tographical inquiry as it lends itself to open up possibilities for visceral, visual, and aesthetic renderings of somatic explorations. In the final section, I will consider, in particular, how these approaches afford understanding of bodily forms of metaphor construction and exploration.

**Opening up the Channel**

There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it . . . You have to keep yourself open and aware to the urges that motivate you. Keep the channel open. (Graham, as cited in de Mille, 1991, p. 264)

How we directly and indirectly inhabit the world, our classrooms, and our relationships and how we act upon our world in (habit) is a product of our lived
experiences. Our outer expressions of these experiences originate from within the body, as “the very location of one’s awareness . . . an intertwined matrix of sensations and perceptions, a collective field of experience lived through from many different angles” (Abram, 1996, pp. 37-39). As we become made aware of the way in which we (in) habit the world, through exploring the essence of perception, we can come to a reawakening of our basic experience and reveal what is ‘already there’ before reflection begins (Merleau-Ponty, 1996). And, according to Sheets-Johnstone (1999):

> What is already there is movement, movement in and through which the perceptible world and acting subject come to be constituted, which is to say movement in and through which we make sense of both the world and ourselves. (p. 138)

When reflection begins, we may activate an understanding of self, of our ontological existence, and of how our being in the world is shaped by our past, our perceptions, and consequently, how our being in the world shapes others, our environment, and our relationships. Reverberating on the embodied nature of our experience, and more specifically, on how our “patterns of movement inform our patterns of mind” (Wetzig, 2008, p. xxi), we arrive at a visceral understanding of that which frames our educational engagements and philosophical stances. Elizabeth Wetzig, dancer, choreographer, movement researcher, educator, and author, originated a movement-mind link called Coordination Patterns. The Coordination Patterns are:

core or primal patterns of our "self". They make our movement and our mind function as one. Thus understanding the functions of the **Coordination Patterns™** (Thrust, Shape, Swing, Hang) provides insights into ourselves and others. The Patterns can become a tool to improve the use of our talents and abilities, both physical and mental. From the inside out they can improve our use of style. (Wetzig, 2008, para. 1)
Unlocking these corporeal ‘Coordinations’ (Wetzig, 2008) through somatic explorations, we can come to recognize “the unknown, our unknown, (as it) constitutes itself into what is knowable as we give it shape (literally shaping through movement explorations). In doing so, we constitute ourselves and that which is becoming; we are both birth mother and midwife to our own creative process” (Sheets-Johnston, 1992, pp. 182-183). In this way, we re (search) how we experience the world and arrive at a more enlivened insight into our somatic sensibilities through retrospective contemplation of embodied explorations.

Since the teacher candidates in the Professional Qualification Program are internationally trained, they come with diverse cultural conceptions about teaching and learning and a critical aspect of the program is to help transition and acculturate the re-certifying teachers into the BC education system. Many individuals in the program come with deeply entrenched ideals about educational practices, which are based on the transmission model and are teacher-centred in nature. One of the biggest challenges in working with re-certifying teachers is to find ways for them to both honour and question their previously held educational practices. In studying the practice of teaching, phenomenological knowledge is utilized as a “systematic attempt to uncover and describe the structures, the internal meaning structures, of lived experience” (van Manen, 1990, p. 10). The objective is to reveal and interpret how one’s cultural norms, internalized values, and embodied qualities directly impinge upon how one relates in the world, the classroom, to the world, and the students. Utilized in this manner, phenomenology is articulated as the logos of my study, that which provides an entry point into the endured and enduring conceptualizations of ‘temporality, spatiality, relationality, and corporeality/vitality’ along with the living inquiry epistemologies of space, time, language, and self/other. The systematic approach followed was the exploration of conceptual, metaphorical movement language as somatic discourse to bridge past to present and inform future ways of being. This visceral framework shapes the phenomenological

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10 Coordination Patterns represents a term that Betsy Wetzig (2008) assigned to four specific energies, which we possess inwardly and express outwardly. The patterns of thrust, hang, swing, and shape represent levels of being and doing. Each pattern has corresponding physical, emotional, mental, and spiritual elements as well as leadership qualities, workplace characteristics, work processes, and contains features of corporate culture. According to Wetzig, “the way to wholeness through the patterns is the process of discovering and reclaiming the depth and breadth of who we are. Depth is connecting what we do with who we are, making our actions on the outside an authentic expression of who we are on the inside. Breadth is the versatility to handle whatever life throws at us and still add our value.” (see Appendix A-table 1-1: Examples of the Energy Patterns at Every Level).
lifeworld study by attending to two essential aspects of en-live-ned inquiry: 1) it provides concrete portrayals of lived experiences, and 2) it offers insightful reflections on the meanings of those experiences (van Manen, 2005). The ‘concrete portrayals’ consist of inhabiting specific postures, positions, gestures, energies, and motions that serve as somatic awakenings of actual moods, feelings, actions, and reactions that one embodies in the classroom environment. Insightful reflections are evoked as the conceptual movement terms are treated as metaphors for teaching and learning and the re-certifying teachers are invited to resurface the somatic knowledge gained as a result through various artistic, oral, and poetic forms. Through this process, the foreign trained teachers learn an additional language, that of the body, that makes explicit the implicit knowledge of the understudied soma. There is freedom in this framework, which allows participants to inquire in-to the inner-sense of embodied learning giving it a corporeal logos, which assists in describing and reawakening the lived quality of the educational experience in a fuller, deeper manner (van Manen, 1990). It is a somatic consciousness of the everyday practical concerns as teacher, a thoughtfulness, a heedful, mindful (bodyful), caring attunement to that of one’s relationship with self and with those to “whom they stand in a pedagogical relationship” (van Manen, 1990, p. 12). It is a circumspect self-study, which requires re-certifying teacher candidates to delve deep into the inner landscapes that inform who they are, what they believe, how they relate, and what they value; an intersection of the emotional, physical, and intellectual. Obtaining access to these hidden spaces facilitates a knowing from the inside out, a bodily awareness and receptivity to the soma. For as Parker Palmer (1998) elucidates, “as we learn more about who we are, we can learn techniques that reveal rather than conceal the personhood from which good teaching comes” (p. 25).

In this lived/living inquiry, re-certifying teachers are called to ‘research their lives’ to ‘ruminate on living’ and to ‘move beyond the alphabet’ in order to “construct an animating, evocative description (text) of human actions, behaviours, intentions and experiences as (they) meet them in the lifeworld” (van Manen, 1990, p. 19) and in the world of teaching and learning. We begin with reflection and what Bullough and Pinnegar (as cited in Leggo, 2008) refer to as “self-study” in order to simultaneously “study self in relation to the other” (p. 5.) The internationally trained teachers are challenged to search and communicate their personal (cultural) stories in order to inform their professional development like “complementary angles” (Leggo, 2008, p. 5). The personal and the professional are not separated in this teaching and learning
process because we teach who we are. Cole and Knowles (2000) refer to this process of teacher development as reflexive inquiry and explicate that it is “an autobiographical project—a discovery, a creation, and an imitation of the self—a process embedded in an examination of past experiences within the context of current and future actions . . . a lifelong process of continuing growth rooted in the personal” (p. 14). Our personal and professional growth becomes a life-wide process, a symbiotic relationship, and a journey of the joints. At a somatic level, the self-study is explored through a facilitated improvisation, where the “unforeseen” is discovered as the “body forms a more tangible relationship with the otherness of the (re-certifying teachers’) own lives” (Snowber, 2002, pp. 24-25). More specifically, the RCTs share weight (both strong and light) with others both literally and metaphorically as they press palms together and pull apart limbs, compressing and finding tension. In this exploration, re-certifying teachers form bodily bridges with one another and, in doing so, experience somatic sensations that conjure up lived, cultural, embodied feelings around connectivity and relationality. This metaphorical overarching experience invites the PQP Family members into a ‘body narrative’ (Snowber, 2002), recalling sentient feelings of trusting self, and others, of giving, receiving, holding tension, and providing a shoulder to lean on. They reflect upon the movement as metaphor for relationships to self and other in both personal and professional contexts.

In order to get at the resonances of the lived, living experience, I pose meaning questions, which ask for interpretation and explanation of certain phenomena. These meaning questions are not to be solved, but to be pondered, considered, and opened up to be lived in order to “be better or more deeply understood, so that, on the basis of this understanding (re-certifying teachers) may be able to act more thoughtfully and more tactfully in certain situations” (van Manen, 1990, p. 23). I invite the internationally trained teachers to “acknowledge that much of this tact, this instant knowing what to do, ensues from one's body and from the things and the atmosphere of one's world” (van Manen, 1994 n.p.). The open-ended, generative questions that I ask seek to uncover existential truths by revealing personal paradigms formed around the metaphor of bridging as relational weight sharing and bearing and are stated as the following: How do you share weight in your personal life? What ways will you share weight in the PQP and with whom? What tensions might occur? What can you do to connect and build bridges in your practice? Deep, thought-provoking and somewhat intimidating questions for foreign trained, ‘English language learners,’
where words, language, syntax, grammar, spelling, and structure can limit idiomatic expressions. Written language sometimes gets tangled, meanings misinterpreted, and expression muffled as the literal voice “places certain constraints on the free obtaining of lived-experience descriptions” (van Manen, 1990, p. 64). And so I endeavour to access the stories of the students’ lives viscerally so they can give voice to their personal mythologies in order to be re-told and re-searched (searched again) so that they can orate the sometimes concealed stories within. My aspiration is to facilitate for the RCTs a mindful, bodyful re-acquaintance of self while in the transitional space, the suspension connection that is the PQP. I work to cultivate this knowing from the inside out and strive to facilitate a moving “beyond the alphabet” (Leggo, 2002, n.p.) in order to enable students who “speak in tongues in other words other languages I do not know” (Leggo, 2002, n.p.) to articulate, write, compose, and communicate artfully in a foreign discourse. This perceptual experience has its own dialect; an open-ended, expressive, and somatic discourse that is gestural in nature allowing the re-certifying teachers to enact from within- to demonstrate and then to articulate. To foster expression when words are tangled, and subject-verb agreements are reversed, I aspire to facilitate voice through a conceptual movement language and by way of developing a bodily, artistic knowing. I work to find what is between the words, what is being left out, what resides in the liminal space for these re-certifying teachers that will enable them to reflect and perhaps demonstrate to support them in articulating “the spaces between the words where the unwritten is written, beyond words, almost hidden words” (Leggo, 2002, n.p.). As such, I challenge the re-certifying teachers to “question the past’’ and to “hold the past in a certain light in order to interpret it” (Leggo, 2008, p. 7). In the over-arching process, they work on “finding their own voice, trying on voices” (Leggo, 2008, p. 7, italics added) not only writing the past but embodying it, performing it, enfleshing it, constructing it, creating it, cutting and pasting it. The written aspect is secondary to the lived narrative for the alphabetic curriculum can shut them down, close them off from the inner, prevent them from giving voice to expression. And so, I delve into multisensory methods to facilitate the process of self-study, where “the noun of self becomes a verb” (Nachmanovitch, 1990, p. 52). The self as verb becomes the knower, the do-er and the one that is becoming and ultimately becomes a recertified teacher in a new cultural context. The lived, living and to be lived experience is focused on as the span that supports, provides tension, expands, holds, and compresses their personal and professional existence. As van Manen (1990) suggests:
Lived experience is the breathing of meaning. In the flow of life, consciousness breathes meaning in a to and fro movement: a constant heaving between the inner and the outer, made concrete... There is a determinate reality-appreciation in the flow of living and experiencing life’s breath. Thus, a lived experience has a certain essence, a “quality” that we recognize in retrospect. (p. 36)

Movement language, metaphor, symbol, visual arts, and music guide the candidates on their retrospective journey and provide the vehicle by which they navigate the subject of self: the subjective self, somatic self, and the self in relation to the other. I endeavour to discover a channel, a way of nurturing a community of self-study that will provide opportunities for a reciprocal exchange between the personal and professional, inner and outer, educational and relational. Once the channel has been opened through the soma, a deeper course can be navigated as the RCTs become bodily aware of the urges that motivate them in life, in teaching, and in relationships. Accordingly, the corporeal connections fostered through somatic explorations can nurture a sentient consideration of the perceived, for as Shusterman (2008) suggests:

If embodied experience is so formative of our being and connection to the world, if (in Husserl’s words) “the body is... the medium of all perception,” then body consciousness surely warrants cultivating, not only to improve its perceptual acuity and savor the satisfaction it offers but also to address philosophy’s core injunction to “know thyself” (p. 3, italics in original)

In order to better know ourselves, we must come back to the body as the thing itself, to acknowledge it as the subject of perception and the object with which we communicate, sense, feel, think and act. As Merleau-Ponty (2002) elucidates:

The theory of body schema, is, implicitly a theory of perception. We have relearned to feel our body; we have found underneath the objective and detached knowledge of the body that other knowledge which we have in it in virtue of its always being with us and of the fact that we are our body. In the same way we shall need to awaken our experience of the world as it appears to us in so far as we are in the world with our body. But by thus making contact with the body and with the world, we shall also rediscover ourself, since, perceiving as we do with our body, the body is a natural self, as it were, the subject of perception. (p. 239)

Through my work of learning to move, moving to learn, one is participating in ‘re-learning,’ resurfacing, discovering, and exploring the body resonance, the ‘indwelling’ somatic knowing that has ‘always been with us’. The conceptual movement language serves as the visceral vernacular, which ‘awakens’ the RCTs experience of the teaching/learning process as it appears to them personally,
physically, sensorially, and somatically. Correspondingly, as they make contact with the somatic through the forms, folds, shapes, and energies of the ‘world’ of teaching, they are also rediscovering themselves and that which has been contained and held within the body as it was the subject of the educational experience.

**Landscaping the Lived Experience**

If the art is created with the whole person, then the work will come out whole. (Nachmanovitch, 1990, p. 177)

The lived experience, in order to be brought to a fullness of reflexive contemplation, need be provided a plot, a site where one can become an architect of experience, where a panoramic perspective can emerge as a wide, three-dimensional re-present-ation of a primordial encounter. A/r/tography takes the precepts of phenomenology, in relation to lived (pedagogical) experience, as points of departure for an active, motile, living experiential exploration of metaphorical sense-making. And, “the arts,” or a/r/tographical research provides potential time-space intervals for the “coming of the knowing” (Ellsworth, 2005, p. 158).

In my work with re-certifying teachers time is provided as an occasion for introspection upon embodied metaphorical movement explorations through poetic and visual modes. This time serves as an opportunity for re-certifying teachers to reflect, to revisit, and re (collect) somatic sense-making, making-sense of the inner. The ‘coming of knowing’ is recognition of embodied essences that form personal and professional ways of being in the world and in the classroom, a ‘philosophy in the flesh’ (Lakoff & Johnson, 1999) accessed through the body and translated into the aesthetic. In this way, “a/r/tography resides in (the) intercorporeal space, and attends to the forms and folds of living bodies” (Springgay, Irwin, Leggo, & Gouzouasis, 2008, pp. xxi- xxii). The internal territory serves as a location that allows students to know themselves, to “be in touch with their landscapes and to be conscious of their evolving experiences, to be aware of the ways in which they encounter the world” (Greene, 1978, p. 2) and (in) habit the classroom. Realized through a/r/tography, “it is an interstitial space, open and vulnerable where meanings and understandings are interrogated and ruptured” (Springgay et al., 2008, p. xx). These spaces are accessed both literally and metaphorically through conceptual movement language explorations.
In complying with action research and a/r/tography, I am “concerned with creating the circumstances to produce knowledge and understanding through inquiry laden processes” (Irwin et al., as cited in Springgay et al., 2008, p. xxiv). The ‘inquiry laden’ processes include both the visceral and the visual as students explore space (spatiality) to evoke a time (temporality), a past, that is embodied (corporeality/vitality) as educational understandings (relationality). In our space explorations, we explore our self space (the space we occupy as individuals) and manoeuvre around general space (the space we share with others) in order to get a sense of our kinesphere, the space that we take up in the world and the space that we navigate in and through our world. The re-certifying teachers are also invited to explore the spaces in-between, negotiating the ways that they find space in order to “locate themselves in the dominant community” (Griffin, 1995, p. 146) as they survey places to fit into in this foreign teaching terrain. Holding on and letting go are paradoxes that we work with in the PQP, built around a theme entitled: Bridging Experiences-Finding Space-Fitting In. Through this expanse, I wish for the RCTs to acknowledge the past, and bring the gifts of their past teaching experiences into the present and at the same time, ask them to “learn to forget (some of) the past, to let (some of) the past go” (Leggo, 2008, p. 7). Certain practices must be discarded, reinvented, revised, and even dismissed on some level in order to traverse into the current context. As Leggo (2008) reveals:

The challenge (they) constantly face is the challenge to fit into the community but not be swallowed up by the community, to live communally while also developing individual talents and personalities. (p. 16)

The difficulty for the RCTs lies in trying to acculturate without detaching completely from the past, to integrate the known with the new, and to navigate a course that enables them to supplant their skills and share their knowledge and gifts.

Thus space, and more specifically, the concepts of positive and negative space are utilized as a metaphorical embodiment that summons the students to acknowledge the voice of the visceral. In this way, the re-certifying teachers are called to be re (searchers) themselves, involved in a “process of exchange that is not separate from the body but emerged through an intertwining of mind and body, self and other, and through (their) interactions with the world” (Irwin & Springgay et al., 2008, p. xxii). They are beckoned to discover the knowledge the body holds that links to the ideas of form and finding space (utilizing gifts from
their previous cultures) and fitting in (making the necessary adaptations and adjustments, perhaps leaving some things behind) to the current cultural, educational context. Through somatic sense-making the RCTs manipulate limbs to unfold an understanding of what positive and negative space could look like, feel like and perhaps appear as an embodied form and an artistic rendering. In a conceptual language of movement, making negative space shapes requires the students to literally be open, to have lots of room around, through, between, in, and out and be aware of the other who needs to fit into the spaces that have been created. If the spaces around the person are small, narrow, and somewhat closed, then it is difficult to fit in and to belong in a sense to the situation and to relate, and be in relationship with the other. In terms of prepositional language: one would find it challenging to make space for themselves inside the others’ shape because of the lack of negative, ‘empty’ space made as they are too busy filling it up with themselves (positive space). As a result, one would have to position one’s self over, around, or below the other, suggesting a somewhat hierarchical relationship. In this sense, there is a status attached, in which the other is not a part of, and does not fit into, and therefore the relationship is formed, not within the others’ framework (finding a space to fit) but around and outside the periphery (apart from-disconnected). Reflexive discourse reveals that “these spaces comprise (their) conditions for living, conditions for engaging with the world through inquiry” (Irwin & Springgay et al., 2008, p. xxvii). Accordingly, the finding space-fitting in “metaphor allows conventional mental imagery from sensorimotor domains to be used for domains of subjective experience” (Lakoff & Johnson, 1999, p. 45) as they make sense of the somatic space. The literal and metaphorical felt space sensates lived space (spatiality) assisting the re-certifying teachers in inquiring into the ways in which they experience spatial dimensions of their day-to-day existence (van Manen & Shuying, 2002, n.p.). It is a generative space where re-certifying teachers are participants both literally and metaphorically in “a liminal space of interaction . . . a place where a complex system can be spontaneous, adaptive and alive” (Waldrop, 1992, p. 12). Through this process, the RCTs dance with and among one another, adapting themselves to fit into one another’s spaces, improvising movements as a response to the corporeal call. Throughout the movement exploration, RCTs are challenged to change their bodies, by forming new shapes and gaining new perspectives, shaping and re-shaping in dynamic interactions with others, and inviting an awareness of learning as embodied.
Moments of recognition occur as the internationally trained teachers reflect upon how they shape themselves to fit into the Canadian context, how their mentor teachers have shaped them, and how they sometimes feel as though no room has been made for them to develop their individual talents and personalities. Furthermore, they articulate how, as a community of practice, they shape one another and in doing so, develop their creative capacities. Accordingly, the re-certifying educators recall how they in turn shape the students that they teach and how important it is to provide students with negative space where they can position themselves and shape themselves inside a dynamic, student-centred educational framework. Through the metaphorical drawbridge movement explorations, they explore and examine "knowledge forms that inhere in practical actions, in an embodied thoughtfulness, and in the personal (space), mood and relational atmosphere in which teachers find themselves with their students" (van Manen, 1994, n.p.).

And so the stories of the PQP Family members’ lives become resurfaced and articulated as they negotiate the space within themselves, moving in, around, beside, between, over, under, through, in front and behind a community of learners who are also navigating how to ‘live’ in BC schools. The somatic stories that are told serve as the locus for personal, professional, and cultural contemplation. "As one always teaches the self, it is crucial that each teacher engage in a rigorous self-study process in order to develop greater self-awareness and a deeper understanding of education" (Kitchen, 2005, p. 23). As such, I aspire to facilitate multifaceted modes through which the re-certifying teachers can narrate their lives in order to open up the spaces of expression. Through this medium, the re-certifying teachers can cultivate what van Manen (1994) refers to as “pedagogical thoughtfulness and tact, where they both discover and give shape to their personal life stories” (p. 24). These individual stories of existence explicate cultural, communal, social and personal mythologies and reveal “bodily roots of thought” (Polyani, 1983, p. 15). Adding to this, Griffin (1995), contends that the stories that one tells support one in developing a sense of agency, stating that:

For each of us, as for every community, village, tribe, nation, the story we tell ourselves is crucial to who we are, who we are becoming. (p. 152)

What the RCTs are becoming, through movement explorations, is more bodyfully and mindfully aware of the ways in which they have arrived at a point of acculturation and how they have sought to maintain their talents and
personalities in the space, the expanse of the educational, and the place of the personal.

In order to bring forth the somatic sense-making to make-sense of the metaphorical movement exploration, the re-certifying teachers are invited into an:

active stance to knowledge creation through questioning (which) informs their practices, making their inquiries timely, emergent, generative and responsive to all those involved. (Springgay et al., 2008, p. xxiii)

Following an oral discussion period, the RCTs participate in free writing experiences whereby they can further articulate the bodily discourse by bringing to the surface the living/lived, anatomical answers to the following: Looking backward-what have you chosen to ‘leave behind’ (that does not fit into this context) from your previous educational cultural experience? Looking inward-what have you taken with you/bridged (strategies, methods, beliefs) from your previous educational cultural experience? Looking forward-what new learning’s (insights, strategies, methodologies, understandings) will you take with you as you ‘cross’ over into your long practicum? Their body biographies are further illuminated through the process of art making, whereby the somatic knowing, becomes doing, towards being. Knowing about self as teacher is accomplished through personal contemplation of the pedagogic, reflection is practiced as a pondering of the praxis of the profession, and making sense is realized through the sense-making somatic, the poetic, and the aesthetic arts. In particular, they create water colour bridge paintings to (re) present the inner-sense of how they have shaped themselves into negative spaces in order to fit into the Canadian system; revealing what was left behind, what was positioned inside their current practice, and what methods lay in front of them to lead them forward into the future. Art in this process becomes a “visual reorganization of experience that renders complex the apparently simple or simplifies the apparently complex” (Irwin & de Cosson, 2004, p. 31). Following this aesthetic rendering, the RCTs orate a personal teaching mythology in order to delve more deeply into the tacit knowledge that was revealed through the body. In this way,

Art (movement) and writing unite the visual and textual by complementing, refuting, or enhancing one another. Image and text do not duplicate one another but rather teach something different yet similar, allowing (the re-certifying teachers) to inquire more deeply into (their) practices. (Irwin & Cosson, 2004, p. 31)
Through oral, inscribed, and visual reflections, they arrive at “a rigorous attending to the renderings, which result(s) in deep interactions within the relational conditions of relational inquiry, relational aesthetics and relational learning” (Springgay et al., 2008, p. xxxi). The deep relational learning that results “provides access to, and new insights about, a particular phenomenon” (Springgay et al., 2008, p. xxxi), the phenomenon of space in, around, through, over, under, beside, and between personal, cultural, and professional practice.

In canon, as an a/r/tographical researcher, I also find ways to tell my own story as I roam through various landscapes, forming, re-forming, and transforming who I am and co-evolving as a result of my interactions with my students and my somatic self. In this way, “teaching (becomes) performative knowing in meaningful relationships with (PQP) learners” (Irwin & de Cosson, 2004, p. 31). Within this space exploration I situate myself as: artist, facilitating a corporeal choreography; as teacher, guiding my ‘students’ through an embodied educational experience; as researcher, working in the rhizome, and as learner rupturing my own innerstandings. In the rhizome, multiple entry points are discovered and uncovered (art, poetry, movement, drama, reflection) and relationality becomes a process pregnant with possibilities and potential.

Rhizomatic relationality affects how we understand theory and practice, product and process. Theory is no longer an abstract concept but rather an embodied living inquiry, an interstitial relational space for creating, teaching, learning, and researching in a constant state of becoming. (Springgay et al., 2008, p. 206)

I sit in this space, both literally and metaphorically, a place of both comfort and discomfort, feeling my back against a chair, my feet barely touching the ground, a static position that has confined me to a posture, a furniture prop that focuses me and allows me to attend inside self and extend outside to the world. I hold court in a place where I am both judge and jury and in which I am both “open and vulnerable (a space) where meanings and understandings are interrogated and ruptured” (Irwin & Springgay, 2008, p.xx). I also wrestle with educational theories around student-teacher relationships on a practical level, adding movement, energy and dynamics to the philosophy, “corporealizing theory” (Meskimmon, 2003, p. 451). As I actively observe the corporeal conversations, I attend my gaze toward a metaphorical understanding and rendering as a possibility for engagement within a community of learners (Irwin & Springgay, 2008) of which I am one. As an a/r/tographical inquirer, I reflect upon my intimate observations of my students through poetic renderings. In doing so, I attempt to make sense of the sense-making encounters by “representing my
understandings, and questioning my position as I integrate knowing, doing, and making through aesthetic (poetic) experiences that convey meaning rather than facts” (Silverman, as cited in Irwin & de Cosson, 2004, p. 31). This ‘poetic inquiry’ as a form of artistic re-presentation was first set a blaze by Monica Prendergast and Carl Leggo (2009) and is at once a:

phenomenological and existential choice that extends beyond the use of poetic methods to a way of being in the world, and is also similar to all poetry, interested in creative language-based processes of constraint, synthesis, crystallization, image, and lyrical forms. (n. p.)

My in-terpretation of the data involves an interplay of re-presentational field notes and poetic writing, a living inquiry:

MIRROR, MIRROR, OF THE SOUL

'Teaching is a MIRROR TO THE SOUL...it reflects back to us our spirit, our essence, our core, our character our body soul,'

And

Reveals our shortcomings, our flaws

And

Our beauty, our fabulous connection to the inner,

Standing in the same place,

the everydayness has become more comfortable and more closely knit. The Family is beginning to bond

and

OPEN more authentically, more honestly, and in a more vulnerable way.

The routine is the same but the methods are varied.

TRUST MIRROR is the way we build community on this day, in this faculty, in this module, in this family.

We

press palm or palms together with familiar strangers we touch, creating a tactile awareness of the SPACE, this place we call our classroom.

In partners

We

negotiate the narrow passage of our classroom, desks pushed to the side to make OPEN A ROOM TO MOVE.

We partner with Family members not so closely known, a trust exploration to build a foundation with strong walls
And on solid ground so that we can share, grow, fail and build bridges together:
ones that won’t fall down even under shaky circumstances... a tall order.
We are all different, culturally diverse and yet share the same dream, to become a Canadian teacher.

I walk the students through the activity and they trust me, that I will guide them, almost a blind faith.
Like the trust exploration the students trust me to see the direction clearly and to know how to navigate the sometimes-tricky cultural divides...
who has the diversity?
Perhaps it is me who is divided who needs the guidance from them, the students, to bridge the diversity and to gain the knowledge, skills and attitudes about teaching across cultures.
I stand humbly watching the students as they share the small space, move with blind faith and CONNECT with one another on a somatic level (inner focus and outer dependence).

Moving amongst one another,
among the furniture and trying not to bump into anything to harm the ‘blind’ or to lead them in the wrong direction.

A metaphor for our work.
How does this activity connect to teaching?
Students trust us to lead them in the right direction.
Students follow our lead; they trust us and we have to create relationships of trust and safety.

Sometimes we must lead our students and must connect with others in order to teach. We have to make a connection with the students in order to have them trust us as teachers.

What does this activity tell you about yourself?
I do not easily trust and I was able to trust my partner because I have observed her in class and know that she is a trustworthy person.
I automatically trusted my partner because I feel comfortable with her...easily trusts.

A REFLECTIVE SURFACE, a polished or sometimes unpolished securely fashioning our somatic knowledge, the embodied knowing of self and of insecurities.

I am an on looker observing students’ interaction and actions... WHO IS OBSERVING ME.

I feel all glances on me as I model and sit in judgment of the participants noticing what they say, how they say it, what they do and how they do it.

WE ARE BOTH UNDER A MICROSCOPE watching the other to see if we ‘walk the talk’.

To see if we are living this experience authentically, holding the mirror up to self and reflecting what is on the inside to the outside world, the classroom of life and of curriculum.

We see one another in a new way after this exploration, or is it only me that thinks she sees, longs to see and claims to see?

Perhaps the walls of cement have solidified my thinking into believing that the truths that the students share are forthright and true, not just responses, retorts or reactions that are wished for that are simply echoing what the teacher longs to hear...

what do I wish to hear?

A MIRROR IMAGE OF MYSELF, of my Canadian values, of my inner?

Perhaps this vision in front of me is a MIRROR TO MY OWN SOUL asking me to look deep within to capture the imperfections that are on the surface and yet run deep.

MIRRORING MY MYTHOLOGY...

a story of my soul.

As an a/r/tographer in the process of awareness and awakening, I also made an aesthetic rendering, a bridge art piece to re (present) my own identity as a developing professional. I participated in the exploration as a way to authenticate my own experience, to illuminate and make visible my tacit knowledge around concepts of making space and fitting into the teaching world.
I wanted to make my lived experience living and attend to my sensate, somatic memories as inner-sense of my past, present, and future practice. By being in touch with my own creative, artistic aperture, I became in touch with the other, mirroring the process and shadowing my students. As Wiebe (2008) articulates, this is a “process of creativity, an artistic moment that (assists) in bring(ing) self and other together while remaining separate” (p. 106). As the re-certifying teachers were in the process of becoming, so I too, was becoming and was in the practice of re (searching) myself through multifaceted ways of uncovering self through the body, mind, spirit; a cognitive and affective interplay. Through participation in somatic explorations, I came to an unearthing of sentient perception, harkening me back to a time when I searched ways to fit in and find space within the education profession. In this way, I engaged with a/r/tography as a theory rooted in the corporeal (Meskimmon, 2003), where the body’s immersion and intertwining in the world created meaning. It was/is a way of living in the world as being-with, of touching the other not to know or consume the other, but an encounter that mediates (d), constructs (ed), and transforms (ed) subjectivity” (Springgay et al., 2008, p. 161). These explorations and feelings positioned me more empathetically among my students, sensing an awareness of the situations that sometimes block the self from flourishing, looking for ‘eye of the needle crevasses’ to seep self into, to make presence known. In narrating my somatic sensibilities, “I search(ed) for myself, and yet in poetry, I was othered to myself . . . within me (was) self and other . . . a creative process outside the body but also within the body” (Wiebe, 2008, p. 106). Through the act of creation, I became a learner who was aesthetically interpreting lived experience, drawing out both literally and metaphorically my embedded identities as teacher, researcher, artist, and student. To this end, I learned about my body and came nearer to an innerstanding of “how to feel from the inside” and “feel from the other side,” (Stinson, 2004, p. 163) how to be my own teacher, and how to pay attention to my body as a source of knowledge and meaning” (Stinson, 2004, p. 163). In this way, I created and (re) created my Self by involving my whole self (body, mind, spirit) in coming to know self and in becoming more fully integrated, inner with outer. This inner folding and outer opening has been beautifully articulated by Socrates (as cited in Nachmanovitch, 1990 in the following:

Be-Loved Pan and all ye other gods who haunt this place, give me beauty in the inward soul; and may the outward and inward become one.
(p. 180)
Joining a Metaphorical, Somatic Sensibility

…the phenomenological researcher, like the artist, attempts to uncover and describe the internal meaning structures of the lived experience. (Jeffers, 1993, p. 13)

Metaphorical, somatic sensibility is joined as an inter/inner (action) between phenomenological investigation and a/r/tographical inquiry. This form of knowing is a motor consciousness, an awareness that accentuates and recognizes that we “think only with what we know in our bones, and that attending to the sensory, followed by reflection, is a valuable source of such knowledge” (Stinson, 2004, p. 162). In the process of trying on metaphorical, conceptual movement language, these re-certifying teachers were provided with a chance to delve into their kinesthetic intelligence, which challenged them to move both literally and metaphorically beyond their comfort zones and to see education in a new light. My task as artist, teacher, and researcher was and is “to construct a possible interpretation of the nature of a certain human experience” (van Manen, 1990, p. 41), moving from inner to outer. In working somatically, I hoped to utilize movement as a way to “open (RCTs) up to awareness of the outside world, from shapes and movements to the inner world of energies and qualities of experience, combining ways of doing with ways of being” (Bresler, 2004, p. 148, italics in original). Through this process, the re-certifying educators were provided with the opportunity to learn a language of movement and move their bodies to learn about self, about the somatic knowledge that informs them about their ways of being in the world and in the classroom. The arts integrated into this inquiry opened a space for convergence of bodymind, affective and cognitive. The felt resonances bridged the theory/practice divide as through improvisation they were called upon to make personal meaning from educational concepts and theories. In this way, “phenomenological inquiry was not unlike an artistic endeavour, a creative attempt to somehow capture a phenomenon of life in a linguistic (kinesthetic, aesthetic) description that is both holistic and analytical, evocative and precise, unique and universal, powerful and sensitive” (van Manen, 1990, p. 39, italics added). A feeling of liberation was experienced as the RCTs were given intellectual permission to go inwards to discover moments of “satori-moments of illumination, which allowed them to go forwards and outwards” (Nachmanovitch, 1990, p. 11).

Person and picture are modes in which re-certifying teachers came to bodyful, present (ations) of embodied, tacit cultural, personal, and professional pedagogical practices. They were, in a sentient manner, “theorizing about their
experiences by engaging their reflective capacities in order to become authors of that experience” (Britzman, 2003, p. 64). The sources of theory being presented in educational practice, and made present in:

The lived lives of teachers, in the values, beliefs, and deep conviction enacted in practice, in the social context that encloses such practice, and in the social relationships that enliven the teaching and learning encounter. (Britzman, 2003, pp. 64-65)

In theorizing practice and practicing theory in multidimensional (3-D movement), multi relational (self, other) and multileveled ways (visceral, visual, verbal, poetic), re-certifying teachers actively participated in re-establishing their pedagogical identity. In this way, “theory as practice became an embodied, living space of inquiry” (Springgay et al., 2008, p. 160). Past personal narratives, which were implicitly held became explicit and were held up against current practices as the PQP Family members navigated a new landscape, the British Columbian teaching terrain. Thusly, inextricable links were acquired between inner inscriptions and outer being, which functioned as a platform for transformational practice. Freire (1988) referred to this as a “hermeneutic process of attending to, reflecting upon, and interpreting reality as we know it” (as cited in Shapiro, 1998, p. 13). While interpreting reality, the RCTs were challenged to go beyond what was and “what is” in order to move towards “what ought to be” (Shapiro, 1998, p. 13), that is, a heightened sensibility of the somatic consciousness as rationality, relationality, temporality, spatiality, and vitality/corporeality. A language of the body emerged from this inquiry that intersected ‘two kinds of intelligence’, that which is poetically described by Rumi, Muslim poet, theologian, and Sufi Mystic in what follows:

Two Kinds of Intelligence

There are two kinds of intelligence: one acquired, as a child in school memorizes facts and concepts from books and from what the teacher says, collecting information from the traditional sciences as well as from the new sciences. With such intelligence you rise in the world. You get ranked ahead or behind others in regard to your competence in retaining information. You stroll with this intelligence in and out of fields of knowledge, getting always more marks on your preserving tablets. There is another kind of tablet, one already completed and preserved inside you. A spring overflowing its springbox. A freshness

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in the center of the chest. This other intelligence
does not turn yellow or stagnate. It's fluid,
and it doesn't move from outside to inside
through conduits of plumbing-learning.
This second knowing is a fountainhead
from within you, moving out.

(Rumi, as cited in Madson, 2005, p. 9)

In the proceeding chapter, I examine somatic forms of knowing as articulated by
various body practitioners. I will work through a chronology of somatic
methods in order to provide a background for my work and as a manner in
which to give structure to the sensorial dimensions of the body. Grounding my
inquiry in the practices of somatic theorists, I will accentuate the embodied
premise that sensual personal knowing is inscribed in the bones, the muscles, the
tendons, appendages, and the limbs. Further to this point, I will outline how this
visceral place of sentient knowing can function as a personal and professional
vestige of past and present ideals. In conclusion, I will reveal how the soma
becomes signifier of educational praxis and signified as pedagogical positioning.
3. **Body as Bridge:**

**Accessing and Acknowledging the Somatic: Inner Contemplation, Outer Articulation**

Come back to the life of movement . . . fill it with yourself. To fill it with yourself you have to come back to the inside, to feel yourself. Otherwise, it is simply imitation. (Bartenieff, as cited in Hackney, 2002, p. 33)

We contain vast bodies of knowledge, each of us possessing an aesthetic vessel, and a contextual chamber of cognition. As Bowman (2004) states: “all human knowledge draws its sustenance from corporeal roots. Mind is inextricably biological and embodied; and what it can know is always grounded in the material and experiential world” (p. 30). Our bodies, unique storehouses of experience, form our inner life, an internal existence that radiates outward, revealing our ‘core’ curriculum. The viscera, our anatomical aspects that become expressed as movement characteristics reveal the:

personality of the doer . . . these movements and varieties of body carriage may be voluntary or involuntary, conscious or unconscious, but they all spring from the inner life of the individual and from the unique combination of attributes which make that person what he or she is. (Redfern, 1965, p. 4)

We inhabit sentient bodies, and interact with our world in embodied ways, engaging with our surroundings through being, doing, experiencing and participating; utilizing our kinesthetic senses to interpret what we encounter. Sheets-Johnstone (1999) speaks to the virtue of movement, expressing that:

The human body must be considered as something more than a physical structure: its being incorporates consciousness as well as corporeality. Because there is something which feels, wills, and intends bodily actions, it becomes necessary and vital to explore the relationship of the consciousness to the body; specifically the relationship of consciousness to the body in movement, and the spatial-temporal aspects of the relationship. Since a single human being is the foundation for the existence of both consciousness and body, the description of the relationship must necessarily proceed from an ontological basis; that is, with the nature of the reality of the movement as it is experienced by any human being. (p. 35)
Accessing our inner life, physicality, corporeality, and dimensionality requires a careful attunement to the somatic, an “awareness of each part of our physical self, and with each part of our physical self” (Cohen, 1993, p. vii). This process calls for an intimate connection between the inner and outer world and includes both the cognitive and experiential learning of the body. It is a coming back to the body as the thing itself, that which informs our engagement with the environment, a sensing of the somatic. This erudition is sense searching as research, referred to as Somatics as defined by Thomas Hanna (1988), who states that learning “encompasses mind, body, spirit, and environment . . . knowing oneself from the inside out . . . including memory of motion and position, motor coordination, and integration of sensory information” (p. 38). In this semblance, one is made aware of feelings, movements, and intentions on a bodily level as opposed to looking from the outside in; a positional perception. It is a form of “experiential somaesthetics” which:

- can inform us of our feelings and emotions before they are otherwise known to us, and thus it can help us better manage those feelings and emotions so that they do not interfere in our learning efforts...and the awareness achieved through experiential somaesthetics can give us better control of our movements, hence our actions. (Shusterman, 2004, pp. 56-57)

Experiential somaesthetics has an educative function, which serves to “reorganize or retrain habits of feeling and movement and habits of conduct to which feeling and movement contribute” (Shusterman, 2004, p. 57). When we tune into the sensations that we are experiencing within the body and the corresponding outer situations that bring them forth, we can more readily recognize the triggers that cause them. We can bring these into consciousness and begin to explore regulating techniques to support us in dealing with difficult situations (i.e., slowing down our breathing). Dewey (1934) speaks to this as an aesthetic form of experience, which he terms as ‘heightened vitality’, where:

- Instead of being shut up in one’s own private feelings and sensations, it signifies active and alert commerce with the world; at its height it signifies complete interpenetration of self and the world of objects and events...Because experiences is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. (pp. 18-19)

The seed that requires germination in order to be unearthed is the soma, cultivated as a dynamic interplay between sense, precept and situation. In order to sew our body narratives (access embodied knowledge), we must not neglect
what is happening on the inside but attend to the “dialogue between the inner and outer experience in relation to the whole person” (Olsen, 1991, p. 11). We must ‘come back to the inside’ as reflection on our outer existence.

The corporeal conversations that I conjure in my work with re-certifying teachers are nourished by a blended inclusion of somatic practices, movement explorations, embodied theories, and through conceptual movement language accessed as metaphorical meaning-making. Over the past several years, I have embraced the theories of influential movement practitioners such as: Rudolf Laban, Irmgard Bartenieff, Bonnie Bainbridge Cohen, Peggy Hackney, Anna Halprin, Celeste Snowber, (and previously stated, Elizabeth Wetzig), and Anne Green Gilbert. The foundational focus of each of these methods is a holistic look at the body-mind relationship, which examines the body through a Gestalt method, focusing on the relationship of the parts to the whole. In other words, how working with body awareness (sense-actions, efforts, sensations, postures, positions, gestures etc.) through dialogue and explication of experience can serve to facilitate what Peggy Hackney (2002) refers to as: “inner connectivity for outer expressivity” (p. 36). The more we know about ourselves, our inner workings, feelings, and stories, the more effectively we will be able to give voice to our thoughts, and expressions. In our pursuit to become more integrated and embodied, we attempt to align our physical, mental, and emotional selves in order to fully develop our potential as human beings. In this journey of the joints, “we are led to an understanding of how the mind is expressed through the body in movement” (Cohen, 1993, p. 1). By paying careful, bodyful attention to our movements, gestures, postures, and ways of being in the world through the acquisition of a bodied-language, we discover a means of making sense of movement expression. Put simply, “we literally discover ourselves in movement. We grow kinetically into our bodies. In particular, we grow into those distinctive ways of moving that come with our being the bodies that we are” (Sheets-Johnstone, 1999, p. 136, italics in original). Through the process of trying on varied, otherwise-conceptually rendered, movement qualities, we also come to know that which is inside of us that is oft a taken for granted way of being in the world; “accomplished through an embodied ritual which leads us into not-knowing, and ultimately, knowing” (Snowber, 2002, p. 20).

Following a somatic approach to movement exploration that the aforementioned practitioners offer, I come to a convergence of methods as I synthesize various interpretative tools in developing a somataphoric conceptualization that is personal, professional, and pedagogic. I provide an
opening into the permeability of inner/outer by facilitating movement explorations, which lead participants into noticing the kinesthetic registers that resound within, and how what is experienced as felt-knowledge, informs one of the dynamics of the body-mind connection; going inside to explore outside.

While the movement practitioners provide significant somatic resources from which I draw upon to develop my somataphoric framework, the focus that I take calls forward an inquiry into the pedagogic and the “pathic” (van Manen & Shuying, 2002, p. 217). As a point of departure, I take a pedagogical direction, establishing practical signposts that navigate a route towards a conceptual approach to uncovering embodied personal and professional institutional practices. I explore the “pathic” inquiring into the “act of teaching as it depends on the teacher’s personal presence, relational perceptiveness, tact for knowing what to say and do in contingent situations, thoughtful routines and practices, and other aspects of knowledge that are in part pre-reflective, pre-theoretic, pre-linguistic” (van Manen & Shuying, 2002, p. 217). Working through somataphorical discourse, I am inviting an exegesis, a “language that can express and communicate these understandings” (van Manen & Shuying, 2002, p. 217). A bodied language that is “oriented to the experiential or lived sensibility of the life world” (van Manen & Shuying, 2002, p. 217). It is a pragmatism that Shusterman (2008) advocates, which “puts experience at the heart of philosophy and celebrates the living, sentient body as the organizing core of experience” (p. xii). It is a ‘body consciousness,’ a somatic consciousness that I referred to earlier as Shustermans’ (2004) ‘somaesthetics’, which combines both theory and practice and includes as inextricably linked:

The term “soma” as a living, feeling, sentient body rather than a merely physical body that could be devoid of life and sensation, along with the “aesthetic” that has the dual role of emphasizing the soma’s perceptual role (whose embodied intentionality contradicts the body/mind dichotomy) and its aesthetic uses in both stylizing one’s self and in appreciating the aesthetic qualities of other selves and things. (pp. 1-2 italics in original)

In what follows, I will elucidate the movement methodologies of the abovementioned somatic practitioners and outline the harmonized approach that I have developed in facilitating somataphorical explorations. Paying homage to somatic scholars and technicians is essential as their contributions are a requisite part of the corporeal canon that I espouse and evoke in articulating somataphorical inquiry. I will also speak to the ways in which I have added to the theoretical and practical somatic base, which has evolved since the work
began. I will push forward with my approach as a possible somataphoric conceptualization of personal pathic (tone, gesture, presence) (van Manen, 2002) and professional practice, which has the potential to serve as a reflexive tool for attending to a phenomenological, a/r/tographical framing in pedagogic contexts. Through a phenomenological skeleton, an analysis of movement will become a description of movement it is lived through. (Sheets-Johnstone, 1999). Layered with an a/r/tographical skin, a subcutaneous structure that goes beyond the epidermis (a protective barrier of the body’s surface), to the dermis, the place of connective tissue where stress, strain, strength, and elasticity are found and are dissected as artistic undertaking.

Knowing that this form of bodyful, thoughtfulness and tactfulness requires a life long, life wide attentiveness, the somataphoric discourse is an entry point from which to begin to surface and bring to language a bodied sensitivity to self and student. Through the senses, the somatic, I will move toward a ‘tactful’ approach to teaching through what van Manen (1991) refers to as “pedagogical reflection on action” (p. 117). I will support a reflexive consideration of subsequent action and re-action in educational contexts that are mindful, bodyful, and tactful. Furthermore, I will illustrate how somataphorical inquiry combines somatic sensibilities with forms of re-presentation as present in phenomenology and a/r/tography in order to provide an embodied, aesthetic gateway into making sense of self and of personal pedagogical paradigms.

**Rudolf Laban:**
**Father of the Four Concepts of Movement Expression**

It is not artistic perfection or the creation and performance of sensational dances which is aimed at, but the beneficial effect of the creative activity of dancing upon the personality of the pupil. (Laban, 1975, pp. 11-12)

Rudolf Laban was an accomplished dancer, artist, theorist, and one of the pioneers of modern dance in Europe. Laban (1975) believed that all human movement was expressive and indicative of an inner mood or personality. Furthermore, he possessed a keen understanding of the connection between the mind and the body and how movement processes extended into the mental, emotional and spiritual aspects of human behaviour. Thus, he saw a direct link between movement and personality expression and called for an investigation of bodily action (Laban, 1975). Betty Redfern (1965) interprets Laban’s work as a study of the art of movement and stresses how it “involves more than the
mobilizing of joints and strengthening of muscles, for it is concerned with the study of reciprocal influences of bodily action and mental and emotional processes” (p. 6). Additionally, she acknowledges the fact that “knowledge of movement increases knowledge of man [sic] himself, it aids the understanding of human behaviour and furthers the enrichment and integration of personality” (Redfern, 1965 p. 6). In other words, the more we know and understand an individual’s body language, and the more the individual understands about their own bodily communication, the greater awareness one gains about one’s inner life as outward expression. Laban (1975) contended that one’s physical articulations could be strengthened and trained in order to bring about an ease of movement in the work place and full body expression in dance. His research and discoveries into the natural rhythm of human movement greatly influenced work related training, dance, physical therapy, and educational practices.

In terms of educational influences, Laban studied both children and teachers to bring about a greater understanding of movement possibilities and potentialities in the institution of school. According to Laban, a teacher needs to draw upon more than mere intuition in order to effectively alter the mood of a class, and he/she needs to be aware of how her or his own bodily ways of being affect the environment:

Such influences on a class depend a great deal on the teacher’s own movement habits, and it is therefore important that he learns to recognize these and their effect upon his pupils. Children are naturally good observers of movement and quickly sum up and respond to the outward signs of inner moods . . . Knowledge and practice of appropriate movement sequences can help to counteract unduly dominant effort habits which may be damaging to a teacher’s relationship with his pupils, as well as to his general effectiveness, and to resolve them into more harmonious combinations. (Laban, as cited in Redfern, 1965, pp. 10-11)

My work will take this point of departure, focusing on how the ‘movement habits’ of the re-certifying teachers in the PQP effect the students that they teach, either in ways which are conducive to learning or those which adversely influence the classroom environment. They will explore movement and will contemplate the gestural qualities that they choose naturally or hold as “active capacities” and will reflect bodyfully upon those that they perhaps possess that are “latent, or underdeveloped effort-possibilities” (Laban, as cited in Redfern, 1965, p. 6). They will be given an opportunity to try on various movement characteristics in order to feel how they fit their present schemas and to reflect on the importance of being balanced in regards to one’s ‘effort’ capacities. Furthermore, they will examine corporeally how their bodily
tendencies play out in practice and how an awareness of one’s somatic sensibilities can lead to an acute sensitivity and understanding of movement qualities.

Perhaps the most widely known area of Laban’s work has been in the areas of dance and movement analysis. In fact, Laban developed a system entitled *Laban Movement Analysis* (LMA). It was designed to observe, describe, analyze, notate, and interpret human movement for the purpose of awareness, efficiency, and ease of movement and to enhance communication and expression in everyday and professional life (Zhao, 2001). This theoretical system provides a framework and vocabulary for movement and articulates a mode of looking at physical pursuits that enables one full body expression in space. He developed movement principles based on “effort elements” (Laban, 1975, p. 8). “The effort elements derive from attitudes of the moving person towards the motion factors Weight, Space, Time, and Flow” (Laban, 1975, p. 8). He noted that “the basic idea of the new dance training is that actions in all kinds of human activities, and therefore also in dance, consist of movement sequences in which a definite effort of the moving person underlies each movement” (Laban, 1975, p. 8). According to Redfern (1965):

> It is these chains of movement elements, and the shapes in space to which they give rise, which reveal personality, since the kind of mental effort which each individual exerts whenever the slightest movement is made becomes externalized as body action. (p. 5)

Laban, being extremely interested in the inner motivations of movement, focused a great deal of his research on ‘effort,’ working to understand and organize effort qualities which manifest as mental exertion and connect intimately with bodily actions. He described ‘effort’ as an “internal impulse . . . that precedes every human act and also every thought” (Laban, as cited in Doerr, 2008, p. 197). Laban noted that ‘effort’ qualities are variable, appear in various proportions in every individual, and have an impact on others. Once again focusing on educational environments, he stated that:

> a teacher with light, tentative, and hesitating movements might quickly be summed up by a class as being unsure of himself and his subject. Children have a natural perception of efforts and respond very quickly to these visible outward signs of their teacher’s inner moods. (Laban, 1975, p.100)

An understanding of motion factors and of the outward expression of “the living energy within” (Laban, 1975, p. 101) can support a teacher in adjusting his/her
‘effort’ qualities to meet the needs of a class. Laban (1975) contends that ‘effort study’ should be a concern for teachers of physical activities (dance, gymnastics, games) and, more importantly, for teachers of academic subjects (p. 100). In the academic subjects, the “child behind a desk is physically restricted and can usually let off steam only vocally, while in physically active lessons vital energy finds a natural outlet” (Laban, 1975, pp. 100-101). Further to this point, he posits that:

Future teachers’ training should ensure that students are prepared for life in such a way that they do not strive simply for intellectual success, or bodily skill, but that the various human efforts, the common denominator of mental and bodily activity are more widely appreciated and used to develop their personality into an integrated whole. They will then be better equipped to educate children to become happy in themselves and in their relationship with others through the understanding of the basic manifestations of life–movement. (Laban, 1975, pp. 103-104)

Laban’s influential work has provided an instrumental, practical, experiential and sentient approach to movement analysis and education. His work provides the undergirding for the subsequent somatic practitioners and has greatly impacted my work with somataphorical inquiry. The post and lintel structure that I offer also supports the weight of the reflective as it provides openings from which to bear one’s somatic sense-making feelings and discoveries. The reflection period, which I include in each movement session, allows for a lived/living in-terpretation of the experience and invites a comprehensive in-vestigation of the personal, professional, and pedagogic connections that are drawn out of movement as metaphor.

Irmgard Bartenieff:
Fundamental Movement Patterns

Body movement is not a symbol for expression, it is the expression. The functional and the expressive are in intimate relationship. (Bartenieff, as cited in Hackney, 2002, p. ix)

Irmgard Bartenieff dancer, physical education instructor, physical therapist, dance therapist, and movement coach was a student of Laban’s. She utilized her background in physical therapy and the Laban framework to emphasize the importance of “internal body connectivity in making movement come alive both within the individual and out in the world” (as cited in Hackney, 2002, p. 1 italics)
Irmgard believed that the isolated joint approach to physical therapy was an ineffective manner in which to heal and restore limb function and strived to develop a practice that focused on the ‘process of moving’ (i.e., the integrated movement patterns of several joints in motion). Irmgard encouraged her patients to move in space and to focus on the inner intent of the movement and the ‘effort’ involved in relating movement to the environment (based on Laban’s concepts). Furthermore, Irmgard contended that Laban’s concepts that were most important in evaluating movement were those concentrated on the “visibly observable order of sequence in the use of body parts, their spatial design and the variety of patterns describable in these terms” (Bartenieff, Davis, & Paulay, 1970, p. 46). She believed that these particular concepts became crucial in the study of disability and fully functional movement. Irmgard developed an approach to physical therapy that incorporated Laban’s principles of movement in order to bring about greater range of motion and clarity to the interconnectedness of the anatomical structures of the human body.

Irmgard developed an approach to body training called Bartenieff Fundamentals, which focused on training inner connective pathways in the neuromuscular system in order to bring about full function and expression of the body in space. The Bartenieff Fundamentals acknowledges developmental movement patterns, explores movement functioning, and encourages individual expression (Hackney, 2002):

The Goal of Bartenieff Fundamentals is to facilitate a lively interplay of Inner Connectivity with Outer Expressivity to enrich life.

Goal: LIVELY INTERPLAY of two aspects of moving:
1. Inner Connectivity (including efficient Body Function)
2. Outer Expressivity. (Hackney, 2002, p. 36)

This means that Inner Connectivity and Outer Expressivity are in a co-creative relationship to each other. And that relationship is always changing. It is a creative rhythm . . . whether one is a dancer, an actor, an athlete, or a businessperson, a fully functioning expressive body increases life’s possibilities. Bartenieff Fundamentals activates connections to facilitate integration and enrich life. (Hackney, 2002, pp. 37-38)

The process involved in Bartenieff Fundamentals re-educates underlying patterns and connections that are foundational to all movement and seeks to activate and harmonize movement from the inside out. Irmgard recognized and developed exercises around six principles which arise from structural relationships of the body, which include: head-tail-heel, upper-lower body, right-left halves, and contra laterality. The patterns Irmgard developed were derived
from the movement patterns experienced by an infant during the first year of life that lay the foundation for the central nervous system; leading to physical, social, emotional health, well-being, and bonding. The first years of a baby’s life have been found to be crucial in the formation of a fully integrated and balanced mind-body. Irmgard discovered that each pattern that develops does so sequentially and that the patterns underlie one another and must be discovered in the body. The patterns focus on connecting, sensing movement, and alerting one to the core, the corporeal. As Hackney (2002) articulates:

the practice of Fundamentals integrates exploring the body through movement and metaphor with analysis of function and the challenge to expression. This kind of training leads to perceiving the world bodily – it is truly both functional and expressive. . . a type of body training which encourages me to sense and feel what is fundamentally in my organism and what is fundamental about how I relate to the world. (pp. 34-35)

Her lifework was to articulate how perception was based on movement and how movement could articulate expression. Irmgard wrote in her manuscript entitled: The Art of Body Movement as a Key to Perception:

The main object of all this material is to suggest additional modes of perceiving yourself and the world around you, using your live body totally — body/mind/feeling — as a key to that perception. The heart of that 'liveliness' is movement and, therefore, it is the movement itself that we have studied. How your body functions in movement — Body/Effort/Shape — and what that means to your perceptions and expression. (Bartenieff, as cited in Hackney, 2002, p. 3)

Bartenieff’s Fundamentals were designed as a manner in which to support the establishment, and sometimes re-establishment of a full range of movement in one’s physical dimension. The exercises were designed to align and re-align parts of the body to the whole so that one had access to more varied movement possibilities. In this sense, the more possibilities one has in movement, the more potential for expression through the body. The lively interplay that Bartenieff is suggesting is a more fully integrated connection between inner movement and outer articulation of gesture, posture, and position. Additionally, she initiated in “some proprioceptive or kinesthetic way the desire to explore all the possibilities of interconnection: self to self, self to other, and self to world” (as cited in Hackney, 2000, p. 1).

The place/space where the work can be further developed is in considering how inner sensations, perceptions, and actions form and inform a nexus of externally based emotions, feelings and re-actions. The somatic foundations are
present here and provide a theoretical and practical base from which I draw an epistemological notion of body-mind connectivity. However, in moving forward, I work towards an articulation of a pathic language, which can communicate the corporeal connections betwixt and between the inner-outer experiences.

**Bonnie BainBridge Cohen: Body-Mind Centering**

One of the things that I think is essential with sensing, is that we reach a point where we become conscious and then we let it go, so that the sensing itself is not a motivation; that our motivation is action, based on perception. (Cohen, 1993, p. 63)

Another movement practitioner greatly influenced by Laban’s and Irmgard’s work is Bonnie Bainbridge Cohen. Cohen began her career as a dancer and at the young age of 16, began teaching dance to children with cerebral palsy. Similar to Irmgard, Cohen was trained and certified as an occupational and neurodevelopmental therapist and employed this education in the exploration of movement based upon anatomical, physiological, psychological and developmental principles. In 1973, Cohen established *The School for Body-Mind Centering*, which focused on the study of movement analysis and re-education. Body-Mind Centering is based on the premises that “by watching the movement of the body, we can see the movement of the mind. The ‘mind’ of a physical form is the moving quality of that form, its inherent intelligence down to a cellular level” (Cohen, 1993, p. vii). She began from a traditional anatomical and physiological point and moved into studying the physical and emotional sensations arising from different parts and functions of the body. Her work led to the examination of the body on a microscopic level to an awareness of the influences of all bodily tissues, fluids, cells, and organs on movement and self-actualization (Cohen, 1993). Body-Mind Centering seeks to bring consciousness to all parts of the body and to enable individuals to not only “be aware of each part of our physical self, (but) be aware with each part of our physical self” (Cohen, 1993, p. vii). In Cohen’s (1993) words, Body-Mind Centering is:

An ongoing, experiential journey into the alive and changing territory of the body. The explorer is the mind–our thoughts, feelings, energy, soul and spirit. Through this journey we are led to an understanding of how the mind is expressed through the body in movement. (p. 1)
In order to fully understand how the mind is expressed through the body in movement, one must discover the relationship between the smallest level of activity in the body to the largest movements of the body (Cohen, 1993, p. 1). By focusing on the inner workings of the tissues, fluids, organs and cells, one can initiate movement from the inside and more effectively attend to movement and accomplish intentions. This process involves:

Identifying, articulating, differentiating, and integrating various tissues within the body, discovering the qualities they contribute to one’s movement, how they evolved in one’s developmental process, and the role they play in the expression of mind. (Cohen, 1993, p. 1)

This process calls for an intimate connection between the inner and outer world of participants and includes both the cognitive and experiential learning of the body. For as she articulates:

Our body moves as our mind moves. The qualities of any movement are a manifestation of how mind is expressing through the body at that moment...So we find that movement can be a way to observe the expression of mind through the body, and it can also be a way to effect changes in the body-mind relationship. (Cohen, 1993, p. 1)

Body-mind balance and alignment is an ongoing process whereby one seeks to create an awareness of how body and mind influence and act upon one another. Through various experiences such as movement, visualization, voice, art, music, meditation, dialogue, and touch, participants are given opportunities to experience the body from within and reflect outwardly upon the understanding gained, building towards a somatic sensibility. Body-Mind Centering principles focus on various body systems; the skeletal, ligamentous, muscular, organ, endocrine, nervous, fluid, fascia, fat, and skin (Cohen, 1993). Within each system, she articulates a functional corporeality component and a psychological aspect. Physically speaking, the operative feature of the skeletal system is one in which the bones and the joints provide support, leverage, and enable us to locomote through space (Cohen, 1993). Intellectually speaking, “through embodying the skeletal system, the mind becomes structurally organized, providing the supporting grounding for our thoughts, the leverage for our ideas, and the fulcrums or spaces between our ideas for the articulation and understanding of their relationships” (Cohen, 1993, p. 2).

These systems are explored and experienced through various movement and reflective activities geared towards greater alignment of inner and outer expressions. In this way, we bring consciousness to our bodies and our
actions/intentions, which can facilitate more efficient movement and more effective communication. This heightened sense of consciousness enables an awakening of muscle memory, which can facilitate a greater ease of movement and understanding of inner motivation. The goal of Body-Mind Centering work is based on ‘centring’ as a process of balancing and not a place of arrival (Cohen, 1993, p. 1).

The various bodily systems that BainBridge Cohen articulates as part of her practice provide an opening into a deep, cellular level look at somatic sensibility. Each of the body systems that she describes holds an inner function and outer expression, describing an internal operativeness and an external elucidation. Accordingly, the more one is aware of one’s core, and how the ‘mind’ works through the body, the more personal, physical knowledge one has about one’s inner workings and how these affect one’s outer expressions.

Peggy Hackney: Total Body Integration

As human beings we want to be fully present, embodied, as we live our lives. . . In order to do this we need to find means to connect inwardly, both to what we want to say and to how all parts of the body relate to each other to support our statement and purpose. To do this, we need to know something about the fundamental nature of making connections. This ability to make connections, to create relationships, is a skill which begins “at home,” within our own bodies. (Hackney, 2002, p. v)

Peggy Hackney is a dancer, psychologist and the co-founder of the Laban Movement Association Certification Program in the United States. Peggy was also greatly influenced by Bartenieff and studied Fundamental Movement Patterns, in order to develop a total body integration system. She outlined the characteristics that were fundamental in movement, summarizing the essential aspects into three broad statements:

1. **Change is fundamental.** The essence of movement is change. As we move, we are constantly changing.

2. **Relationship/Connection is fundamental.** It is in our process of moving/changing that we create our embodied existence. But this change is not random. In the process of development, change is relational. As we move, we are always making connections, creating relationships, both within ourselves and between the world and ourselves.
3. **Patterning body connections is fundamental.** Relationships which are created within our body become patterned as we grow. (Hackney, 2002, pp. 14 italics in original)

The essence of this method stems from the contention that the Fundamental Movement Patterns align our central nervous system and integrate our sensory systems so that we develop fully connected bodies and minds. The patterns in combination facilitate the establishment of our musculature, our stability, balance, coordination, spatiality, functionality, and relationality. Moving through the patterns from birth to one year of age helps establish our inner connectivity (alignment of muscular pathways), which in turn affects our outer expressivity (Hackney, 2002).

Hackney (2002) outlines: “each Fundamental Pattern of Total Body Connectivity represents a primary level of development and experience, and each is relational. Each organizes a way of relating to self and to the world” (p. 15). In other words, the more grounded we are in our relationship to our own bodies, the better able we are to reach out to others and express ourselves comfortably and confidently. Hackney further expresses this idea stating that: “Relationship is Fundamental—Relationship is Connection. The ability to create relationship begins at home, within our own bodies and in the process of our development” (Hackney, 2002, p. 16). She focuses on how our bodies are inextricably connected and that it is essential to pay attention to how our parts function for the greater whole; that the parts must be treated as interrelated. The relationship between the parts is key to full body integration:

> It is when we experience the relationship of the parts that we can begin the integration process. We can then experience how the parts co-create the whole (which is an active birth of a new being larger than the sum of its parts). (Hackney, 2002, p. 17)

Moving through the fundamental movement patterns, in a sequential manner, provides us with the opportunity to articulate and accentuate specific body parts (limbs, upper, lower, body-half, and contra-laterality) while paying attention to how our joints, muscles, bones, and tendons move in and through space, how they feel when moved, and how they make us feel when they are moved. As we attend more closely to our somatic sensations, we become more aware of our inner workings and about how we can affect embodied change by noticing and paying heed to our somatic stories. When we move, we change and after all, “change is fundamental, and the essence of movement is change” (Bartenieff, as cited in Hackney, 2002, p. 18). Moving through the patterns on a regular basis
enables one to build on the already established bodily connections, re-establishes connections through “re-membering” (p. 21), and assists us in developing new connections, as our corporeal self-engages in repetitive action and re-action. The very development of the fundamental patterns was carried out as a “re-education into body connection” (Bartenieff, as cited in Hackney, 2002, p. 21). As Hackney (2002) articulates:

as we claim the full development of our bodily connections through movement patterns, and recognize the role they play in forming who we are as feelingful, spirited, thoughtful human beings, we will increase our options for a lively interplay with our world. We will feel more alive.
(p. 17)

Hackney’s approach provides the resources for increasing the interplay between inner and outer worlds as she examines the connection between one’s developmental movement patterning and one’s ways of being in the world. The patterns, she believes, establish total body connectivity and “form the basis of our patterns of relationship and connection as we live our embodied lives. They provide models for our connectedness” (Hackney, 2000, p. 13). Working in, with, and through the patterns, Hackney believes that we can focus on the initiation of movement from various parts of the body, which will then lead to more ease of movement and greater variety of expressive possibilities.

In working with body-mind principles, and in keeping with the practitioners described thus far, the inner is focused on for the instrumental purpose of accessing and developing a more fluid and expansive physical quality. A less accentuated focus is how to apprehend and attend to the somatic sensibilities that spring forth from attuned movement, those that arise as relational learning in explication of one’s communication with self and other. Taking a more metaphorical leaning into the patterns and principles of development by centring on the somatic associations inherent within each aspect can allow for allegorical comparisons between felt sensations and lived articulations. This is where my work takes a departure.

The following bodywork practitioners delve further into developing corporeality as lived, living, and to be lived ways of being. Inner knowing in the proceeding is sourced as a coming to know and is instrumental in bodied awareness of the outer in articulation and relation to self and other. The body provides the background, reflexive contemplation (through the aesthetic) the middle ground, and mindful/bodyful responses provide the foreground.
Anna Halprin: Life-Art Process

Now more than ever before the interface of art and healing is of paramount importance. The healing arts must be fostered, protected, and passed on as one of humanity’s most significant legacies and bodies of knowledge. When so much of our communication and learning occurs through computer technologies, disembodied living seems ever more inevitable. As our technological capacities grow, we are looking for ways to reconnect with our bodies, our creativity, and our souls. (Halprin, 2006, para. 5)

A re-connection with the body in the literal, spiritual, and aesthetic sense forms the basis of Anna Halprin’s approach (1995) to somatic understandings. Not only does she focus on the physicality of the body as instrumental in movement and expression, but she also delves into the sentient qualities that movement calls forth and the feelings that arise from the body. Halprin values the body as a knowledge site and views the corporeal as a storehouse of motor memories. In her work, movement, art, and expression are inextricably linked. She states, “it is our real life experiences that feed our art, and our art that informs the real issues in our lives. We call this the Life-Art Process” (Halprin, 1995, p. 275). Dancer, choreographer, teacher, author, and innovator of the universal language of dance, Halprin, developed an integrated arts approach that “explores the wisdom of the body expressed through movement/dance and imagination. Using artistic processes and media to explore and deepen our relationship to psychological life, social issues and to creativity itself” (Halprin, 1995, p. 275). The philosophy is based on the following principles:

• Our bodies are vehicles of awareness;
• There is a relationship and interplay between the physical body, emotions, and mental/imaginal realms;
• Body sensations, postures, and gestures reflect our history, our culture, and our current ways of being;
• When we engage in expressive movement/dance and the expressive arts, the ongoing themes and patterns from our lives are revealed;
• When we work on our art (a dance, drawing, poem, song, or performance), we are also working on something in our lives;
• The symbols we create in our art contain valuable messages which speak to the circumstances of our lives;
• The ways we work as artists teach us about how we relate to ourselves, others, and the world;
• When we enact positive visions through our art, we create images and models that can become guiding forces in our lives;
It is in our art that we find expression for that which disturbs us and for that which we want to celebrate. As we learn how to work with the principles of creativity and the practice of the arts, we are able to apply what we learn to all aspects of our lives. (Halprin, 2012, para. 3)

And so, we develop an enlivened understanding of self and other in and through an artistic process that requires us to explore, discover, create, reconfigure, and embody an imaginative form of knowledge. In the Life-Art Process, this variegated approach becomes enfleshed as “the body, movement and art all call us into an active and creative relationship with ourselves, with one another and with the world” (Halprin, 2012, para. 7). Thus, Life-Art Process connects to my work as it serves to reveal how art, metaphor, symbol, and the body form a “life-art bridge . . . between art making, our life circumstances” (1995, p. 20), and our personal mythologies. It is the life-art expanse that I wish to cross over as a bonding point between bodied experiences, memories and outward relationships.

A dancer colleague, Brianna Stark, first introduced Life-Art Process to me in 2008. At this time, I discovered that the process involved in this method was surprisingly similar to the work I had been doing around movement language exploration, somatics, and embodiment. This method gave me a new perspective on working with movement and metaphor, a multidimensional way of exploring the expressive body. In this approach, one is called into an aesthetic way of knowing from the inside out, through movement/dance, voice/sound, drawing, dialogue, and reflection. Participants may enter into the dialogic relationship between the cognitive and affective domains through an interplay of physical, emotional, and relational explorations. The order in which participants enter into this process is neither static nor fixed and naturally comes about through the impulses of the individual. Beginning with breath, one may move, give voice, draw, dialogue, and reflect or shift the order according to one’s intuitive response and comfort level. The goal of the exploration is to bring one to a deeper, aesthetic understanding of self and story, which is held within the body. Halprin (1995) defines the process as such: “movement-based expressive arts therapy works quite actively to bring ‘inner’ sensation, feeling, and image into ‘outer’ action by employing the full range of creative arts: movement/dance, drama, voice, painting, pottery, and other forms of writing ritual and performance” (p. 65). The movement serves to facilitate embodied learning through three levels of awareness and response:

1. Physical: sensory awareness, breath, body posture, body parts
2. Emotional: feelings such as anxiety, joy, calm, excitement, anger, and sorrow

3. Mental: thinking processes, such as planning, remembering, worrying, imagining and fantasizing. (Halprin, 1995, p. 105)

The movement originates from the impulses of the mover and is improvisational in nature, acting as a form of what Nachmanovitch (1990) refers to as: “intuition in action, a way to discover the muse and learn to respond to her call” (p. 41).

My own experience with this process led me to a deeper insight about my own fear of infertility and worry over the ‘ol-ticking clock.’ In my exploration with Life-Art Process, I worked with an activity referred to as self-portrait. In this private session, I began by attending to my breath and moving slowly in response to the phenomenology of the moment. I was called to embody a feeling, thought, and an experience that I had been grappling with at that moment in time. I began moving in a foetus like position and found myself repeating movements of holding and hugging and then releasing . . . slow, sustained, followed by quick and sudden actions. I was playing with polarities, wanting to hold onto a relationship because of the future I had fantasized and needing to let go of an unrealistic and unhealthy way of being. I was putting skin to my anxieties and reflecting on how these feelings resonated in my body. After the movement exploration, I drew memories of the movement and gave shape to the experience. I began choosing the colour red, the colour of my imaginings, and made circular motions beginning from the centre of the page to the outside border. The representation was spontaneous and un-planned; however, what emerged was deeply connected to my experience, my life. The red, circular form was representative of a womb, my womb

MY
EMPTINESS
WOMB
RED
AND
VACANT, LIFELESS.

What followed was a free flow of words, expressions, thoughts and feelings communicating my story, the story of my body. My womb was speaking out and calling for an audience.
My art,

my body as expression and reflection,

teacher and holder of deep wisdom

called out, to allow the disharmony to be sung.

A catharsis and an awakening—the beginning of an ending.

The learning became a creative learning process through which I came to understand myself. As Anna Halprin (1995) suggests: “by going to the deepest levels of my physical, emotional, and thinking body, I freed myself of some of my conditioning and history. Movement then became the metaphor for my way of living my life story” (p. 18, italics added).

Through life-art process, somatic sensations are accessed as a source from which to draw inner, tacit awareness outward. Through sensing, feeling, experiencing and doing (movement, art, writing), one is brought to greater fulfillment of knowing; a re-cognition of how emotional impulses resonate as external actions. In this process, the body becomes the knowledge site and is ‘read’ and re-searched in order to come to an enlivened awareness of how gut reactions are products of somatically held memories. The forming of one’s bodied story informs one of a way of being and responding in and to the world, and through this process, one is invited into a transformative understanding of self and other.

Celeste Snowber:
Writing from the Body, Movement as Method

I would like to stretch the notion of listening in order to cultivate the entire body as receptive space. How can we listen to our own bodies, honour our own bodies in such a way that they are integrated with our learning and discovery of knowledge? (Snowber, 2009, p. 31)

Embodiment as a way to search and re-search was made known to me through Celeste Snowber during the most transformational course I have taken, titled: Embodiment and Curriculum Inquiry. In the summer of 2003, I was enrolled in Celeste’s course as part of my Master’s in Arts Education Program at SFU. This course was a gift, as the composition of the course was a matriculation in
movement. The curriculum focused on the body as a phenomenological site of learning, knowledge, re-search, and artistic expression. Celeste’s approach beckoned and honoured the questions within the body/mind and invited learners into a ‘living curriculum.’ She provided a safe space within which I could pay mindful, bodily attention to the narrative inscribed in my body; awakening me to articulate how cultural, historical, personal, and social factors have become an embodied aspect of my being. Celeste called me to attend to my inner dimensionality, sensations, emotions, and articulations as a way to gain access to my outward projections and perceptions. To “attend to the landscape of the inner life and let it inform the places that can break open my living and teaching” (Snowber, 2009, para. 15). I explored my ‘body signature’ (Snowber, 2004, p. 26); how I move, relate to self and others, and carry myself through my daily encounters. I was encouraged to pay attention to “the language of my gestures, postures, and facial expressions . . . and to listen to the signature of my body” (Snowber, 2004, p. 27). She invited me into the inner as outer expression, to listen to what my body had to tell me (Snowber, 2004). The body, in this sense, was the ‘receptive space’ in which she invited me to consider my inner landscape, to be attentive to the inner voice, its bold proclamations as well as the subtle notes (Snowber, 2009).

Through various movement activities, artistic renderings, poetic inquiries, and embodied, natural world explorations, we gained somatic access to our souls and our selves. I ‘shaped’ myself into various postures, positions, and played with flow as a manner in which to explore how my body sensed movement; how movement felt from the inside out, and what my body language had to teach me about communication and relations with self and other. Through an authentic inner engagement with writing the rhythms and movements of the body, I was inspired to “enflesh a soulful inquiry” (Snowber, 2002, p. 20), to choreograph my Catholic faith and compose a psalm for my body:
To thee, o body-spirit, I call;
My flesh, do not be deaf to me,
Lest, if they body-spirit be deaf to me,
I become deaf too,
Deaf to the voice within,
The voice of the true self,
The voice of the gut
The voice of “womb-love,”
The voice of my life,
Yes, let my life speak to me,
Guide me, find me, save me,
Give ear to my voice,
To thine inner voice,
Let my body be true.

Celeste opened up spaces for me to move, relate, express, and create in and through my body. She invited me to accept my body and to acknowledge the uniqueness of my being, to make my body a friend again if I had become estranged (Celeste 2002). Celeste beckoned me to become vulnerable and awakened me to my authentic self, my personal and professional self. She emphasized the importance of knowing who I am inside and out, what I value as an individual as an educator. Celeste invited me to be present to my body and the sensations that dwelled within, to honour the body and heart, sharing that:

When one honours the body, one honours the heart. It is a beckoning to the inner life. The weird abundance beckons us back to the body, to an embodied way of teaching. (Snowber, 2009, para. 20)

Through Celeste’s course, I was awakened to an affectation of phenomenology as a manner in which to “gain a deeper understanding of the nature or meaning of everyday experience” (Snowber, 1997, para. 6). The ‘dailiness of life’ and the lived experiences of the body were focused on as central to learning and teaching. As Snowber indicates in her 1997 article Writing and the Body:

Learning occurs not only in the places of intentional education but also in the places of in-between where the themes of relatedness with others, self, space, and time come into play . . . Playing at recess, walking to work, experiencing the gestures of a conversation are all places of in-between where both child and adult interconnect with the world and the
physical self. The nuances of gesture, smell, touch, sound, and sight evoke the remembrances of memory, revealing there is far more to attend to in the body than has been credited in the traditional ways of learning. (para. 7)

This lively interplay between movement and memory, inner, and outer landscapes that I lived through Celeste’s guidance evoked a more sensual knowing of my Self and connected me more closely with my embodied insights. The form of engagement that Celeste celebrated was that which encompassed ‘bodily art and intellectual knowing:’

A kind of engagement where we become truly present. In this presence we become known as we know . . . a physicality of presence. This expands on the notion of attentiveness of mind to include the full attentiveness of the body . . . a bodily mindfulness, a place where we are cracked open to both the interior and exterior realms of experience. (Celeste, 2011 p. 152)

Bursting forth from this was an embodied inquiry, a dwelling in the somatic as a place for knowing and a space of discovery and wonder, an enlivened site to explore the practice of living, being, and teaching (Snowber, 2009).

As Celeste attended to the rigor in learning and writing through the ‘nuances of gesture,’ I was struck by several moments of ‘satori’ into the value and vigour of the work that I had been doing with conceptual movement language and with pre-service and re-certifying teachers. I discovered that what I had been embarking upon in my role as mentor, was a conceptual, metaphorical movement language that served as a way of generating a somatic, pedagogic understanding of the teaching and learning process. Moreover, I was providing embodied opportunities to re-veal “human life filled with all its complexities, paradoxes and wonder to ‘midwife’ a deeper inquiry into teaching, writing, and living . . . using forms that shake preconceived ways of thinking and perceiving, which invite students to a fresh listening to their lives” (Snowber, 2005, pp. 346-347). I became more acutely aware that the compositions that the pre-service teachers had created served as corporeal connections to past, present and future and became, in a sense, a fresh form of “thinking in movement, (which) is foundational to being a body” (Sheets-Johnstone, 1999, p. 494). And, as Markula and Denison (as cited in Cancienne & Snowber, 2003) indicate, understanding our bodies and movement is an essential part of our existence. Our existence, and, through understanding our bodies, our *gestures, senses, sensations, actions, re actions*, and our movement qualities we come to a deeper
knowing of body as an essential part of relationship: with self, other, culture, and curriculum. The movement is the muse.

The embodied journey that I embarked upon during this course brought me back to the inside as a way to uncover curriculum and get inside the somatic. Celeste acknowledged and celebrated the whole of me, encouraged me to write my body, and to attend to the movement muse. Furthermore, Celeste supported me in believing that the bodywork that I was pursuing as a higher academic pursuit was not only worthwhile but an essential aspect of teacher education. Celeste’s approach moved me beyond (and moved beyond the aforementioned movement practitioners) a mere sensing of the inner to an enlivened understanding of the interplay between the intrinsic sensations, feelings, and memories to outer exchanges, a sensing of the somatic as reflexive bodied discourse. Celeste inspired me, transformed me, and gave me the courage to respond to my inner calling of working toward a somataphoric conceptualization of the personal and pedagogic in teacher education. Emboldened within me was the eros of teaching, as “the life force that breathes through us and beckons us to the life that wants to be lived in us…the blood and passion running through our bodies” (Snowber, 2009, p. 150). The physicality of the educational endeavour became more deeply known as that which is embedded in the flesh-breath, tone, voice . . . heart and body.

Anne Green Gilbert: A Conceptual Approach to Movement Exploration

For me, Creative Dance combines the mastery of movement with the artistry of expression. It is this combination, rather than the separation of the two, that makes creative dance so powerful. (Gilbert, 1992, p. 3)

Anne Green Gilbert (1992) influenced my work on a very practical level as the movement language and the creative, conceptual approach to teaching dance has formed the foundation of my research into somataphoric inquiry. Anne, a dancer and teacher, sought out movement activities to employ in her own classroom that would assist her students in becoming physically involved in learning and in creatively channelling their bodied energies and expressions. She utilized her research on the brain, fundamental movement patterns (based on both Laban and Irmgard), dance, and education to develop a curriculum that provided opportunities for her students to employ conceptual movement language in the learning process.
Gilbert (1992) developed a system of categorizing movement vocabulary that makes dance language accessible and functional for teaching movement creatively and expressively. The movement language utilizes dance concepts to facilitate an understanding of the principles outlined in Laban’s work (weight, time, space, and flow). Gilbert’s approach to dance takes the aforementioned principles and separates them into individual components that can be taught to students of all ages. The movement principles of weight, time, space and flow are further detailed into force (energy, weight, and flow); time (speed and rhythm); space (place, size, levels, direction, pathway, and focus); body (parts, shapes, relationships, and balance); and the concepts of movement, which includes skill development in both locomotor and nonlocomotor movements (Gilbert, 1992). These concepts are fleshed out in the conceptual lesson plan and takes into account ‘brain compatible dance education’ concepts in teaching movement (Gilbert, 2006). In the conceptual lesson plan, the instruction is based around a chosen concept (i.e. Space), which is explored in a variety of ways. The lesson plan proceeds through the following steps: warm-up, introduction to the concept, exploring the concept (followed by a reflection period), developing skills, creating, and cool down. This approach to teaching dance instructs students on the language of movement and technique training, while also allowing them freedom of expression and reflection on the learning process.

Knowing, being, and doing are constructs that I work within and move towards in realization of my vocation as somatic facilitator. The ‘doing’ part of teaching was cultivated in the process of learning how to instruct movement explorations following Gilbert’s (1992) conceptual, creative approach to dance. In 2004, I attended a 2 week intensive teacher training program at Gilbert’s studio in Seattle, Washington, where I learned, practiced, and came to appreciate her open ended, yet structured approach to teaching creative dance. The conceptual movement terms that she accessed provided me with a visceral vernacular that I could effectively, competently, and creatively utilize to facilitate movement explorations in my kindergarten classroom. Learning how to teach conceptually was a turning point in my career as a movement educator, one that inspired me, that con-formed with my personal way of being in dance, and one that harmonized skill development and somatic attention with freedom of expression. In addition to these beneficial factors, the conceptual approach also made explicit connections to curricular content and educational contexts such as: math, science, social studies, language arts, art, etc. and as such, enhanced my repertoire of embodied educational methods. For example, when teaching the
elements and principles of design in visual art lessons, the conceptual approach inspired me to create a plan where the students were given the opportunity to create and choreograph a ‘line dance;’ a movement sequence that employed various pathways as lines as sourced from an artistic framework i.e. straight, zigzag, curved, dotted, horizontal, etc. Using movement to learn about lines gave the students a chance to physicalize the elements of design and the creative freedom to compose a dance on their own, allowing them to express their individuality.

The conceptual approach has been, and continues to be, both illuminating, liberating, and invigorating, and not only transformed the way I taught movement and curriculum in the classroom, but also in-forns my ‘freedom within a framework’ path to metaphorical movement disclosure in teacher education. The movement language elements provide access to a somataphorical inquiry into: teaching and learning, personal, professional, individual and other, culture and curriculum. By articulating the movement concepts as cross-domain mapping of an educational discourse, focusing on how the vocabulary serves as metaphor, I adapt the conceptual movement language, and the work of somatic, movement practitioners to develop a ‘core’ curriculum for re-certifying teachers. In my work, I utilize the physical constructs of the somatic practitioners, the language of the bodywork theorists, and the philosophy behind somatic epistemologies and synthesize this knowledge into an inquiry of the pedagogic. I take the movement discourse and work towards a languaging of the pathic an over-arching metaphoric mapping of gesture, posture, position, and articulation as educational in-ter-relationships. The direction that I strive for the somataphoric work to take is one which provides backward, inward, and forward focus on body work as a pedagogic tool, which supports a practical and thoughtful footing upon which to stand, ground, and balance the inner and outer dimensions. The pinnacle would be to reach, extend, and stretch towards what van Manen, (1986) refers to as a “reflective dialectic or pedagogic praxis” (p. 54).

Reflective dialectic refers to a constant alertness to the question of what education is, a constant measurement of my action against pedagogy. “Pedagogic praxis” refers to thoughtful action: action full of thought and thought full of action. (van Manen, 1986, p. 54)

And so in working with somataphors, I endeavour to unlock somatic memories of posture, position, gesture, and qualities/dynamics of movement (action) to invite a tacit understanding of ways of being in the world and of working with children; a reflective and reflexive inquiry. In this way, somataphorical inquiry is an entry
point that invites a physical, personal, practical, professional, and pedagogical exploration, which synthesizes somatic practices with theoretical and practical educational forms, initiating inner search as re-search through the somatic and the aesthetic. The work is a beginning, a threshold that has potential to bring a freshness into the vocation of working in and with pre-service education and can serve as a bridge in-to pedagogic praxis.

In the following chapter, I will articulate an embodied approach to sense making as search and re-search by illustrating how conceptual movement vocabulary serves as an allegorical discourse between the body-mind; accessing lived, living and to be lived movement mythologies, which story the re-certifying teachers’ past and support a traversing of precedent to present. The bridge theme will be introduced and brought forward as modular focus for which the RCTs will come to explore past personal and professional contexts (landscapes) and how these have been extended into the current terrain of BC schools; compressing the distance between what was and what is and sensing the tensions around educational epistemologies. By embodying a bridge-like structure, through physically sharing weight (passive and active), with one another, the PQP Family members will be invited into a somatic awareness of felt, lived, living compressions and tensions that they have encountered in traversing across the span of one educational context to another. This particular somataphorical movement exploration will serve as the ‘approach’ part of the bridge, which will support the re-certifying educators in facilitating a crossing over into the public education system. From this expansion joint, the RCTs will literally and metaphorically form a connection between themselves, their colleagues and the somatic. This first exploration will be the ‘drawbridge’ from which all bodied, aesthetic, poetic and pedagogic attachments will be fashioned and personal erudition will take leave. In subsequent chapters, I will elucidate the complimentary signposts, the posts and beams (somataphorical explorations) that serve to invite a sensing of the somatic and an embodied perception of the pathetic.
4. Foundational Footings: The Ground Upon Which We Are Built

Education must teach, reach, and vibrate the whole person rather than merely transfer knowledge. (Nachmanovitch, 1990, p. 177)

In 2001, the Faculty of Education at Simon Fraser University along with the British Columbia College of Teachers developed a re-certification program for internationally trained educators called the Professional Qualification Program (PQP). The program was designed to honour and acknowledge the rich diversity that internationally trained teachers have to offer the educational institutions in British Columbia. The wealth of gifts that the teachers offer to the school system spans both the personal and professional, as they bring with them unique cultural perspectives, practices, and insights. The diverse experiences, education, and skills the re-certifying teachers convey to the BC system offer a global dimensionality to learning in BC schools. The customs, traditions, and multicultural contributions brought forth by the RCTs bestow a vast cultural mosaic, further supporting the plural perspectives of many of the students present in BC classrooms. Along with the accomplishments and capacities that the RCTs bring with them, they also face cultural challenges and foreign frontiers. The landscapes of learning in BC are different, less structured, more student-centred, and are decidedly more differentiated in nature. The previous teaching contexts of re-certifying teachers emerge are characteristically teacher-centred in nature, textbook oriented, conformist in approach, and emphasize knowledge attainment and fact regurgitation as compelling signs of achievement and a manner in which to rank students’ abilities. Since the teachers have grown up and taught in this structured system, the qualities and dispositions tend to also become part of their embodied understanding of teaching and learning. As Nachmanovitch (1990) so aptly states:

What we are taught solidifies as “reality”. Our persona, the mask we show the world, develops out of experience and training, step by step from infancy to adulthood. We construct our world through the actions of perception, learning, and expectation. We construct our “self” through the same actions of perception, learning and expectation. World and self interlock and match each other, step by step and shape by shape. (p. 26)
The shape that the re-certifying educators (and that all of us do, for that matter) take is greatly influenced by the cultural context from which they come. As Bascia (1996) posits, “basic cultural values about the purposes of schooling, and expectations for teachers’ roles and activities both inside school and outside in their communities, are strong influences on teachers’ work” (pp. 7-8). And in this manner it has been articulated by the PQP Family members that transmission of knowledge is of great importance. When describing the role of the teacher, several RCTs put forward various metaphors, which cast the teacher as “the light,” (Manpreet, personal communication, January 15, 2010) “the sun,” (Simrin, personal communication, January 15, 2010) “the water,” (Jagvi, personal communication, January 15, 2010) the “transmitter of knowledge” (Madhu, personal communication, January 15, 2010). These words describe a place-based sensibility and contextual understanding of teaching and learning that is based on the re-certifying teachers’ lived experiences and that bring forward local and circumstantial experiences of being a learner and a teacher. In this lived, living, curriculum, abides a “poetic, phenomenological, hermeneutic discourse in which life is embodied in the very stories and languages they (foreign trained teachers) speak and live” (Aoki, 2005, p. 207).

In the PQP, we endeavour to unlock these mythologies, these tacit inclinations, call attention to how these shape one personally and pedagogically, translate into practice, and affect one’s relationships with self, and student, and how one interprets curriculum. Our objective is to tap into the ways in which the world and Self interlock, and to assist teachers in successfully transitioning into the BC educational context. In order to facilitate a successful passage into the new teaching territory, the PQP has established the following programmatic goals:

- to offer a comprehensive program that fulfills the familiarization or updating requirements of the BC College of Teachers;
- to support individuals seeking successful entry into teaching in BC schools;
- to introduce teachers to the culture of British Columbia’s classrooms;
- to acknowledge the differences and the strengths in teaching practices from around the world and to develop teachers who are comfortable within BC classrooms and schools;

11 All RCT’ names are pseudonyms and have been changed to assure their anonymity.
• to introduce teachers to the curriculum and support systems within BC classrooms and schools;
• to provide opportunities to practice new and developing teaching abilities;
• to share experiences and knowledge with others from around the world;
• to provide opportunities for schools and teachers in the public school system to benefit from the experiences of the PQP candidates and to support their work to become certified to teach in BC. (Professional Qualification Program Brochure-Simon Fraser University, 2010, p. 1)

The abovementioned aims are explicated through various philosophical and methodological practices. The PQP aspires not only to impart the ‘content’ of teaching but to uncover the context of where teaching comes from, to explicitly delve into each individuals’ her/his-story, and to reflectively reveal how this becomes embodied as part of who we are and what we do. We accomplish these ‘Goals’ by paying attention to “the minute particularities of body, speech, mind, and movement (as a way to reflect on our) style, the vehicle through which self moves and manifests itself” (Nachmanovitch, 1990, p. 25, italics in original), the pathetic. We focus particularly on how culture is embodied within each of us and how our lived personal and professional experiences have shaped our ways of being in and with the world, others, and ourselves. We examine and explore through various movement activities, artistic pursuits and poetic renderings, our “original nature (something that is in us, about us) and reflect upon how we accommodate to the patterns and habits of our culture, family, physical environment, and the daily business of the life we have taken on” (Nachmanovitch, 1990, pp. 25-26, italics added). Specifically, we focus on the critical and explicit examination of the cultural, pedagogical practices (actions, methods, and approaches) that are deemed ‘incongruous’ with the BC educational context. As we facilitate the crossing, we focus on the re-certifying teachers’ experience of being betwixt and between pedagogical places. We note that the RCTs are in transition from one educational model to another, fluctuating within: “teacher-centered to student-centered, content to context, beyond filling the pail, to constructivist learning, from transmitting of knowledge to facilitation of understanding, past covering curriculum to uncovering holistic life education” (Uppal & Rosehart, 2010, p 3). In order to facilitate this passage, we introduce alternative perspectives, comportments, and physical positions as a way to literally and figuratively try on multifarious ways
of knowing, being, thinking and doing. The first step is greater understanding of our somatic selves.

A somatic understanding of ourselves allows us to understand, to a large degree, what is happening to us and why our thoughts, our culture, and our individual ways of living affect us in the thoroughly physiological and emotional ways that they do. By understanding ourselves and the fuller aspects of our functioning, we are empowered to help ourselves. We may be able to do nothing about our culture…but we can do much about ourselves and the way we process an experience. (Hanna, 1993, p. 152)

As we pay attention to the inner sensations that spring forth as patterned response to various situations, tuning into our reactions and our feelings, we can come to a greater awareness of that which moves us, both literally and figuratively. Furthermore, when we turn inward to notice how cultural practices that are teacher-centred, product driven, and transmissive in nature, affect our outward projections (i.e., how we relate to students), we can begin to transform our perspectives. By noticing our culturally, contextually embodied responses and the emotions that come forward, we have the opportunity to consider, phenomenologically, our re-actions. We may also be able to perhaps adjust/alter how we answer back; bridge differences and transition into a new educational context.

In what follows, I will speak to the ways in which the theme of bridging was utilized metaphorically as a way to reach into the internationally trained educators’ embodied understandings of themselves as sentient individuals and expressive educators, to connect to their cultural understandings, and to traverse past to present.

Throughout the 2010 PQP year, the re-certifying teachers became bridge builders, by finding space for themselves and ways of fitting into the BC educational context. I will demonstrate how we established the linking process by first looking inward, which caused us to look backward on our culturally embodied experiences, with the goal of looking forward to the future of educational practice within the BC context. Specifically, I will span the symbolic, thematic signposts that provided phenomenological and a/r/tographical passage through the PQP program, and speak to the ways in which each gave

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12 The word bridge will be italicized throughout the document in order to place emphasis on the metaphorical connotations and the thematic implications of the word in working with the PQP 2010 module.
structure to our work and facilitated a common footing upon which each of us (RCTs and FAs) grounded ourselves and made sense of the somatic.

**Pulling Apart, Pressing Together:**
**Bridging Cultural Connections**

Ideal teachers are those who use themselves as bridges over which they invite their students to cross, then having facilitated their crossing, joyfully collapse, encouraging them to create bridges of their own. (Kazantzakis, n. d.)

We work with **tensions** between what was and what will be . . .

**Bridging** experiences from home culture
Sharing the **weight**
The expertise
The **tensions** and compressions of culture
Of connections
And mis connections

Sharing the **weight** and **tensions** with family
With colleagues
With students
With mentors

Sharing expertise
Ideas from past

Supporting one another
Sharing support

**Tensions** with self
With other
**Tensions** with culture
Context
Adapting and adopting

**Bridging** our cultural and personal gifts
Countless connections

Cultural **bridging**
Academic
Social
Structural
Professional
Personal

A land of many **bridges:**
Pattullo
Port Mann
Lions Gate
Second Narrows

Taking us from **one side to the other**
One place to another
From one context to another

Like a **bridge** over troubled waters
The waters are sometimes stormy
Other times calm

Structural **tensions**
Compressions

Engineering our destinies
Creating **bridges** both metaphorically and literally
Using our beings
Our bodies

Pressing palms
Compressing **over-arching** the crevasse

Pulling apart
Sharing **tensions**

Sharing weight
Strong
Light
Passive
Active

Pulling apart
And
Pressing together

Connecting one to other

Somatically ruminating
And
Reflecting

Where you have been,
where you are going
And
who you are is a **bridge**.

There will be many **bridges** to cross,
cultural,
academic,
social,
emotional,
personal,
professional,
relational...

‘to cross a **bridge**’ implies a change effected through the duration of time to reach the other side.

‘I will cross that **bridge** when I come to it’

Cross many **bridges** together
Face tensions
And
Compressions
Connect
And
Support one another

Creating a **bridge** from past experiences to expectations of educational present to be successful
And cross to the other side

An invitation to cross
To collapse
And
To build up
To construct
Create
And
Engineer
A
Foundation
Built on **Past**
Over
**Present**

(Rosehart, 2010)
Bridging through weight sharing and bearing, compression and tension, is a movement concept that re-certifying teachers explored on the first day of the Professional Qualification Program, January 4th, 2010. The above prose was written as a reflective field note on the re-certifying teachers’ metaphorical movement explorations, my way of looking inward and backward at the somatic learning expressed and a looking forward at future relationships.

Bridging, the overarching theme that my teaching partner Jas Uppal and I chose to frame our program with the 2010 PQP cohort was determined to be a befitting metaphor from which to give shape to our curriculum. We carefully considered the multidimensional ways in which the theme could be brought to light and made sense of for the students and the vision that we had as co-creators of the curriculum. The idea of bridging seemed a natural affiliation given the international origins of our population, the fact that they, themselves, had to cross various literal and metaphorical bridges in order to immigrate to British Columbia. We also acknowledged the fact that the program would invite the students to cross many cultural, pedagogical, and personal expanses in order to transition into the BC educational context.

Upon selecting the theme, we began to somastorm the variegated ways in which we could bring the vitality of bridging into our curriculum. Our goal was to facilitate practical and reflective explorations of teaching and learning, the personal and professional and to cross the conceptual domain of bridging to the domain of connections/relationships. Firstly, we happened upon the poem noted above by Nikos Kazantsakis, which would be our guiding prose. This deeply resonated with our idea of being abutment for our students, ways in which we could assist them in making the cultural transition, and guide them into the learning process as co-contributors, a drawbridge. Our objective was to provide a passageway and a scaffolding with which the students could build their own bridges, access their own voice, and construct their own connection to past, present and future. The next step was to choose an image that would further serve to communicate the theme. The first image we chose was a steel structured bridge, a black and white picture of arches ascending into space, a distant background, the homeland, and a close foreground, the present leading to an unknown destination . . . limitless possibilities.
The second image that we adopted was sourced by a RCT and shared with the module as a living root bridge found in Cherrapunji, India.

Upon receipt, we shifted our vision to embrace the more organic bridge structure as a way to reflect the living inquiry in which we were undertaking in the program and to honour the living nature of teacher change in the process of learning and teaching (Uppal, 2011, p. 8). The metaphorical vitality inherent in this image spoke to the rootedness that the internationally trained educators had in their home cultures, the home country being the source of their lived experiences. The roots of the living bridge represented the grounding that the internationally trained educators had in their native countries, what holds them to the past, to their previous soil. If their roots were too firmly entrenched in the soil of their homeland, then it was challenging for them to generate offshoots that could grow and thrive in the BC educational landscape. Being ‘uprooted’ from their homelands, they were transplanted into the BC educational context where they were required to find their footing. In the newly toiled soil, they were required to grow shoots and tendrils reaching out to extend themselves and their pedagogical understandings. A rhizome-like structure was aimed at whereby the re-certifying educators embodied a horizontal root system, which grounded them in both home country and the new terrain. In this sense, a hybrid was formed, whereby they developed a criss-cross amalgamation, which germinated
both past and present providing fertilization for future personal and professional growth.

The next step in our curricular development process was to envision all of the potential activities, strategies, and embodied explorations that could spring forth from the bridging theme. We desired to ensure that the theme was an integral part of the grounding of our program, and that it was toiled authentically and purposefully into our modular work; that it invited opportunities for sense making for the re-certifying teachers. The following is a list and a brief description of the bridging explorations that were undertaken during the 2010 PQP program:

• Weight Sharing: a conceptual, metaphorical movement activity where the RCTs physically explored weight sharing and bearing as a metaphor for bridging between cultures (strong and light, active and passive, tension and compression);

• Field Trip: across the Cambie Street Bridge and the Lynn Valley Suspension Bridge to explore ‘bridging’ perspectives (i.e., viewpoints, crossing over points, traversing);

• Toothpick Bridges: built with marshmallows done in collaboration with peers, encouraging problem-solving and co-operation (used as springboard for discussion on that which had been bridged from home culture to BC context and as an activity to utilize in the science curriculum);

• Songs: “Bridge Over Troubled Waters” (1970) by Simon and Garfunkle and “Love Can Build a Bridge” (1990) by The Judds (used to inspire, motivate and encourage support structures within the module amongst PQP colleagues);

• Bridging Experiences: a shared movement exploration with space (positive and negative space) as manner in which to embody finding space and fitting into the BC educational context, to embody the act of over-arching and puzzle positioning (what was bridged from past, what was left behind, what did not fit);

• Bridge Painting: using watercolour and Monet’s bridge as inspiration to depict home culture and BC landscapes and reveal what was ‘left behind,’ bridged into present context, and would be carried forward in their personal/professional journey;
• Synecdoche Somatics: a movement exploration of mirroring and shadowing a partners’ body parts. A metaphorical reflection on the parts of ourselves that create the whole of our selves, what we physically bridge as teaching;

• Pointillism Painting—of the body part(s) that serves as metaphor for our educational philosophy, and a cinquain poem to express our credo (body as framework—bridging our postural, gestural, positional ways of being).

On the first day, we created a bridge mural to adorn our classroom wall and provided a space for graffiti, a surface upon which the PQP Family members would etch images, symbols, words, and expressions that would represent the gifts and ideals that they have extended from their past experiences, their home cultures, into the present context. Through this activity, we hoped that the teachers would come to the realization that they hold within them rich expertise, experience, diversity, and strengths that would effectively cross over into the current educational context.

The song that became our anthem was *A Bridge Over Troubled Waters* (1970) by Simon and Garfunkel. This song resonated within each of us in the PQP Family because of the deep meaning, the symbolism of the journey. In this way, we acknowledged that the bridge that the re-certifying teachers had crossed (and will cross), sometimes over troubled waters, had been a difficult divide; dividing one from friends, family, and homeland. And, that in our PQP Family, we intimately support one another on the quest for re-certification. The lines from the song, which echoed our feelings, were as follows: “Sail on Silver Girl, Sail on by, your time has come to shine. All your dreams are on their way” (Simon & Garfunkel, 1970). The longing to become a Canadian teacher truly was a dream, not only for them as individuals but for their families and for their futures. And so, much of our work in the PQP was focused on discovering ways in which to facilitate an exploration that would bring the dream to life, to make it a reality. As with all dreams, one must focus on the destination by examining the motivation, the inspiration, and the inner dimension to discover how to accomplish the desired outcome. Our dreams, according to Nachmanovitch (1990), “when we pay attention to them, appear as another source of deep information” (p. 157). He purports that creative people, even when sleeping, are working and playing with their questions and that, in each of us, there is something that wants to come out, to emerge. In order for this to ‘burst out’ one must let go of hope and fear and the “strictures of consciousness” (p. 157). Nachmanovitch (1990) further suggests that “there is a place in our body to
which we can turn and listen. If we go in there and become quiet, we can start to bring the music up” (p. 159). And so it is to the body as drawbridge that I seek a re-cognition of this tacit knowledge.

To access the soma, “the living body in its wholeness” (Hanna, 1993, p. 6), we must return to the modulations of the body through movement; to incite insight through move-meant to reveal the sometimes concealed expressions, impressions, and experiences. This is where the nature of my work with somataphorical inquiry came into being in the PQP curriculum. Through the application of somatic research, implementation of conceptual movement language, aesthetic experiences, and implication of metaphorical symbolism in relation to the bridging theme, I invited the RCTs into inner search as re-search.

In the proceeding section, I will articulate the conceptual framework that I employed, working with the theme of bridging, utilizing the elements of dance, adapting the work of Gilbert (2006) and previously mentioned somatic practitioners. I will outline the process followed when facilitating an embodied movement exploration and include as Appendix B, the Lesson Plan Format that I created based on the work of Gilbert (2006). Furthermore, I will elucidate the pathic, pedagogic reflections put forward by the re-certifying teachers as somatic study, emerging from tacitly held knowledge, perspectives, and understandings.

**Freedom within a Framework**

The body is a mirror that limns the observer’s gaze and the object of that gaze, reflecting one back upon the other. (Roberts & Roberts, as cited in Brelser 2004, p. 1)

The lesson begins, and so does the journey, with me reciting a quote that frames my philosophical commitment to the embodied learning process: “I hear and I forget, I see and I remember, I do and I understand” (Confucius Chinese philosopher & reformer (551 BC - 479 BC). I explain that learning is about experiencing concepts, about active participation, about doing, and most importantly is about a way of being. I continue to inform the teachers that students learn best when they can embody learning on a physical level, where they can make personal meaning and uncover learning from the inside out. I read the poem on the back wall by Nikos Kazantzakis, I talk about bridges as structures (connecting the concept to the Science curriculum), name a few that surround our environment and ask the RCTs to recall some: Port Mann, Patullo, Alex Fraser, Second Narrows, Capilano, etc. During the lesson, I modelled the
instructional process that could be utilized in the classroom and lead the re-certifying teachers in a conversation around the mechanics of bridges, the function of compression and tension in order to assess their prior knowledge. Framing the experience, I inform the group that they will become engineers whom will literally create bridges with their bodies, exploring tension and compression. Following the conceptual movement lesson plan format, I introduce the concepts of weight (strong and light, active and passive) and compare weight sharing and bearing to the compression and tension framing of the bridging structure. Following Gilbert’s (2006) ‘Brain Compatible Approach’ to dance education, the re-certifying teachers ‘hear, see, say and do’ the concepts in order to visualize and embody the body language associated with the movement vocabulary. Next, we explored the concepts of weight by sharing and giving weight to others—we pressed palms together and pulled apart forearms and limbs, we leaned on one another, and created tension by stretching ourselves in various directions. We embodied the concept of “Lightness—by gently pushing away from one another” (Gilbert, 2008, p. 304) in order to change partners. Following this movement exploration, we contemplated the metaphorical symbolism of weight sharing/bearing as related to bridging, by reflecting upon the corporeal connections made to self and other in our personal and professional lives. During the reflection aspect of the lesson plan, the re-certifying teachers were invited to dialogue with the inner and articulate how the movement felt on the inside, what they sensed, and what they learned; to compare the conceptual domain of weight (strong, light, active, and passive), to the practical domain of relationships: “How do you share weight in your personal life? What ways will you share weight in the PQP and with whom? What tensions might occur? What can you do to connect and build bridges in your practice?” (Rosehart, 2010). The RCTs contemplated the somatic knowledge that informed them about the tensions that they might face in the journey, which spanned between what was and what is, from home culture to Canadian context. They spoke about the need to support one another in the program, how they would share weight with each other and their families as they worked through the program. They talked about how they might experience some tensions within the program between differing cultural understandings of teaching and learning.

Some of the re-certifying educators’ comments focused on the cross-domain mapping of the bridge as a connection between cultures:

- build a bridge between cultures.
- bridge experience from home culture.
Others made a connection between the “tactile-kinesthetic” (Sheets-Johnstone, 1999, p. 253) physicality of weight sharing/bearing and the relationships that they would encounter in the PQP:

- support one another through the program.
- weight share with PQP colleagues, students, and school associates (mentor teachers).
- weight share with family.
- share expertise and ideas from past with one another in module.

And for others, the somatic sensations called forth from the embodied exploration where focused on the challenges, the tensions that might occur:

- tensions in the program between what was style of teaching in former country and style in Canada.
- tensions with students trying to accommodate learning styles and ideas.
- tensions with cultural ideas and need to be adaptable and communicate openly with teachers.
- share tensions with family and colleagues.

Further to these points, they articulated the importance of trust in relationship to self and other and how one needs to be willing to give weight and take the weight of others in order to maintain balance. They discovered that both people involved in the weight sharing activity need to take risks and collaborate, which was indicative of the PQP journey. They shared how amazed they were at how they immediately bonded to their colleagues, that they discovered how to co-operate quickly.

The PQP Family members tried on tension and compression using the tactile, kinesthetic body, in other words, using touch in order to become more pedagogically ‘tactful’. As van Manen (1991) communicates, “pedagogical tact is the capacity for mindful action . . . it is the practical language of the body-it is the language of acting in pedagogical moments” (p. 122). The bodyful experience of being ‘in-touch’ with the sensations, perceptions, and motor inclinations associated with weight provided an opportunity for the RCTs to feel the ‘e-motions’ associated with a press and a pull in order to come to an awareness the physicality of educational relationships. For as philosopher and poet Glen Mazis (2002) suggests “emotions are called ‘e-motions,’ because they are a constant motion or movement ‘away’ (which is the root meaning of “e”) from our self-enclosure into the shared sense we have with the world” (p. 72) and with others.

The embodiment of the conceptual movement term of weight served as somataphor for the bodied tensions and compressions that are quintessential aspects of the PQP lived experience. The amount of tension that each re-
certifying candidate encountered was dependent upon how effectively they overarched understandings and overlapped experiences. The more overlaps, the stronger the foundation from which the internationally trained educators built their structural understandings. In order to be successful, they had to be willing to compress (bring together in close connection) their personal and pedagogical knowledge in order to create a solid foundational base from which to develop and extend their understandings. Through the kinesthetic, embodied exploration, the individuals embarked on a somataphorical journey of inner/outer, movement and metaphor in order to reveal the ‘hidden curriculum’, which guided and shaped their personal and professional selves.

Through the somataphorical process, the re-certifying teachers explored how, “the formal dynamics of movement (were) articulated in and through the qualities of movement as they (were) created in the act of moving” (Sheets-Johnston, 2009, p. 207). Within the bridging exploration where weight was embodied as tension and compression, the challenge, outlined by Sheets-Johnston (2009) to: “demonstrate concretely how dynamic kinetic forms are congruent with dynamic forms of feeling-how motion and emotion, each formally distinctive experiences, are of a dynamic piece” (p. 207), was met. Subsequently, the re-certifying teachers were able to access their inner sensations and reflect upon how the feelings of tension and compression were embodied and expressed in their outer relations and reactions. Their tactile-kinesthetic bodies served as an epistemological gateway, an opening, a way of making sense of the themselves and of the world through movement” (Sheets-Johnston, 1999, p. 253).

The effectiveness of the bridging metaphor came forward when the conceptual movement language of weight (strong and light, active and passive, tension and compression) was accessed in order to understand the domain of connectedness (relationships with self and other). Through the embodiment of compression, the foreign trained teachers shortened the distance between one another and between cultures. By literally creating an over-arching connection that enabled them to conjoin with the other, they were crossing the divide. They were creating a scaffold upon which they could carry with them their gifts, talents, knowledge, and backgrounds in order to facilitate a journey supported by experiential engineering. As bridge beam, I hoped that I could support the internationally trained educators’ structural foundations by scaffolding learning, grounding them in their bodies, in their bones, and in the BC terrain of teaching. Taking the conceptual movement language of weight, “we explored how what we utter could be translated inwardly and re searched through the body, mind, and
spirit connection as a method to re-conceptualize thought processes” (Rosehart, 2010, p. 4).

In this chapter, I laid the groundwork of my essential ideas by working pedagogically first, reflecting upon the foundation of the thematic approach and the bridging metaphorical implications and applications to teaching and learning, personal and professional. As I move forward in the writing, I will access self and bring into light the voices of the other, the RCTs, as their stories become tacitly told and serve to unfold the somataphoric understandings that are held within.

Bridge building was just the beginning of a meeting of ‘multiple worlds’, the ‘pedagogic situations’ of the internationally trained educators and the lexicon of the BC school system. Throughout the PQP journey, we traversed varied somataphorical terrains in order to cultivate a common corporeal sense, a deep knowing of self, other, culture and curriculum. Structurally speaking, movement language concepts related to weight (strong and light-compression and tension) became the posts to anchor our work. The beams, which supported the structure, consisted of various movement concepts such as: Body, Space, and Force. These concepts were the forms and spaces within which my work took shape and whereby the re-certifying teachers branched out, extended from the inside out. The movement concepts became the off shoots of understanding, by which the internationally trained teachers made sense of their somatic selves. This ‘structural root’ system was designed to be a base of strength from which to lean on and fall back upon. At the same time the living root bridge allowed for bending moments, moments of flexibility when forces, tensions, and compressions applied invited the RCTs to respond and return to a state of equilibrium. This lintel described above frames the entranceway into our work into embodied metaphor, and what follows is a discussion of the ways that this architecture became the art and science behind the design of my research study.

In the following chapter, I will elucidate the somataphor, which became the rootstock, the branching out point of reflective, reflexive contemplation. The RCTs’ educational philosophies were articulated as an artistic rendering, an embodied consideration, and personal narration of their educational beliefs. The tenets, which re-present their structural footing, and their foundational understandings were made known through a somatic, aesthetic exploration entitled: Constructing a Credo: Cutting-out Convictions.
5. Constructing a Credo: Cutting out Convictions

Self-study points to a simple truth, that to study a practice is simultaneously to study self: a study of self-in-relation to other. (Bullough & Pinnegar, 2001, p. 14)

By accessing the arts (movement, gesture, visual arts, and poetry) as re-search, the RCTs merged upon “the nexus of self and culture” using the “self as springboard, as witness” (Pelias, 2004, p. 11). As Lane (2005) writes, “without the past I can’t learn to live in the unfolding present” (p. 117). It is in the folds of the re-certifying teachers’ former experiences, cultures, and lived situatedness that exist the creases that enfold and shape who they are and what they have become. The creases are the crevasses that contain the tacit, aliveness that is the RCTs primary physicality. The bridge that is being built by each of the internationally trained educators becomes a crossing over point, overlapping the folded past and the unfolding present, a flattening out that facilitates an intersection of knowing, being and doing; an inter-change, an inner change.

The second exploration that I developed was designed as an over-arching metaphor that served as an aesthetic uncovering of the re-certifying teachers’ educational philosophies through the lens of the symbolic word in a session entitled: Credo Cut-out Creations. The process of unfolding the RCTs pedagogical statements, would function as a transitional space, spanning the crevasse from there (homeland) to here (BC), here to there; a way to bridge understanding and stretch out the tacit.

In what follows, I will describe the investigation that took place and outline the process that the individuals undertook in order to develop and articulate their educational credos using an embodied and aesthetic approach to sense making. I will include as Appendix C, the RCT’s artwork and credo statements. In following the phenomenological, a/r/tographical framework, I will also include, in chapter 11, my own artistic rendering of my credo cut-out conviction and describe how the aesthetic process brought me to a deeper sense of knowing, being, and doing.
I began the lesson on January 7th, 2010 with a ‘hook’ that was called: ‘people word search.’ I distributed individual hieroglyphic symbols to the RCTs that represented the letters of the alphabet along with the corresponding hieroglyphic symbol. RCTs were challenged to work collaboratively, without talking, to form two lines with their peers in order to spell the word hieroglyphic with the symbolic letters. Once the re-certifying teachers had formed the word, they were required to create a gesture that would represent the hieroglyphic symbol of the letter that they possessed. The groups then shared the gesture and letter with one another as they embodied the word ‘hieroglyphic’ in its entirety. This simple gestural activity served as a springboard for the symbolic word credo creation that they would create, a manner in which they could be introduced to pictorial communication and get into their bodies.

The next aspect of the process involved the integration of theory, a symbolic history. I shared a PowerPoint that led the students through a brief history of our symbolic language, setting the stage for the utilization of language as representational script. I led them through an examination of our ‘first writing’ on cave walls and spoke about how it served to maintain and advance culture. We spoke about how this shared meaning was made visible through the use of picture, symbol and image and acted as forms of representation. These forms of representation served as modes of communication and gave meaning to experience and to life. I brought in Elliot Eisner’s (1994) work around cultural advancement in which he articulates that: “meaning shared through the creation of symbols constitutes one of the primary devices for maintaining and advancing a culture” (p. 17). In order to co-construct the experience, I invited the RCTs into the learning process by asking that they provide examples of how symbols are utilized in their home cultures, and to relate the meanings that are put forward as signifiers of folk customs and values. Through this explication, it was revealed that symbols are deeply rooted in culture and serve as historical mapping. For example, many of the Indian foreign trained teachers referred to a sacred symbol upheld by the Sikh faith and represented by the Khanda, which symbolizes God’s universal and creative power. In the middle are two swords that represent the primal and almighty power of the creator. The 'chakra' or the circle is a symbol of the continuity. The two swords on the outside are symbols of the spiritual and political balance in the universe. The Indian re-certifying teachers expressed pride in the Khanda symbol and voiced its importance as part

13 The definition of the Khanda can be found at: (http://www.infoaboutsikhs.com/sikh_symbols.htm).
of their culture and faith, a representation of strength and solitude that they carry as Sikh people, a meaning shared through the symbol.

The symbolic language expressed on the walls of caves and rock faces were focused on as a manner in which to give an aesthetic voice to the other, a way to enable the other to speak in a language that was creative, tactile, and imaginative. By focusing on the importance of historical forms of representation, we were also able to reflect on how it is of equal importance to enable the learners in our classrooms to access their own meanings, to make sense of their own mythologies. For as Elliot Eisner (1994) contends:

Education, I believe, ought to enable the young to learn how to access the meanings that have been created through what I referred to as forms of representation. But access to the meanings others have created is not enough. Education ought to help the young learn how to create their own meanings through these forms. (p. 19)

The above quote was the statement that framed the rationale behind the creative endeavour that I had developed for the re-certifying teachers. I informed the RCTs that they, too, would construct their credos, their educational philosophies, through an abstract symbolic representation, a pictograph or ideogram to make visible their convictions and to advance the mark they hoped to leave on education. I challenged the them to construct abstract/metaphorical representations of their philosophical/personal convictions, to go beyond the literal to re-present themselves through the aesthetic. I invited them into an intrinsic contemplation, which required them to access tacitly held convictions around teaching and learning, professional and personal. Bridging the past with the present, the RCTs could acknowledge the past and share their personal mythologies, finding ways to build and construct a somatic and aesthetic biography.
The questions that guided our credo cut-out contemplations were as follows:

1. How did the other create meaning?
2. How do we create meaning in our teaching and in our daily lives?
3. How can we provide access to forms of representation to the students that we teach so that they can create their own meanings?
4. What forms of representation serve as a metaphor for our personal teaching philosophies? (Rosehart, 2010)

More specifically, they were asked to:

- Think about a symbol or image (glyph, ideogram) that would represent the mark/footprint that you wish to leave with the world/on education.
- Draw it, create it, construct it, build it, design it, etc.
- Create a gesture to accompany to symbol to communicate it bodily. You may also choose to create a hieroglyphic statement using the alphabet template (Rosehart, 2010).

RCTs were also asked to describe how the symbolic metaphor represented their teaching philosophy and how it would influence their teaching goals (how would they connect this theory to practice). They were given creative freedom within this framework and could combine poetry, imagery, movement, song, and art to construct their symbols. This process, which I adapted from Life-Art Process (Halprin, 1995, p. 275), became a powerful opportunity for the re-certifying teachers to know themselves through an exploration of the expressive arts and for me, their teacher, to know them from a place of feeling and intellect. This process revealed a great deal to me about what they valued as educators and as human beings. Moreover, through the exploration, it was disclosed that, for many of the RCTs, re-presenting ideas through the aesthetic was novel and intimidating. Of greatest interest to me was the apprehension experienced by many of the PQP Family members as they underwent the aesthetic expression. Many of them expressed that they had very little exposure to the visual arts as learners and that this was a great risk for them, an experience that challenged them to think differently, abstractly, and artistically; something which had not been honoured as a form of educational meaning-making in their past. The ‘traditional methods’ that most had experienced did not provide openings from which they could share, express and articulate knowledge through art. The value of linguistic forms of learning was emphasized and the written word was acknowledged as the most effective form of communication and dissemination.
Through this artistic process, they were given permission to play with language, to access symbol, imagery, and creativity as a manner in which to reveal themselves and their educational convictions. The artistic renderings that they produced became symbols of their embodied and experiential knowledge, “emphasizing knowledge in the body, an enfleshed ontology” (Spry, 2001, p. 716). The forms of representation became an articulation, an expression of their pedagogical positions and philosophical stances. As Susan Langer (1953) notes, the art became a symbol of feeling. She outlines that:

A work of art is often a spontaneous expression of feeling, i.e., a symptom of the artist’s state of mind. If it represents human beings it is probably also a rendering of some sort of facial expression, which suggests the feelings, those beings are supposed to have. (Langer, 1953, p. 25)

Moreover,

It might be said to “express,” in another sense, the life of the society from which it stems, namely to indicate customs, dress, behaviour, and to reflect confusion or decorum, violence, or peace. (Langer, 1953, p. 25)

What transpired through the aesthetic articulation was an expression of culture, a reflection of aspects of importance to each individual, some of which were indicative of the values of the society from which they came.

To ‘further express the feelings’, the tacit understanding that they put forward in their aesthetic creations, they also developed a written testimony to describe their beliefs. What emerged from this rumination were some common themes around light, knowledge, the heart, lifelong learning, well-being, and potential.

The light motif came out in some of the Indian re-certifying teachers’ philosophy statements in which they compared teaching to a source of illumination in a students’ education (the statements contain the language as written by the RCTs).

No doubt, we become teachers for reasons of the heart. My philosophy is a good teacher is like a candle, it consumes itself to light the way for others. If my lamp is not burning, how will I be able to give light to others? . . . I want to give my students light, to remove darkness. I have to give them light so that they can see the world. I wants to bring colour and light with the help of my knowledge. What I am going to teach, it will touch students’ life, (it will give them light forever). (Maalai, 2010, para. 1-2)

My teaching philosophy is that teacher is the one who spreads the light of knowledge to the students. He takes his students from darkness to light and from ignorance to knowledge. Teacher is like a sun and his students
are like stars who are always involved in the process of give and take. Teacher should be kind, caring, understanding, and flexible. These attributes are really important in making good relationships with the students. (Simrin, 2010, para. 1)

The light source in these two statements is the teacher, the teacher is the one that is the beacon that shows the way to the students and inflames the students to learn. Both individuals note the significance of the student/teacher relationship and appear to highlight the students as being the spark, which ignites them as educators.

In the following statements, the Indian re-certifying teachers compare teaching to a ‘Diya,’ an Indian symbol, a lamp, which is a clay pot that is lit during Diwali, the Festival of Lights.

I drew an earthen ‘diya’-small clay vessel made on a potter’s wheel, and then baked until it hardens . . . I drew the earthen vessel with hands on either side to depict the hands of the potter-in reference to a teacher-forming and shaping a young child-which is signified by the pot . . . And finally radiate white light, of maximum radiance and power to illuminate the darkness we live in, and spread the light of love and knowledge, not only in our world but lead us to the ‘beyond’ state. (Manpreet, 2010, para. 1-3)

My philosophy of teaching is depicted as a heart shaped oil lamp, which burns itself to spread the light and eliminate darkness. The lamp represents me. The heart shape of lamp depicts that I have to put my heart and soul into teaching in order to be a successful teacher. Also the red colour heart reminds me to build relations that integrate various skills to make my teaching interesting and effective. The rays of light in various forms represent that the light, that is, the knowledge is spread through my verbal teaching, demeanour, body language, identity, values, and my personal skills. (Idha, 2010, para. 1-2)

The significance of these two philosophical proclamations is that the RCTs speak to a culturally meaningful symbol (a form of representation) and compare it to the values that they hold as educators. As noted earlier, Langer (1953) suggests that “a work of art is often a spontaneous expression of feeling, i.e., a symptom of the artist’s state of mind . . . it might be said to ‘express,’ in another sense, the life of the society from which it stems, namely to indicate customs” (p. 25). The Diya, as lamp of light and knowledge, appears to re-present the cultural values around the momentous import of possessing luminosity as a teacher. Accordingly, it brings forward the folk customs that are deeply held and practiced. Diwali is a celebration of good over evil and is honoured and
acknowledged in the current context as an embodied festival, a custom that has been *bridged* from past to present.

Another theme that came forward through the credo cut-out creation reflections was that of knowledge and more specifically, a focus on how a teacher shares his/her knowledge with the other, the students.

Student is like a bud and teacher is like Gardner. New plants need water and care to grow same as students need proper knowledge and guidance to grow up into balanced personality. Gardner provides water to plants, as teacher always ready to sprinkle the showers of wisdom, guidance, understanding and care to their students. Gardner has knowledge about needs of different plants and provides them minerals according to their needs. Similarly teacher should have deep knowledge of subject and strategies. Teacher should apply strategies according to diverse needs and abilities. (Jagvi, 2010, para. 1)

I believe a teacher is like a tree with different attributes like knowledge, patience, creativity, passion, openness, understanding, adaptations, excitement, friendliness etc. I believe that teacher should inculcate all these things among her students by using different methods and strategies of teaching. I also believe that if you have knowledge, let others light their candles in it.” (Jagruti, 2010, para. 1)

Outlined above is a cross-domain comparison between plants and the role of the teacher and/or the qualities of an effective educator. In both instances, the teacher is the root of knowledge and the one that provides nourishment to the students. The nourishment in this sense is both intellectual sustenance as well as social, emotional subsistence.

In the proceeding passages, the re-certifying teachers speak to the importance of knowledge in the attainment of an effective teaching status.

Teaching and education are the processes by which society transmits its accumulated knowledge, skills and values to young learners. Although effective teaching is not only about transmission of knowledge, I believe that a good teacher can translate information, wisdom and experience gained through formal and informal learning to the students. The students receive this knowledge, retain it and pass it to others. I strongly believe that a teacher can never reach the ‘expert stage’. We as teachers are learning everyday and our experiences are enhanced by interactions with students and colleagues. The world of education is every changing. New practices come and go. So as a teacher it is my goal to discover how these practices can be used to help my students to achieve success. (Madhu, January 15, 2010)

My teaching philosophy is to be a teacher knowledgeable about math and teaching methodologies and pedagogies is my great honour to bring
brightness, wisdom, maturity into my students’ life and thereby students can have multi-abilities to develop themselves including life and careers and accept life-long learning in their future. (Janya, 2010, para. 1)

Knowledge appears to be a key component to effective teaching in these two cases along with the belief that a teacher must keep current with educational practices and must be a learner, too. In order to bring ‘brightness, wisdom, maturity and experience’ to the other, the teacher must also develop his or herself and expand upon his or her repertoire and skills.

Another important aspect of teaching that was articulated was that of the heart and how having personal understanding of students helps to foster relationships.

True learning only happens when hearts are connected. I believe it is very important for a teacher to establish a deep meaningful connection with the students (“connect the hearts”) for effective learning to take place. A teacher needs to find out what makes his/her students tick before trying to teach them anything. I believe that it is essential to know as much as possible about the students and use that knowledge to motivate them and help them succeed. If a teacher takes the colours from the students’ hearts and uses them to paint a canvas of knowledge, children will be able to relate and will join in! (Galina, 2010, para. 1-2)

I believe a teacher is like the sun that provides a love and educational atmosphere for the young minds to grow and expend. This means that I should use my heart to create a safe and caring environment that students are willing to open their heart to learn... I believe every child is an individual and every child’s potential is unlimited. Students should be allowed to make their own decisions and I encourage them to pursue their dreams. Also, I believe creativity is the key to success in the future. As a teacher, I help them keep an open mind to explore the world. (Chowa, 2010, para. 1)

Having an open heart as a teacher is of foremost import for these two individuals, to lead from the heart and to connect with one’s students as individuals who have varied interests and potential. In these two examples, students are an active part of the learning process and the relationship between the teacher and student is a collaborative one.

The emphasis on personal connections and focus on students as unique individuals was evidenced further in the next credo statement:

In my art work, I compared my students with books. The books of different beliefs, culture, race and learning abilities. As a teacher it’s my responsibility to read them effectively. If I know the subject matter of each book, it will easy for me to use the books at a specific time. Similarly,
if I know the interests and abilities of my students, I will apply different teaching strategies that works well for them; students are fully engaged in learning. In a classroom teaching and learning are spontaneous processes, and if students and teacher work cooperatively, they achieve more. (Bahula, 2010, para. 1)

In this case, students are compared to books, symbols of knowledge attainment; however, the subject matter is not merely the content of the intellect but rather the cultural, social, emotional, and academic abilities that is the text from which good teaching comes. Again, the theme of connections and relationships is pronounced as a collaborative process between educator and learner.

The theme of lifelong learning is articulated in the following RCT’s credo statements:

I had always been a teacher in the past 18 years expect the first few years in Canada, but my teaching philosophy has changed from simply delivering knowledge to cultivating effective learners . . . as the title of my credo Learning with Joy, I believe a lifelong learning journey especially in the school years must accompany a willingness, interest and happiness towards knowledge mastery. As I taught, I though also of my school life where I was not a very happy child in school because I was forced to learn and to memorize text contents. . . In conclusion, my philosophy of teaching is based on learning and enjoying. (Ja, 2010, para. 1-2)

I believe that it’s a teacher’s duty, first and foremost to be a learner. Teacher needs to learn all the time and be able to provide a safe and welcoming environment for the children. A teacher who feels that knowing everything will see the horizon line further thus indicating there is still need to learn. As a teacher, I always have to learn about each and every child and their background which I feel is very important. Mostly for new immigrants’ children who might feel lost mostly when no one in the class has any idea where he or she comes from. This is my belief is to make these children fit into our classroom. I need to educate myself and my students. This I strongly believe will make the child feel that this class is a place of refuge and safety. (Nagina, 2010, para. 1)

In these statements, the focus is on both lifelong learning and on developing a classroom environment that is conducive to learning and provides a haven of comfort. The teacher has a responsibility to learn strategies, techniques and various skills to be an effective educator and must also learn about one’s students in order to create a safe, welcoming and enjoyable learning experience.

Well-being was a theme that was highlighted in two philosophy statements, a focus on education as being a verb that prepares students for the world both inside and outside the classroom walls.
Today’s children are our future and a teacher is a part of the base that supports the future. As I know the purpose of education is to increase the well-being and happiness in the world. So, I believe the following values for instance: honesty, integrity, curiosity, open-mindedness, generosity and fun are essential for achieving this goal. I believe each and every child brings something unique and special to the world. My role as a teacher is to give the children the tools with which to cultivate their own gardens of knowledge. To accomplish this goal, I will teach to the needs of each child so that all learners can feel capable and successful. I will present curriculum that involves the interests of the children and makes learning relevant to life...Finally, I will tie learning into the world community to help children become caring and active members of society. I will help and assist children in discovering who they are, so they can express their own opinions and nurture their own ideas. I will become a bridge between the students and the knowledge what I know so that the students can lighten up the world.

“The light at the end of the tunnel is the individual’s intellectual formation that turns away from darkness into a light of ideal forms. This is enlightenment of both self-knowledge and a deeper wisdom-what educators call lifelong learning. (Aabha, 2010, para. 1-2)

Here the re-certifying teachers refer to both light and the bridge with a perspective on teaching as a nurturing process that facilitates a holistic development of the child. The light is referenced as self-knowledge and lifelong learning and as an individuals’ potential. The teacher in this instance is the bridge between her knowledge and the students’, as she acts as the source that will ‘lighten up the world’.

I believe teaching should be performed in a welcoming, safe, and fun environment, having the wellbeing of students in mind at all time. I like to find fun, attractive and innovative methods to communicate the information in order to keep the students interested and eager to learn new activities. I view my role as a facilitator in the learning process by designing the framework in which learning can take place and then stimulate and nurture the students’ development, giving help in terms of knowledge, technique and encouragement. Physical activity is part of daily living in a welcoming, safe, diverse and fun way. (Lia, 2010, para. 1-2)

The importance of health and well-being is accented in the above credo conviction as the effect of education is shown to extend into the real world and has an impact on students’ lives, setting them up for a successful future.

14 Teaching philosophy statement by Jack Coggins speaking to how “Plato in The Republic uses the cave as a metaphor for a mind darkened by its own narrow perceptions, prejudices and ignorance. Plato’s ideal forms are distorted by the cave’s darkness.”
http://www.usask.ca/gmcte/teaching-philosophy-statement-jack-coggin
A focus on students’ potential is highlighted in the next few belief statements:

I want to help all students to realize their talents, passions and dreams. As a teacher, I want to be a good observer, good assistant of my students. I want to assist them to fulfill their dreams and prepare them for their future. Some of the students might just want to organise a family, have simply life; some others would like to work in high office towers, be in charge of a company: but others would like to continue study for Master or Doctor Degree, and do more research. I will let them to gain the necessary skills which they need for their future during the class, use my heart to show them a path to success. (Jia, 2010, para. 1)

I strongly believe that every student has infinite possibilities to develop either social or individual. My teaching philosophy is that each individual is unique with different ways to learn and equal opportunity for success. Therefore, as a teacher I have the duty to encourage students to value effort and the determination to succeed. I think the learning should not be limited within the four walls. As a teacher, I will enhance my students’ knowledge that they can use in the outside environment, I will encourage and develop physical fitness and interpersonal skills, self-esteem, and a healthy lifestyle. (Stela, 2010, para. 1)

I believe children are a gift from God and God has invested special talents in each of them. As a teacher I am a facilitator to nurture their growth and I intend to motivate them to use their potential in achieving higher goals, building their self confidence, develop their aspirations to reach for the stars with determination and perseverance. (Edha, 2010, para. 1)

These re-certifying teachers have articulated a study of self in relation to the other, the students under their care. The self, as teacher, is a springboard, a witness, to the potential that is inherent within each of the children with whom they make contact with in the classroom. The role of the teacher in this process is to support the full development of the child and to facilitate both inner and outer development.

The internationally trained educators’ deeply held tacit convictions regarding teaching and learning unfolded during the pedagogic, artistic inquiry and were brought to the surface, in a sense, were flattened out and articulated on paper as a result of this aesthetic undertaking. They began the aesthetic process by finding colour, creating shape, cutting form, and depicting symbol to represent what was inside of them, what they valued as educators. As they folded and unfolded paper, they also exposed that which would be crossed over in transplanting from past to present from there to here. At this starting point in the program, the journey had just begun and the momentum was directed in a
forward path; however, in this transitional space, there’s a point of return, a chance that they can go backwards and revert, to again embody a transmissive pedagogical stance. The root structures that hold the RCTs in their previous soil are strong and the challenge for them during the PQP is to grow off shoots in order to propagate branches of contextual understanding and place-based pedagogy. From this starting vantage point, the PQP Family members continue to cross the divide of what was and what is and will bridge ‘the gap’, filling in the crevasse with experiential, bodily, personal, professional and pedagogical learning. The ‘great divide’ that some of them may encounter will be traversed with the presence of an open mind and willing spirit.

A looking backward, inward and forward as bridging will be further explored through various somataphorical explorations that serve as over-arching themes that draw out the tacit and invite reflection on past and present. In this process, the RCTs will have the opportunity to continue crossing the suspension span and will be invited to overhang reflection as reflexive contemplation of the corporeal as skeletal framing of self, pedagogy and profession.

In what follows, I share a poetic field note that gives voice to the themes re-presented as the re-certifying teachers’ tacit interpretations of teaching and learning along with my own a/r/tographical, phenomenological theorizing in regards to the aesthetic/embodied experience.

**Credo**

*a place between what we believe and what happens in practice.*

“I believe” a Latin statement of belief commonly used for religious rituals . . . The Apostles Creed.  

God, faith, a statement making special . . . to take something out of its everyday use and context and making it somehow special. 

“To adopt a credo is to tell the world that your life is special . . . that you are special . . . and by having one you truly empower yourself.”

**What is inside of you?**

What do you value as an educator?

---

What do you feel is important to teach and why?
"we teach who we are"¹⁸
What is your personal philosophy of education?
What 'mark' or footprint do you want to leave on education/life?
What symbolic 'ideogram' (s) would represent your mark?

And so we sit in this place between what we believe and what will come.
What will be evidenced in practice and state our convictions, our beliefs about teaching and learning.

We ponder,
we cut,
we construct
and we paste our symbols on paper as we draw with scissors and combine shapes in a credo composition.

Some of the re-certifying teachers have never done art as learning, a new experience, and a risk. And so, we are apprehensive, afraid to begin, to put pencil to paper or to cut out our convictions in case we could be judged.

I encourage them to place themselves outside of the critic and to leave the judge at the door of the classroom.

To begin cutting,
shaping
and creating
without fear of wrongdoing, of error- such a part of their former educational past.

And so, with a few examples and words of reassurance,
they begin
to cut,
to paste
and to combine colours
in order to communicate aesthetically, affectively the "opinions, which shape their lives and mould their destinies."²⁰

“A teacher’s personal philosophy of education is a critical element in his or her approach to guiding children along the path of enlightenment.”

Light, illumination, dispelling the darkness, consuming one’s self to light the way for others...these are common themes uncovered in the ‘statements’ of conviction.

“My teaching philosophy is that the teacher is one who spreads the light of knowledge to the students. So I drew a diva...an earthen vessel with hands on either side to depict the hands of the potter-to reference a teacher forming and shaping a young child—which is signified by the clay pot.”

Is this a Freirein container a receptacle; are students to be filled with knowledge by the omniscient teacher?

“Education as an act of depositing, in which the students are the depositories and the teacher the depositor.”

“Effective transmission of knowledge”

“Knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing.”

Projecting light and dispelling darkness...a saviour complex perhaps?

I Ask Myself...

Do I hold myself up to the light? Am I also a pedagogical prophet? How do I dominate my ‘followers’? Do I carve a space for a shared dominion of knowing, being and learning to be baptized?

Is it our calling to shape our students and to mould them into the image that we feel is best?

What image

What shape

Whose image


21 Simrin, January 10, 2010.


Whose shape

Questions we ask, reflections we ponder...an awesome task
to unfold
or
to train?

Or a credo speaking to freedom of will, where imagination is more important than knowledge.

My "Knowledge is limited; imagination encircles the world."24

And so we seek to liberate:
"Liberation is praxis: the action and reflection of men and women upon their world in order to transform it...for those truly committed to the cause of liberation can accept neither the mechanistic concept of consciousness as an empty vessel to be filled..."25

I am a facilitator to nurture their growth and I intend to motivate them to use their potential in achieving higher goals...to reach for the stars."26

We cannot fill our students with a "null curriculum."27

What are we including/leaving out?

Make meaning
Make special
Make connections

"Learning with joy."28

What we seek is a problem-solving education...through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with student-teachers."29

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26 Edha, January 2010
28 Jane Ma, January 2010
“wide and deep as the ocean... I believe it’s a teacher’s duty, first and foremost to be a learner.”

Students as knowledgeable, knower’s and doers, and wise beyond imagination.

Uncover curriculum

Teach between the lines

Take time out

Outside the lines

Outdoors

Out of bounds

Out of the ordinary

Outer expressions of inner knowledge

“Education as a practice of freedom.”

FREEING STUDENTS to express themselves

Beyond transmission

And

cognition

To

The heart

A journey of the mind through the heart

Our personal statement shapes our lives and molds our destinies.

What do you believe,

what will you live by,

what will you become.

how will what you believe shape your practice, affect your students?

30 Nagina, January 15, 2010
32 Kanwal Neel, January 2010.
The students share their beliefs, their **cut out creations** and express an understanding, a tacit knowledge about their lived experiences both as educator and educated.

“Learn through play”

Open up the heart... "open eyes to explore the world-open, grow, then fly"

“Express self... no border lines that we cannot cross.

Creativity abounds

Abstract notions of education... embodied sentiments

We share,

shape

and

examine our credo

our convictions

as we explore pedagogical practices and live the experiences in context,
in the Canadian classroom.

We will come back to our credos

to re-form,

re-make,

and re-flect on that which we make special to truly empower and Imagine a World where

**we can liberate and**

"be the change we wish to see in the world"

...the cultural values that brought us here to this country we are empowered to educe (draw out).

*To bridge cultural contexts*

*To share past experience*

*To open*

*To the new*

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33 Aahna, January 2010.
34 Chowa, January 2010.
35 Valerica, January 2010
36 http://thinkexist.com/quotation/be_the_change_you_want_to_see_in_the_world/148490.html
To create a new
To cut out parts that do not fit
And to add a new
To adhere to personal convictions in light of past and affect on present
To compose
To focus on both foreground and background
And
To live in the middle ground
To construct our learning
To construct our lives
To create a *credo* that becomes an *embodied self*
Symbolically

Literally
Practically
Gesturally
Positionally
Reflectively
Transformatively

Finding a place
A space
Between

What we know
Believe
And
Do
Authentically
True to
Our *credo*
Our *convictions*.  
(Rosehart, 2010)

The reveal-ation of the internationally trained teachers’ philosophical positions sprang forth from the heart and from the work of the hand, a living inquiry into the cultural, societal, and institutional norms, which in turn function to shape their perceptions of education. The pedagogical paradigms from which they came were resurfaced through the aesthetic and searched as narratives consisting of what it means to be a teacher and one who is taught. The credo cut-out creations, the art, was accessed as excess, an experience that “rendered complex the apparently simple (and) simplified the apparently complex” (Irwin & de Cosson, 2004, p. 31). This particular form of somatic symbolism revealed the RCT’s personal mythologies and served as an entry point into the living
inquiry, which would be a bridging base of reflective contemplation throughout the PQP.

In the proceeding chapters 6-10, I will continue to reveal a somataphorical framework, which is informed by phenomenology and a/r/tography. Various somataphoric explorations will be shared as a conceptualization of movement language accessed as embodied metaphor.

In the next chapter, the focus of our movement exploration becomes about *energia*, the force of expression\(^{37}\), which we carry inside, and how this is projected outside, how our inner intensity becomes animated in practice, affecting our relationship to self and other. In the somataphorical inquiry the internationally trained educators tried on competing energies, *smooth* and *sharp* in order to feel and reveal that which they *hold*, the potential intensity they *carry* with them through life and through the classroom. I also invited them to consider how *energy* affects their ways of being in the world and of being with the other, the students. As praxis, the RCTs contemplated and reflected upon the landscape that they created in the classroom, be it synergetic or oppositional. The quality/characteristics of the embodied *energy* were realized as enthusiasm and vitality, which, as with the laws of momentum, either moved the re-certifying teachers forward, or left them unchanged, similar to a contained as a closed system. As an embodied offshoot, the conceptual movement language of *energy* served as another over-arching metaphor connecting the inner qualities of movement with outer expressions and relations.

\(^{37}\) Definition can be retrieved on-line on the Online Etymology Dictionary at: http://www.etymonline.com/index.php?term=energy
Compelling Connections: Energy as Internal/External Offshoots

Energy
Smooth, Sharp
Glide, float, explode
Having an effect on others
Potential

(Rosehart, 2010)

The above cinquain poem was written as a reflective form of re-presentation, of an impression that was made on me as observer, teacher, artist and researcher; a rumination upon an embodied exploration of Energy\textsuperscript{38} qualities that the RCTs underwent as a third somataphorical inquiry on February 1st, 2010. Through this process, I came to a merging of the phenomenological and the a/r/tographical as an additional aspect of my Self-study whereby metaphor became reflected upon as a cross-domain mapping of interiorities of the body to exteriorities of aesthetic expression. The result was an illumination of my own tacit knowledge about teaching and learning through, and with, the conceptual movement discourses of energy. Branching out, I reflected back on my own lived experiences as teacher/learner one who had been and continues to be affected and altered by the energy of those in which I am in relationship, it became a bridging of past to present. These close to the surface, visceral sensitivities were a result of an intertwining of sensations and perceptions; where my perceptions of myself as learner and as person had been shaped by the operativeness of the other. The others were the teachers that I had come into contact with as a student. The forces of expression/energy that these educators imposed upon me shaped me in ways in which were both positive and negative, smooth and sharp, and caused me to feel smart and stupid.

Reflecting back upon my own lived experiences with various educators and the affect of the energized relationships on myself as learner and as person, I saw the importance of including an embodied energy exploration for the PQP

\textsuperscript{38} Energy as defined in Gilbert 2006 as dynamics or qualities such as Smooth, Sharp, Swingy, and Shaky.
module. I wanted to provide the RCTs with physical access to their own tacit knowledge and to experience the propensity to produce both friction and exhilaration within and without. I focused on energy as a movement concept, which had the potential to unlock the dynamic quality of force\textsuperscript{39} that the RCTs’ inhabit in their personal and professional lives.

By examining contrasting constructs of energy, the positive and negative connotations assigned to various force dynamics, they were invited to ponder how their perceptions and experiences shaped how they translated a quality and defined dynamics in both synergetic and oppositional ways. Correspondingly, the examination of contrary concepts allowed for multiple angles of approach to pedagogical sense making and served as a manner in which to inform them about how the inner is translated into the outer.

The movement exploration began with an examination of the origin of the word energia, defined as an activity or operation, as an active working force. Following from this, they brainstormed words, which they associated with the word energy: potential, kinetic, created, active etc. I began by introducing the concept and the qualities of energy and described more specifically the concepts of Smooth and Sharp as adapted from the work of Gilbert (2006). Smooth energy, I articulated, possessed the positive qualities of being: “sustained, flowing, gentle, peaceful, stable, agreeable, pleasant, mellow, steady and mild” (Rosehart, 2010, n.p.). Contrastingly, I proposed that Smooth Energy could also be defined as “monotonous, flat, even, bland, and effortless” (Rosehart, 2010, n.p.). In further contrast to the qualities of Smooth Energy, I introduced the RCTs to the concept of Sharp Energy. I outlined that Sharp Energy could be described in terms of the following characteristics: “sudden, percussive, quick, acute, honed, energetic, enthusiastic, keen, resourceful, wise and lively” and alternatively as “critical, abrupt, intense, angry, reactive, and pointed” (Rosehart, 2010, n.p.). We contemplated the importance of uncovering the multidimensional, multi-relational dynamics of energy, and how one word could be construed to contain multiple meanings, and that these meanings in turn shape our perceptions and interpretations of feelings. In order to explore the bodied significance of Smooth and Sharp Energy, I invited the re-certifying teachers into a somataphorical exploration in which they embodied the contrasting concepts, reflected upon the felt qualities, and mused upon the affect in personal and professional spheres.

\textsuperscript{39} Gilbert (2006) refers to various force concepts, including energy, weight, and flow.
The movement exploration that I facilitated was adapted from Gilbert’s (2006) *Muscle and Joint Shape Museum* and was revised for the purpose of working within the pedagogical to be called *Energy Museum*. Of consideration with this activity, as with all the conceptual movement explorations that I facilitated, was to have the re-certifying teachers experience a teachable exercise that they could in turn utilize in their own practice. In this way, I was modeling two aspects, one, an embodied approach to curriculum, and the other, a way in which to delve into the somatic and access the inner as reflection and contemplation of pedagogical practices and personal positions, a way to bring the body back into the classroom. The accessible and explicit connections made to the curriculum inherent in Gilbert’s interpretation of conceptual movement language is the reason that I utilized her method as opposed to some of the other somatic practitioners that are more theoretical in nature. In her work, she outlines an approach to teaching movement language that has a practical component, which provides an accessible, fun and relevant way for educators to teach curricular outcomes and for students to engage kinesthetically with content. The concepts of *energy*, in this case, opens up embodied learning opportunities to actively explore the scientific principles of Force and Energy.

In this exploration, the RCTs had the opportunity to imagine that they took on two roles, one of a statue in a museum and the other a sculpture. In partners, they were divided into the 2 roles, one taking on the role of the statue that made a shape in the imaginary museum and the other taking on the role of the sculpture that possessed a foam prop as a modeling tool. As they ‘explored the concept’, half of the RCTs became statues in a museum while the other half had the opportunity to sculpt and mould a statue in the museum using *smooth energy*, brushing limbs gently with a sustained quality. The exploration proceeded as follows: when the music began, the sculpture entered the museum and then chose a statue to manipulate and transform using a foam prop and employing *smooth energy*, encouraging the statue to move with *flow*. After the statue was positioned, the sculpture would copy the statue and freeze in the newly created shape. Once the statue had been copied, the original statue would then take on the role of the sculpture and was required to find a different statue to transform. Following from this experience, they then had the opportunity to embody the qualities of *sharp energy* by using the foam prop to tap the statue’s joints, encouraging them to *bend* and *move* with percussive, *quick* actions. Once again, the same procedure was carried out, the sculptor would *shape* the statue, copy the statue, and then the two would switch roles and continue the exploration as they
related to various statues in the museum. As part of the Reflection aspect of the lesson plan, they were asked to contemplate the following questions:

1. Which energy felt most comfortable and why?
2. Which felt least comfortable and why?
3. Which do you possess in daily life?
4. Which do you possess as a teacher?
5. How might this effect your relationships? (think positive and challenging)
6. How might this effect your students and your classroom management? (Rosehart, 2010)

Through this somataphorical inquiry process, the re-certifying teachers were able to access the inner sensations felt during the exploration to make sense of outer expressions, which sprang forth from the embodiment of smooth and sharp energy. The reflective process supported an uncovering of the tacit knowledge the re-certifying educators’ possessed in regards to the tactile qualities of the contrasting energies and the affect these dynamics had upon their outer expressions and articulations. What was revealed, as a direct somatic response from the exploration, was an embodied awareness of self, other, and the classroom experience, an intermixing of personal and professional. The body became what Abram (1996) refers to as “the true subject of experience” (p. 45), feeling on a bodily level first what it felt like to have sharp energy and smooth energy acted upon the limbs. As a second point of consideration, the inner was accessed as search and re-search of how felt qualities become part of how one relates in the world, an unearthing of the inhabited. In the uncovering, they made explicit connections between the movement qualities and the teaching and learning process. The RCTs expressed the belief that sharp energy could be utilized to motivate students, to create energy and generate excitement in the classroom, elicit risk taking, and be a manner in which to keep the students awake and engaged. On the contrary, smooth energy was shared as a manner in which to calm students down, to scaffold the learning process, and create a safe environment in the classroom. Overall, they communicated the importance of adapting to the energy of the students and that there was great value in having a balanced approach that would include a blend of both smooth and sharp energy. The following is a listing of some of the key words the RCTs shared as part of the oral reflection process upon completion of the somataphoric energy exploration:

- Sharp energy can motivate students to move quickly
• Sharp energy is excited
• Sharp energy is risk taking
• Smooth energy is to scaffold
• Energy can help students feel safe, teacher should help create a safe environment
• Need to adapt
• Balance personality
• In class, we can use both, if they (students) are falling asleep, we can use sharp energy. If they are hyper, we can use smooth energy
• I felt that sharp energy was less flexible because the student (statue) wouldn’t move the way that I wanted. (PQP RCT’s personal communications, February 1, 2010)

The somatic knowing that was described, revealed an ‘experiential knowing’ as sense, precept, and mind/body action and reaction—a knowing, feeling, and acting (Matthews, 1998), explored with and through the conceptual movement language of energy. The living curricula that was accessed in this process denoted the RCTs’ somatic sensations as related to the qualities, dynamics, and rhythms one possesses within the educational atmosphere of the classroom. Consequently, the felt resonance of the embodied experience revealed the intensity, vitality and relationality enforced in shaping the pedagogic situation of the learning environment, while also acknowledging the synergistic connection between students and teacher. The indwelling knowledge educed a sentient contemplation of the motions, postures, positions, and power a teacher bodies and called forth a mindful/bodyful re-cognition of pedagogical tact (van Manen, 1991, p. 122). In and through this somataphoric situatedness, the re-certifying teachers came into contact with their inner landscapes and were able to give voice to the tacit, making the lived, living energistic experience explicit and connecting it to the educational context. The language of the body thusly became the languaging of the learning as the concepts of force were tried on as management metaphors compared classroom conduct.

Occasions of both explicit and implicit learning took place as various moments in time were carved out and the figures that were created became representational of enduring, embodied educational events. Being somewhat ‘frozen in time’, the figures in the museum became symbols of the postures,
positions, gestures, stances, and con-figurations that can be embodied and observed in the classroom context. In turn, the statues became metaphorical examples and models of the shapes and forms that are created and co-constructed in the classroom. The sculptors represented both teacher and students whom participate in an “endless dance of co-emergence” (Waldrop, 1992, p. 12), manipulating one another in order to fashion a place in which to allow the muse to emerge. The statues also symbolized both educator and apprentice, bodies in space that contained lived experiences, his-stories/her-stories that take shape in the environment and emerge and affect the shape, the space of the atmosphere. The ‘make-believe’ museum revealed and commemorated memories of past personal, professional and pedagogical relationships, as the RCTs literally and figuratively ‘tapped’ body parts, and subsequently into the somatic, in order to come to an awareness of the days gone by, to reflect on the present-day, and to look toward the forthcoming future.

Through the poetic field note below, I work to create a “feeling picture . . . (utilizing) words, rhythm, and space to create sensory scenes where meaning emerges from the careful construction of both language and silences” (Leavy, 2009, p. 64 italics in original). More importantly, I hope to “evoke different meanings from the data” (Leavy, 2009, p. 64), to expose an aesthetic understanding of the process of being an artist, researcher and teacher.

**Embodied Energies**

Feeling sharp at the moment, anxious about the energy in the room, which is, itself, anxious...a feeling completed by the word.\(^{40}\)

Nervous tensions about the unknown and yet assumed to know.

We work with the concepts of Energy today as we explore a movement metaphor for the ‘energeria’ we bring into our work, our classrooms, our relationships with self and the other.

It is an active operation that we work within and on, working with potential, with a kinetic sense, an embodied understanding of the physics and power of our operativeness.

Sensations

sensationless,
smooth,
and

**sharp,**
sustained
and

**PERCUSSIVE.**

We make **space** for the **energy** to fill the room.

We work to shape and mould our colleagues with **smooth** and **sharp** energy and reflect upon the felt experience, the somatic knowledge gained from the **energy museum**.

We manipulate muscles and joints and **smoothly shape** our statues to form something that we envision to have the potential to be what we imagined.

We move body parts **and tap** with **sharp energy** to percussively hone our masterpieces.

We speak of forms of energy in both **positive** and **negative** oppositional forms.

**Smooth:**

- Sustained, **flow**, gentle, peaceful, stable, agreeable, pleasant, mellow
- The ‘good’ qualities

And

- Monotonous, flat, even, steady, **mild**, **bland**, effortless.
- The negative, challenging qualities as I choose to language it.

The **languageing of the concepts** has a lot to do with the connotations that are given to them

...bad indicates something is wrong and that there are undesirable circumstance

that label,

**normalize** and situate one in a position of **lesser** than,

rather than equal too.

And the **essence of Sharp being:**

- Percussive,
- **quick**,
- **sudden**, 
- **acute**, 
- honed,
- **energetic**,
- enthusiastic,
keen,
lively,
alert,
resourceful,
wise

And yet also:

**Pointed, razor-like.** prickly, critical, reactive, angry, harsh, and inconsiderate.

Which do you embody?
Which do you possess?

**And which possesses you?**

We explore the energy through a somatic activity, *moulding with smooth energy* and *manipulating with sharp energy*.

I sense that my tone, my emphasis and my terminology are “also making the feeling.”

These terms are very loaded and I chose them because of the suchness, which the emotional language can be uncovered and discovered as an oppositional,

felt,

*guttural*,

dialogue

to reflect the person and the personality.

We **tap and poke and force** others to move the way we imagine a statue should look, then

we copy and free the statue of their moulded, controlled and pent up energy.

*Laughter*, and awkward movements occur as we transform our energy from one source to another.

---

We reflect on the energy asking ourselves, which felt most comfortable and why?

The least comfortable, and why?

What do we possess in our daily lives?

We write freely in our journals to express our somatic understanding of the experience and to hone our senses to notice the subtleties of language, and body, our “body-forthing of emotions into the world”\(^{42}\)

We attend to the “\textit{gestural genesis of language}, the way we communicative meaning is first incarnate in the gestures by which the body spontaneously expresses feelings and responds to changes in its affective environment...we learn (the movement language) not mentally but bodily”\(^{43}\)

We try on the \textit{movement discourse as a body language} that we utilize to communicate sensations, perceptions and a corporeal pedagogy

“A carnal sociology, concerned with what the body does and stress(ing) and examin(ing) the necessarily embodied bases of the praxical-symbolic constituents of the social formation.”\(^{44}\)

And a \textit{corporeal pedagogy}, concerned with how the body senses, feels, perceives and remembers motor responses

Embodying
And
Reflecting
Upon the \textit{movement language}
As
Metaphor
As inner
Somataphor
A cross comparison
Between
Motion

\(^{42}\) Merleau-Ponty as cited in David Abram, \textit{The Spell of the Sensuous} (First Vintage Books Edition, 1996) 74


\(^{44}\) Crossley, “Merleau-Ponty, the Elusive Body and Carnal Sociology,” \textit{Body & Society}. 1995 1: 43-63
And

E-motion

Between

Movement discourse

And

Personal, professional and pedagogical

operativeness

We write a language that is not of our primary tongue and so we are
given permission to write freely,
without judgment,
without the critic,
without evaluation.

We scribble our sentient sentences, reflecting upon the action, and how it
acted upon us.

We ponder which energy we possess as a teacher and how this might
affect our students in both positive and challenging ways.

We are called to examine the somatic sociology (pedagogy) (in order to
reveal how the)

‘SELF’,

‘SOCIETY’,

and

’SOCIAL ORDER’

are constituted through the work of the body (i.e. sentient and embodied
praxis). \(^{45}\)

Circle keywords,

phrases,

expressions,

salient sentences to share,

expose

and

communicate through oral language that which we gained from body
language.

‘Feeling sharp at the moment, need to be more smooth so that I can
calmly focus on the

work that needs to be done, with students and with myself.

I need to find a balance between smooth and sharp.

A balance between human doing and human being. \(^{46}\)

\(^{45}\) Nick Crossley, “Merleau-Ponty, the Elusive Body and Carnal Sociology,” Body & Society. 1995
1: 43-63
Depending on situation,

share,
sensitive,
personal,
cultivate, support.

The RCT's expressions **Bridge** the experience from soma to speech:
Safety and good relationships, a **balanced** personality.

Energy can help the students feel safe; teacher should help create a safe environment.

Adjust energy.

**Sharp energy** can motivate students to move quickly.

**Sharp energy** excited, smooth energy is to scaffold.

**Sharp energy** is risk taking.

Need to adapt.

**Smooth energy** helps in building relationships, balance of both sometimes.

   **Grab students' attention.**

   **Smooth energy** helps to communicate better.

Utilize both, beneficial for students.

**The laws of momentum** moving us forward, a synergetic connection betwixed and between home land and current landscapes

A

   **TRANSITIONAL SPACE**

An **impulse**
A **pulse**
A dynamic quality

That

Connects
2Motion to e-motion
and
communicates
a way of being

---

Paula Rosehart, January 26, 2010
a way of knowing
and
a way of doing.

Making sense of the dynamics of energy as felt quality facilitated an evocation of the RCTs ways of being in and with the world, a means of physically opening up conversations, which called attention to what can be learned through the body. Sense(ual) examination of the forces that animate relational encounters, continued to inform the RCTs of the interconnectedness of the teaching vocation.

The poetic rendering above provided an aesthetic space for me as artist, teacher and researcher to explicate the generative understandings that I had gleaned as a result of my living inquiry into my work. The forms of recognition that I drew from have their genesis in me; as learner, as teacher, and sprang forth from the somatic sensibilities gained in and through both. I shaped these forms of awareness into the contextual framework of the PQP and developed embodied explorations that facilitated further understanding of self and of other, those whom I teach. The energy terms became a manner in which to bridge presence and reflect upon contextual situatedness as teacher, to contemplate the stance that is most effective in BC classrooms and identify that which does not span the divide between there to here.

The next step in this sense making process was to inquire into the pathways that the PQP Family members had traversed in order to arrive at the context of the PQP program, to look backward from where they came, inward to examine their drive, and forward to the direction in which they hoped to travel in the program. The proceeding Pathways exploration served as another overarching metaphor, which invited the RCTs into a somatic contemplation about the platforms that they had already crossed, were in the midst of crossing, and were planning to cross in order to make it to the ‘other side’, i.e. the successful completion of the PQP. The conceptual movement language of Directions was embodied as co-related comparison between lines as elements and principles of design and the course that the internationally trained educators had taken in their lives to get to the bridge that is the PQP.
7. Laying Down a Pathway: Lines on Paper, Lines of Life

Wanderer

Wanderer, the road is your footsteps, nothing else; wanderer, there is no path, you lay down a path in walking.

In walking, you lay down a path and when turning around you see the road you’ll never step on again. Wanderer, path there is none, only tracks on the ocean foam.

(Machado, n. d.)

The journey to Canada, to BC, was a long road for the immigrant teachers in the Professional Qualification Program and the route often challenging, as they had to traverse changing landscapes and bridge cultural contexts. The places from which they come have shaped them and have facilitated a move-meant to bring about change, possibility, and a new lifestyle. The pathways that the internationally trained educators have traveled have formed them and have caused them to adapt to novel situations and foreign cultural expectations. Their expeditions have brought forth an “emergent enactivism, whereby learning is an embodied interplay in which the environment and the organism are simultaneously formed by the presence of each other in relationship over time” (Fels & Belliveau, 2008, p. 27). In order to gather meaning from the experiential knowledge, I developed the Pathways exploration as a method to explore “hermeneutics as a way of experiencing in which experiencing and making sense of experiencing are fused . . . a wholeness that makes it akin to an aesthetic experience” (Blumenfeld-Jones, 1997, p. 8). The realization that I hoped the RCTs would garner was a somatic sensibility about how their personal pathways are representative of their ways of being in the world; how what they had laid down in walking was indicative of personality and of relationality. In adapting the
qualities of Pathways\textsuperscript{47} as varied Lines (straight, curved, zigzag and dotted), I sought out dance as an opportunity to provide the re-certifying teachers with “an active participation in the world through (the) senses, the outcome of such engagement being unknowable beforehand (as Macdonald and Purpel have asserted), but having a profound effect on one’s sense of place . . . in the world” (Blumenfeld-Jones, 1997, p. 4). By comparing the qualities of line in visual arts to the pathways that the re-certifying teachers have travelled in their lives, I sought to facilitate an overarching diagram, which would lead to insight into how an artistic endeavour can serve as personal and professional inquiry. In this aesthetic exploration that combined music, movement, art and reflection, I provided them with the opportunity to enter into pedagogical and personal research that took them both literally and figuratively in “four directions: inward and outward, backward and forward” (Clandinin & Connelly, 1994, p. 417). They were invited to go back across the bridge to their homelands to see the pathway that they had laid down in walking. They were also called to travel along the platform to the transitional space, that of the PQP, in order to discover the pathway they wished to travel to transition across to the other side i.e. the completion of the program.

On March 1, 2010, the morning began with a poem that laid the foundation for the somataphorical inquiry I entitled: Pathways in Time.

\begin{quote}
Life is like walking down a path leading up somewhere we do not know . . . I am the cartographer on the journey of life. -Author unknown
\end{quote}

This poem became a guiding framework for the exploration, our life-line dance. The re-certifying teachers reflected upon the words as inspiration illuminating the actuality that they were engineers of their experiences and that they could have some control over their destinies in life and in the PQP. In the 2010 program, we focused on the interplay and criticality of time, space and place, and the engagement of personal and professional inquiry, as a manner in which to lay down a new pathway, a passageway to become a Canadian teacher.

Following with the conceptual movement lesson plan (see Appendix D), the RCTs were Introduced to the Concept of Pathways as lines: straight (follows a straight line, mostly vertical or horizontal), curved (circular or meandering forward and backward), zigzag (short, straight lines side-to-side, forward and backward-shift weight and focus), dotted (short, straight line and a pause. A line that stops and starts)\textsuperscript{48}.

\textsuperscript{47} Gilbert 2006 defines this as a conceptual movement concept related to the aspect of Space.

\textsuperscript{48} Adapted from Gilbert 2006, p. 72
These definitions set the context for what was to be examined and embodied as visual representations, aesthetic renderings of personal and professional pathways.

During the Exploring the Concept aspect of the lesson, they were given the opportunity to draw various lines in response to different musical cues. The rhythm of the music chosen alternated between fast and slow, smooth and staccato and served to echo each of the lines introduced at the beginning of the lesson. The Creating section of the lesson required them to choreograph their own line dance, by drawing different lines in the form of a visual piece. After they created their line dance on paper, they had the opportunity to embody the composition by moving their bodies in response to the line score and the musical accompaniment. Once they had sufficient time to embody their own line dance, they were invited to dance around the room moving to other line dances to explore how to interpret the choreography of their colleagues. Upon completion of the movement exploration, they engaged in the Reflection part of the lesson plan where they were asked to consider that “all creative journeys begin with a challenge of introspection, to fathom not only ‘what’s out there’, but ‘what’s in here’” (London, 1989, p. 17). The contemplative process was employed as a way to draw out somatic knowledge and to have the re-certifying teachers think about movement as a method of inquiry into how lines can be interpreted as personal pathways echoing one’s life journeys. Moreover, to shed light on “phenomenological approaches to knowledge building that suggest that the entire body can be viewed as an experiential and memory repository for what we know, which may emerge through dance in unexpected ways” (Stinson, 2004, p. 160). The unexpected insights that sprang forth from this inquiry came about as a result of the embodiment of the RCTs’ line dances and the experience of interpreting others’ pathway choreography. The articulation emerged from a combination of an oral and written reflective process based on the following questions:

1. Which line/pathway dance did you prefer/felt most comfortable and natural?
2. Which line/pathway dance did you find the most challenging?
3. Why did you prefer one line/pathway movement to another?
4. What pathway have you taken thus far in your life?
5. What pathway do you hope to take in the PQP?
6. What can you do and/or what strategies and resources can you utilize to ensure a smooth pathway?

7. What happens if your journey takes you on a zigzag pathway or curved pathway?

(Rosehart, 2010).

The overall sense from the written and oral correspondence was that the RCTs had experienced a variety of lines along the pathway of life and that the direction their lives had taken could be articulated as metaphor as compared to the line characteristics. What’s more, the conceptual movement language of direction as pathways (lines) was accessed as a shared dialect from which they could elucidate and illustrate an embodied experience. Thereupon, they were awakened to the tacit knowledge as that which was ‘already there’.

The re-certifying educators tried on the movement discourse of directions as a body language that they utilized to communicate sensations, perceptions and a physical pedagogy of the pathways they had taken in life.

For example, one individual in particular, expressed that she had gone through a variety of pathways and that each connected to various dynamics in her life:

I went through almost every pathway so far in my life. My life had a straight pathway when I was in India because I knew my subjects I was taking for my graduation, and what I will do when I am done. When I came to Canada, my life went through a zigzag pathway; I faced some challenges in my life. Every time I had to change my mind and moved to another direction. It was uncertain because I didn’t see my destination, then I realized to move with dotted pathway. During this pathway, I pause for a little while and reflect on my directions. I started my journey. When I join PQP, I think it is a straight path for my destination but now I feel there is lots of curves in this pathway. Every time I find something interesting and challenging. Although, PQP pathway is little curvy, I like it and I know that I can reach my destination because on each curve I find a guide like Paula and Jas who guide me. Both suggest me different directions for my destination, but I have to choose one which is more suitable for me. I will try different strategies and use different resources to make my pathway smooth in PQP. (Sue, 2010, para. 1-3)

In this reflection, the individual looks backward at her life path, inward at various experiences that have caused her to change direction and forward to the pathway she contemplates taking in the PQP. She connected the qualities of the ups and downs in life with a zigzag pathway, a challenging time after immigration. When faced with the uncertainties of the zigzag pathway, she
realized the need to pause and reflect and expressed this as a time when she embarked upon a dotted pathway. Upon entering the PQP, she felt that her pathway would be straight; however, once immersed in the program for a couple of months, realized that the journey would be curved but that she would be guided and supported at each turn. In the end, she also revealed that she was the one who would ultimately choose her direction and that she would use various strategies and resources to assist her in her journey. Phenomenologically speaking, the description of the pathway that this particular individual articulated was synonymous with the direction(s) that her life had taken up to the point of approaching the bridge of the PQP. As she somatically experienced the felt qualities of various lines, she was able to explore the sensations as life lines that had been characteristic of the direction that she had lived, was living and hoped to live in the PQP.

Two other RCTs echoed the first reflection in terms of the passageway they had taken upon immigration. They articulated immigration as being a point of departure in their lives and that this experience had taken them on a new pathway.

The pathway I took was a smooth wave line before my immigration. Immigration is the turning point in my pathway. Since then my pathway changes to a zigzag line. (Howin, 2010, para. 1)

In my life I’ve experienced many pathways-straight and wavy when it was easy or zigzag when I was challenged. Coming to Canada I had to adjust myself to the new things I saw here, to the new life. It was not easy all the time and I had to face many challenges and that was a zigzag pathway for me. Sometimes I need to stop and reflect and adjust and that is a dotted pathway. (Inessa, 2010, para. 1)

In both instances, the individuals made a cross-comparison between immigrating to Canada and experiencing a zigzag pathway. The zigzag pathway was described as having side to side, forward and backward momentum, and required a shift of weight and focus. Metaphorically interpreted as times when they were met with both successful life events and with challenging situations, a back and forthing, which caused them to adjust their focus. In these contemplations, immigration was articulated as a “turning point,” a time of “adjustment” to a “new life,” and a time of pause as indicative of the dotted pathway, which consists of stops and starts, points of movement and pause prior to proceeding forward.

The curved pathway was seen by two re-certifying teachers in particular as one in which provided opportunities for growth as a result of the “struggle” that
was associated with going in a direction that is unknown, sometimes meandering.

I have taken many pathways in my life so far. From straight to the curved ones. I like the straight pathways but the curved ones were fulfilling for me. I feel this because if the pathway is always straight, it becomes boring with the curved ones you go up and down. You have to struggle to come up from the downhill and that’s where learning takes place. In PQP, I would love to have a combination of both. PQP is a part of my life where I can learn. (Simrin, 2010, para. 1)

I hate walking straight because then there will be no excitement in my life. I don’t want to reach my destinations too easily as that will not value for much. If I achieve anything after struggle that will be valuable to me. I always prefer to choose curved path that’s why I chose PQP because I have heard that its really challenging. In PQP, I know that the pathway is going to be curved as until we will not be sure to reach our goal. (Jagvi, 2010, para. 1)

The visual imagery shared through these re surfacings is one that depicts a curved pathway as a passageway that yields “excitement,” “struggle,” and “challenge.” They embrace the non-linear flow of the curved pathway as opportunity to grow and to learn from the unknown and the unexpected. Contrastingly, the straight pathway is defined as being “boring,” “easy,” and of “not much value.” In this case, the linear directionality of the line, one that goes in a ‘straight-forward’ manner, is compared to something familiar, perhaps a somewhat complacent approach to learning. In each reflection, both individuals yearn for educational enhancement and professional betterment, which they hope to achieve in the PQP.

In the above reflections, the re-certifying teachers have responded to the somatic/metaphorical projections of the felt experience of walking in different directions and with varied dynamics. The sensations felt as a result of the movement exploration facilitated what Sheets-Johnstone (2009) refers to as a “phenomenological analysis of the experience of movement” (p. 205, italics in original). They participated in an inquiry of inner re-cognition, which brought forth re-collections of real life events related to the journey that they had undergone to bridge to the new context of Canada and of the PQP. In this sense, they were “coming to an awareness of the primacy of movement, which involved them not only in actually moving and becoming kinetically aware of themselves in everyday happenings such as walking . . . but in exemplifying for themselves—the cardinal epistemological structures of kinesthetic consciousness” (Sheets-Johnstone, 2009, p. xxii, italics added). In other words, they were coming to a
physical awareness of the dynamics and characteristics of the lines as metaphor for the directions that their lives had taken.

The felt qualities of the pathways, lines on paper as directions in life, came forward in the following RCT’s reflection as she articulates the dynamic characteristics that her journey had taken and speaks to what was gleaned as kinesthetic consciousness from the somatic exploration:

Zigzag pathway was what I feel lost of changes. First kindergarten to elementary then elementary to secondary then secondary to college. All the levels was like a mountain (crossing a mountain). The country changes till now what I feel crossed so many mountains, no matter whatever the obstacle was, I crossed it. I will keep continuing my journey like this. PQP is also like a big mountain. When you were climbing a mountain you have to put lots of pressure while climbing. Its not easy. No matter if wind (or breeze) in opposite direction I have to keep walking. I want to cross that mountain too. My mountain is my target in my life (zigzag) . . . I know my pathway is not straight but life is like that full of struggle. But if your mind is already set up that whatever it comes I have to keep climbing. Balancing your body while going up and coming down. Balancing your life both ways. (Maalai, 2010, para. 1-2)

A mountain is animated in this RCT’s reflection as a symbol, which epitomizes the ups and downs she has taken in her life, and the zigzag pathway became representative of her life’s journey. The physical sensations brought about by the zigzag movement brought forward feelings of change, varied levels, pressure, and challenges. Further to this point, she expressed the sensations evoked by the highs and lows experienced in the zigzag pathway with the metaphorical wind as taking her in different directions, which is reminiscent of the back and forth movements characteristic of this particular pathway. In this sense, she made clear kinetic connections and brought to bear a kinesthetic consciousness of somatic sensations and embodied memories.

Dynamically speaking, all the internationally trained educators were exploring what Sheets-Johnstone (1999) refers to as the “qualitatively felt dynamic phenomenon of self-movement” (p. 143). She further delineates the kinetic movements into four primary qualitative structures: tensional quality, linear quality, amplitudinal quality, and projectional quality (Sheets-Johnstone, 1999, p. 143). Sheets-Johnstone (1999) defines each as follows:

In a very general sense, the felt tensional quality has to do with our sense of effort; the linear quality with both the felt linear contour of our moving body and the linear paths we sense ourselves describing in the process of moving; the amplitudinal quality with both the felt expansiveness or contractiveness of our moving body and the spatial expansiveness or
contractiveness of our movement; the felt projectional quality with the way in which we release force or energy. (p. 143)

As is evident from these definitions, the pathways exploration that the re-certifying teachers experienced contained moments of each of the above self-movement characteristics. A felt tensional quality was expressed in the previous individuals’ reflection and in the one that follows as the she compares various pathways with the amount of stress that she has experienced at various points in her life.

I think so far, I have been mostly on a curved pathway. I know my goals, but sometimes I am not sure how to get there. I might try going one way and a short while later realize that this particular direction will end up in a dead end; I will need to turn before I get to it. I prefer the smooth flow of the curvy path, that’s why I try to look far enough ahead to avoid sudden jolts, stops, pauses and changes in direction. I hope to continue the curvy pathway through PQP as well. This way I might avoid the stress of sudden change of direction. On a zigzag path, every time I have to change direction I feel like I am starting all over and everything I did before was in vain, it was all for nothing. That is why I try to avoid the zigzag the most. (Galina, 2010, para. 1-2)

The amount of effort described in the above points to the ease of movement that she associates with the curvy pathway, a sort of ‘go with the flow’, ‘riding the wave’ type of mobility. Conversely, the zigzag pathway is described as a ‘jolt,’ ‘pause,’ ‘stop,’ ‘change of direction,’ associated with increased effort and ‘stress’. This particular pathway carries a troublesome tensional quality, while the curved pathway conveys an inertia that carries a forward momentum.

This ‘felt tensional quality’ was observable in the manner in which the individuals placed the accent in their stride, the degree to which they applied pressure to their feet, how they exerted themselves, and whether they moved in an easy or weighted manner, straight-forward or meandering direction. Sheets-Johnstone (2009) explicitly and thoroughly describes walking patterns in what follows:

Walking is a dynamic phenomenon whose varying qualities are easily and plainly observable by us: we walk in a determined manner with firm, unwavering, measured steps; we walk in a jaunty manner with light, cambering, exaggerated steps; we walk in a disturbed manner with tense, erratic steps that go off in this direction, now in that, and that are tightly concentrated, now dispersed; we walk in a regular walking-to-get-someplace manner with easy, flowing, striding steps. Tensional, linear, amplitudinal, and projectional qualities of movement are present in each instance and in each instance define a particular dynamic . . . movement
is a variable phenomenon because it is an inherently complex dynamic phenomenon. (pp. 205-206)

The proceeding reflection gives evidence to a walk, which is ‘determined, firm and measured,’ it contains a linear quality whereby the pathway being described is a straight line, a direct forward moving projection.

My pathway has been a very straight one, I am a very determined person who knows what she wants in life. I knew from an early age that I wanted to be a teacher so I had my mind set on that. I did not consider other professions, I did not stop to question my choice as I already knew that this is what I was meant to be, that was my calling. When my high school mates applied to 2 or 3 facilities I only applied to 1. For my pathway was straight. Then I had a dream: move to Canada, I started the research the paperwork and came here all prepared for the journey ahead. I knew that I had to do in order to become a teacher, the path I had to follow. I knew that my job at BB was just a detour in my pathway but I knew there was something I could learn from it. I learned how to be more organized, more responsible, more obedient. I believe that everything that God allows in your life He allows it for a reason and all things work together for your own good. The path I am walking on -PQP- is one of re-discovery, of new experiences, of new connections, new dreams and new expeditions. (Amelia, 2010, para. 1)

Determination is the dynamic that is evidenced in the above reflection. Revealed above is the unswerving manner in which this particular individual progressed through her life up to the point of the PQP. She relates bodily to the feelings of walking a straight line with following a pathway that she set out for herself. She set her goals and followed her path to be a teacher, a ‘linear path that she sensed herself living and describing in the process of moving’.

The amplitudinal quality, which contains ‘both a felt expansiveness or contractiveness of the moving body and the spatial expansiveness or contractiveness of movement’ was described by one RCT whom compared various pathways to feelings that were evoked inside of her:

Although I like the zigzag lines (freedom to make decisions and to change decisions at anytime if I want), my life looks more as dotted lines-many stops, or obstacles to pass, that slower everything. This makes me to think at the time that goes so fast (and I don’t have enough of it to allow me to be so slow). I found out about PQP four years ago, but I got the acceptance only this year. I made the decision, but the pathway was full of obstacles, stops, but I can say the result was positive. I was confident and I believed in the success of it. I think it doesn’t matter what shape the pathway has, it matters the determination to follow it. Nothing in life is easy, or as we like, it depicts of us how we manage the time, and make the decisions. (Stela, 2010, para. 1-2)
The freedom of making decisions and of changing directions was described in the above RCT’s reflection and compared to the feelings brought forward when moving in the zigzag pathway. This appears to be her preferred choice of movement; however, the actual direction and movement quality that her life has taken is one of contractedness/stops and obstacles, things that cause her to slow down and sometimes stop. However, despite the blockades, she appears to have an open mind and an expansive attitude as she describes her confident demeanour and her determination to succeed, no matter what shape the pathway has’. In this way, the amplitude or magnitude of change seems to drive her forward.

The felt projectional quality associated with the way in which one releases force or energy is described in the following pathway statement as the individual expresses the feelings associated with various pathways. Also implicit in this reflection is the bridge, which connects the past to the present and is described as a zigzag pathway:

So far my pathway was combination of many lines. After marriage it was kind of curvy one. You have a different family and you have to adjust and side by side I was sliding. After reaching Canada it was like zigzag. One point of zigzag was Canada and the other end was India. My personality moved to In Rome be as Romanians. Getting admission to PQP made my life straight line to which has specific goal. But in PQP it is a combination of curvy and zigzag. Curvy because it is intense and creative and with up and down of experience. Zigzag because it is your journey to school as a teacher and at home you are different roles to play...It is a mixture of wavy and zigzag as you have to focus and learn. (Idha, 2010, para. 1-3)

The energy depicted in this statement is a sideways force, a sliding and shifting back and forth, a back and forthing between families, between countries, and between roles as teacher, parent, wife, and daughter-in-law. There seems to be various forces that caused this individual to move and be moved. In spite of the pressures caused by various forces, this individual expresses her ability to project herself forward and to head in the direction of her goal, crossing the expanse that is the PQP.

Phenomenologically speaking, through the pathways descriptions, it became evident that the movement brought about specific somatic sensations, which in turn became metaphor for their lived experiences and served as exemplification of personality and relationality. The RCTs were feeling their bodies moving in various paths. The ‘movement created the qualities that it embodied’ and the internationally trained teachers embodied the qualities that the movement created. What emerged was sensations felt as a result of the
movement exploration and what resulted was a “phenomenological analysis of the experience of movement” (Sheets-Johnstone, 2009, p. 205, italics in original). The analysis of the experience of movement was done in artistic and linguistic forms and served as a reflexive, reflective articulation of the felt somatic sensations, a somataphorical inquiry into personal, professional pathways as transitional space; lived, living and to be lived directionality.

Somatically speaking, the re-certifying teachers worked through an adapted version of Life-Art Process (Halprin, 1995) in which their real life pathways formed the lines on the paper that they chose to depict and the artwork that they created informed them of the real life pathways that they had travelled. In this sense, they built and developed an awareness of how their bodies moved and interrelated the feeling of being moved with the direction that their lives had taken. They experienced movement in terms of “body action, structure, muscle sensation, and nerve impulses and learned to think and receive messages through movement that recognized what the body was doing” (Halprin, 1995, p. 47) and what their lives had been doing as comparison to the movement, lines as pathways on paper. They were engaged in a what Halprin (1995) refers to as a kinesthetic exploration of SPACE and the interaction of lines as directions in SPACE, which in turn possessed various Qualities (i.e. up and down, back and forth, a straight line, stops and starts), which brought forward FEELING STATES that constituted the RCTs’ ability to experience themselves in movement. The movement pathways as Direction/lines was the OBJECTIVE aspect of the exploration. The re-certifying teachers experienced the same movements; however, the SUBJECTIVE aspect was that of the response, the personal associations and the feelings/somatic sensations and memories evoked. As is evidenced in the above reflections, each described FEELING STATES that were different and were directly associated with their life experiences. The conceptual movement language became a shared dialect amongst individuals that possessed different native tongues, a manner in which to mark out and make vivid a somatic exploration. In what follows, I will describe how these feelings were depicted artistically as life lines on paper.

49 Halprin describes a process of awareness that involves the elements of SPACE, TIME, and FORCE and summarizes a NATURAL process, which is the basis of how we communicate and create with movement. The upper case terms are outlined in her process and are used to describe where movements take place, the QUALITIES that the elements bring about, the FEELING STATES that are aroused, and how the FEELING STATES constitute one’s ability to experience one’s self in movement.
Artistically speaking, they were engaged in the process of creating a dialectical diagram, which allowed them the opportunity to re-present their lived experiences, their journeys, and to portray their pedagogical and personal pathways as lines on paper (see Appendix E).

For me as a/r/tographer, I also sought a manner in which to simplify the complex and at the same time reveal the complexity inherent in the simple line depictions of the re-certifying teachers’ lives and my own life (see Chapter 11). The seemingly effortless markings on paper illuminated the exigent undertakings they had gone through on their voyages, illustrating an inner narrative of outer place, space explorations. The visual journeys provided openings to metaphorical interpretations of the complex through the simple, as image and text inextricably linked to make visible the events, places and pathways each had undergone. Through this process, I was reminded of the tenacity, passion and commitment that each of the internationally trained educators’ possessed and was humbled by the mythologies, which were shared and surrendered as praxis. In other words, I was awe struck by their willingness to engage with embodied theory as a manner in which to inform their practice.

In terms of my own learning, I analyzed, reflected, questioned and considered what I observed, felt and experienced in relationship to the RCTs’ line dances and shared this learning as poetic contemplation:

Pathways in Time

*Straight, curved, zigzag, DOTTED*

lines in the sand and sands of time...the pathways we have chosen
that which we lay down in walking.

*Straight lines take us in a clear direction, lead us to a goal...we can see in front of us
and also look behind to see where you come from-the Bridge

...rush to the point

*Curved pathways are adventurous, some room for creativity
Versatile, faster and slower

*Zigzags cause you to pause...times for struggles, options
Certainty and uncertainty

*Challenges

Careful to know the path

Like a big mountain*
DOTTED LINES-PAUSE and reflect, think about the way and change, move forward

Many stops or obstacles to pass,

That slow everything

A mapmaker who has tried different pathways in my life

Current struggles, coming to a pause

Adjust self

REFLECT

Improve

Faced with difficulties

Divorce from self

Life will never be easy

Or straight

“Our whole life is a combination of lines and only when you stop and reflect you realize what was the pattern you followed.”

To stop and

The Stop.... “an active concentration of awareness-the poise before movement...” “offers a choice.”

“to remain habit-bound or to regain a freedom in one’s approach to an endeavour.” The Stop is the advent of an intelligence of choice.

Obstacles

Adaptations

“When you change the way you look at things, the things you look at change.”

curry and interesting, sometimes scary

unpredictable,

funny

good turns

zigzag pathway makes you stronger

accept challenges

---

50 Lia, Professional Qualification Program RCT, January 28, 2010
be positive
laying down our own pathway in walking, in dancing, and in life
time will tell, our pathways are unknown.
We draw our pathways, responding to our internal rhythms
To the beat that speaks to our soma.

We colour and choreograph our path
We all hear the same music and yet we lay down such different paths
Varied marks on paper, EMBODIED IN SELF and left on others
We dance with whole body data, sharing information that lies in between the margins of life.54

With parts of our self that are whole and yet fragmented and free
We dance our pathways, we dance our life stories and recall memories enfleshed in our bones

Blood memories
Guttural glances of past and present
We move towards others and walk in their shoes for a moment
We stop and start,
pause,
reflect,
turn and meander,
move forward and back,
we play with pathways as we try to understand the person
Moving away from and towards certain paths as we carve out our route
We claim our own space
What has become compacted through being pushed down begins to expand, to claim its own space, an amplitudinal force.

part of us finds room to grow, an expansiveness,

it begins to draw energy from what is around.

What lies ahead is unknown

What path we take

Time will tell
    Our past give us clues

Hints
Reminds us of our history
Yet
History has a tendency to repeat
Itself
Repeat itself
And remind us again
Of the SOMA-O-GRAPHY
OF OUR LIVES
Our internal rhythms
Our pathways.

We prepare for the unknown
And
The places we will go
But
We stumble
We stop
We pa use

We poise ourselves
To make an intelligent choice
And to set out on an exploration of discovery
Only at times to be habit-bound

And yet

Time keeps testing

Laying down a pathway
Of learning.  (Rosehart, 2010)

As we become cartographers of our journey, we curve, zigzag, rise and fall, move forward and back, inward and out in an artful communication that translates our ways of being in the world from lines on paper to the tracks of our footsteps. We sometimes walk the straight and narrow and other times dart in and out, reacting to situations that cause us to stop, to pause and to start again. At times we are cautiously optimistic and other times we are halted by roadblocks, or by habit
bound impediments we put on the pathway before us. An embodied knowledge indicates whether to go forward, backward, around, over or through. In an embodied education, “much of our relating to the world is experienced through the body, a serious place of study” (Snowber, 2002, p. 22). In this pathways exploration, the re-certifying teachers were invited to draw, create, and choreograph their journeys, to ponder the past, to be in the present, and to draw the future, to bodily bridge and bridge bodily. Through the somatic, they accessed their visceral/literal voyages and shared a mythology of their personal adventures. In this place of the PQP, suspension space, the RCTs were asked to story and re-story their lives in order to inscribe a pathway of desire, to envision a road that will be traveled and carved out in their new environmental context. While the path behind had been laid in walking, the path before was yet to be designed, for they were involved in a “continuously changing present, a future, which (they) anticipated, feared, desired, and a past, that (they) could recollect or forget . . . the human experience of the present, of a now in the full sense” (Baars, 1997, p. 290, italics in original). In the PQP gateway, the re-certifying teachers found themselves at the threshold of a crossing over from there to here and from here to there, the pathway that they choose to take either propelled them forward to successfully cross to the ‘other side’ (completion of the program) or stopped them and pulled them in a backward direction, keeping them suspended in time and in the space, at the mid-span of the platform.

Following from this somatic sense of making space and carving out place in the landscape of learning, the proceeding chapter calls forth the conceptual movement concepts of Positive and Negative Space as symbolic image mapping of finding space and fitting into the BC classrooms. In this somatic exploration, the re-certifying teachers were provided with literal and figurative openings within which to corporeally connect to the process of integration, assimilation, transformation, and cultivation of culture.

The Uses of Not (Ma):
Thirty spokes meet in the hub,
but the empty space between them
is the essence of the wheel.
Pots are formed from clay,
but the empty space between it
is the essence of the pot.
Walls with windows and doors form the house,
but the empty space within it
is the essence of the house.

(Lao Tzu, as cited in Fletcher, 2001, p. 369)

Negative space in art is the area around an object, or in my work with conceptual movement language, the expanse around, between, above, below, through, beside, over, under, and surrounding the subject, the re-certifying teachers. The Japanese word ‘Ma’ suggests a space, a pause, an opening, an interval, a consciousness of place and a simultaneous awareness of form and non-form deriving from an intensification of vision\(^5\). It is this consciousness of place (of home culture and current context), an opening of past, and a pause on present that is accessed through the ‘finding space-fitting in’ movement exploration. An intensification of vision is sought as the internationally trained educators are invited to form, both literally and metaphorically, interesting shapes, positions, and images that serve as artistic re-presentations of past, present, and future, the bridge. Positive space\(^5\) is realized as the object or in my work, the subject, the re-certifying teachers, which exist in an area in a given context. It is the locality of one’s physicality, the domain in which one is present. As the main object/subject of study, the re-


\(^{56}\) The terms Positive Space and Negative Space will be shown in italics throughout the chapter. These terms are taken from Gilbert’s conceptual movement language discourse and characterize shapes that represent the space (positive) or represent the openings in between (negative) the space.
certifying teachers become the matter of study, and the forms that they take up in the BC educational context become the silhouette that surrounds them. Sometimes the con-figuration of the backdrop can cast a shadow on the differences and past practices that the teachers in the PQP sub tend from around the world. The foreign foreground, in this sense, some of their past educational practices, do not fit the composition of BC classrooms. The challenge for the internationally trained educators is to design a middle ground, whereby their gifts, talents, knowledge, and experience become a focal point, adding colour to the palate of education. In this manner, teaching becomes an art and the immigrant educators take on the role of artist, as they draw on the past and etch out ways to profile themselves in positive spaces in the present. This transitional task is sometimes difficult as the space that the RCTs negotiate can be confined and restricted, making the task of belonging somewhat uncomfortable as they experience dissonance between past and present pedagogical practices. In order to successfully enter into the BC educational system, the internationally trained educators need to hold up past educational practices to the light to see if the approaches cast a shadow or shed light on the development of lively and engaging learning environments. In this regard, certain practices will have to be re-invented, re-visioned, or discarded (left on the other side of the bridge) as they negotiate the negative space, which may not provide access within which to insert the methods of the past. At the same time, they are called to celebrate and share themselves, their passions, and their expertise so that the art of who they are is spotlighted and becomes a manner in which they find ways to fit positively into their new context.

Deliberating upon the charge that I had been given to assist the PQP Family members in successfully transitioning into the BC classroom, and my desire to support them in a body of inquiry that delves into the interstitial spaces (crevasses) of instructional and personal practices, I turned once again to the somatic, to the aesthetic, and to the re-present-ation of knowledge through movement as metaphor. The locus of inquiry was to be an identification of the concept of space and more specifically size as related to the physical creation of positive and negative space as lintel link between the personal and the pedagogical. I constructed an embodied exploration that would invite the RCTs to physicalize the process of adaptation, re-configura- tion, and bridging. This was accomplished by having the RCTs explore big, medium, and small shapes utilizing positive and negative space. In the movement exploration, they would connect both literally and figuratively to their living bodies of knowledge, folding into themselves and
one another in order to unfold the narratives of transitioning and of adjusting to the new educational landscapes, minding the gap. The aesthetic creation would take the form of a watercolour painting, a structure fashioned upon the impressionistic style of Monet’s Bridge Over a Pond of Water Lilies, 1899. The literal/symbolic image would re-present a connection from past to present, from home culture to the current context, an impression that served to narrate their mythologies. It would depict the environment from which they were fashioned and traverse to a scene that portrayed the territory of Western Canada, a juxtaposition of culture and of context. The side by side framing of place would serve as a linkage between past and present and would image a future as union. The positive aspects would reveal that which the RCTs brought with them on the journey (bridged), the negative parts, those that were left behind, that did not fit. The final masterpiece being a re-creation of self, of pedagogical understandings and an ‘intensification of vision’ for the future.

On May 10th, 2010 the PQP re-certifying teachers participated in an on-campus reflection regarding the program and practicum experience since the onset of their educational journey at SFU in January. The exercise they were to undertake on this day would infuse movement, art and the written word as a form of conjoining experiences and more specifically, serve as a bodied exploration of looking backward, looking inward, and looking forward. The explorations invited them to:

• Reflect upon their 401 experiences and how these have shaped, informed and transformed their educational philosophy;

• Embody movement concepts related to positive and negative space as metaphor for bridging experiences from past, while finding space and fitting into present cultural/educational contexts;

• Respond to intrapersonal questions related to educational bridging—finding space and fitting in (values and philosophy, a harmonization with current context);

• Explore and create ‘Impression’ Bridge paintings in the style of Claude Monet to share how they have bridged educational practices.

(Rosehart, 2010)

To begin the movement exploration, I asked them to take some time to reflect backwards, inwards, and to recall the experiences that they had thus far in the program. They were asked to simply be present to the feelings, the memories, and the sensations that sprang forth as they listened to our theme
song: *Bridge Over Troubled Waters*, by Simon and Garfunkel. The line from the song that I invited the students to hold, to carry, and to support them on their journey was: “your time has come, all your dreams are on their way”.

Connecting the lyrics with the metaphorical interpretations of *space*, I prompted the students to consider the following questions: “*What are your dreams and how do they fit with you? How are you going to find space for your dreams in the system, when sometimes, they seem like they don’t?*” (Rosehart, 2010, n.p.). In the embodied process of becoming *forms* and *shapes* and in manoeuvring *through, around, over, under, above, below, beside* and *between* the other, the RCTs participated in a movement map to explore the territory of the body and their surroundings in order to somatically sense how context (known as *space* in this exploration) could affect fit-ness (one’s ability to incorporate the personal and pedagogical).

To begin the movement inquiry, they were *introduced to the concepts of space* (positive and negative) and *relationships* (prepositions). The conceptual movement terms were presented as metaphor for bridging experiences from the past context to the present cultural, educational landscapes. In the *Exploring the Concept* aspect of the somataphorical inquiry, they were asked to work with a partner and have one person take on a ‘statue’ shape with lots of *negative* (empty) *space in* and *around* their body. The other person was required to find ways to fit into the empty spaces *in, around, through, beside, between, over, under, in and out of* their partner, relating to the other like a puzzle piece. Once the second shape was formed, the first statue was required to separate from the relationship and dance around the room to find a different statue to interlock with, in order to create a new *shape* and a *positive* frame. They repeated the pattern of *relating* and *shaping* several times so that they could have the chance to adapt and conform to various people and position themselves in diverse ways, metaphorically and somatically exploring the physical sensations of adapting and manipulating self in relationship to the other. In order to delve into the somatic knowledge uncovered from the experience they were asked to reflect on the following questions:

- How did it feel for you to fit into another persons’ ‘negative’ space?
- How did it feel for you to have another person fit into your negative space?
- What did you have to do to allow another person to fit and how does this relate to teaching and learning?
• What did you do to fit into the BC classroom in your short practicum? (How did you apply new practices?)

• Where did you find space to fit in/bridge your previous educational practice(s)? What did you do?

(Rosehart, 2010)

Through the process of reflexive contemplation, the “lived body was sourced as a form of experiential knowledge and became the tool through which meaning was created and articulated” (Leavy, 2009, p. 183, italics added). The responses that followed evidenced the “necessary interconnectedness of the mind and body. The “condition and context” (Grosz, 1994, p. 86) through which the re-certifying teachers received information was the finding space exploration in which the somataphoric inquiry connected to the process of fitting positively into the BC educational domain. The common concepts from which the somatic communication sprang forth were found in the movement language of space as positive and negative shapes and experiences.

In what follows, the re-certifying teachers utilize the ‘kinesthetic sense’ to share an awareness of the movements and how the quality of the space relationships aroused personal associations, professional considerations and feeling states (Halprin, 1995) as related to positive and negative space.

I thought that I could fit in where I thought the negative space was suitable just like a puzzle falling into place, trying to fit in, and keeping in mind as well someone, I needed to make space for someone who was going to come after me, so that was in my mind. Then I would make a space in such a way that someone else that who would come after me could also fit in. (Edha, personal communication, May 10, 2010).

I think that we have to maintain a balance, between negative as well as positive space because getting too close to the person, maybe if you get too close you might make that other person feel uncomfortable so you need to give him or her space, enough space to breathe, and if you get too far you might loose the connection between two people, so you have to maintain a balance with your space. (Aahna, personal communication, May 10, 2010)

It’s kind of hard to fit in someone’ else negative space. You just don’t know just where to position yourself. Maybe you just don’t want to get too much into that person’s space. You want to give that person their space still. And you don’t want to make that person feel that you are too close to them. (Nagina, personal communication, May 10, 2010)
The individuals in the above statements revealed a “tactile-kinesthetic consciousness” (Sheets-Johnstone, 1999, pp. xxi-xxii). They made personal and professional sense of the somatic sensations articulating a sensitivity towards the other, an appreciation of the need to be mindful and bodyful of the others’ personal space. In this situation, they were not simply looking for ways to fit into the other’s space but conscious of the need to consider how their positioning might affect their relationship with the other.

When relating the shaping exploration to teaching and learning, it became evident that the idea of space became a prominent feature in how the RCTs developed relationships with their students. In particular, they spoke about how important it was to provide the students’ space, to sense the place, the environment of the classroom, and to be cognizant of how space served as a communication location.

The same with the students, of course you have to give them their space, do not get very close physically as well, but also, you need to be close to them so that you can interact well with them, communicate what you want too. If you are too far, they might not get what you want . . . . about creating boundaries but also a relationship. (Aahna, personal communication, May 10, 2010)

We have to have an open space to allow both children and other school community to be able to get closer to you. To allow more space for yourself to allow them to be able to come talk to you, interaction. (Nagina, personal communication, May 10, 2010)

What I observed, even some kind of positions were really hard to fit in but you still have to figure some way to try to fit into that position. That made me think about teaching, and maybe in the class environment, and the student you are not familiar with, but as teacher you still have to manage to fit into that classroom setting, and also fit students and their abilities . . . First of all you have to observe what kind of space you can fit in, and also create some opportunity to allow other people to fit in. (Howin, personal communication, May 10, 2010)

In these instances, the space metaphor described a sense of openness that one must adopt as a teacher, which was articulated as receptiveness to the conditions in which one was placed and an observance of the ambience that learners’ require.

In furthering the discussion on space in relationships, one individual shared how close connections are developed over time and are a direct result of getting to know those that are in the community in more intimate and personal ways. In what follows, this individual describes the process of approximation as
familiarity with the other, which was gained as she gathered a deeper understanding of the others’ personal comfort level with proximity.

It is a matter of building relationships, how we grow into relationships. At the beginning everyone is a little bit more hesitant, its sort of like we are trying to get to know each other. As we get to know each other, we can build stronger relationships and we can know that the person probably doesn’t like me to get so much into her space; where as the other person is probably okay with it. So we learn that just by doing, by working with each other. (Lia, personal communication, May 10, 2010)

Comparing this embodied/metaphoric relationality to teaching and learning, she speaks about the degree to which bonds were built throughout her first teaching practicum.

It is exactly like what we did in our practicum, the first few days we were just observing and it felt like we were a stranger there and gradually we started to interact with them with more and more of the students and by the end, you know probably we had a great relationship with them, probably they even applaud us when we left. No really, it is very interesting because they are hesitant too towards us, they do not know who we are, what we know, what we do, but as we do activities together, we evolve together . . . you start to breathe the same air. (Lia, personal communication, May 10, 2010)

Extending this line of thought, she reflects upon the relationships that were built within the module:

I think it has a lot to do with adapting our teaching to the students’ needs. Because for every shape, I was moving from one person to the next one, I was thinking, hmmm, I wonder what I can do here to you know sort of, like you know, feel their negative space, their open space. It is so interesting, and then when I came up with something, I was wondering, I wonder how the next person will be able to fit here. It’s always so interesting to see what they come up with and I feel that with our group since we have spent so much time together, we are comfortable. I wonder how it would look like on our first weeks together, you know, because we were all comfortable to do some crazy posses there but probably not so on the first weeks when we just met each other. (Lia, personal communication, May 10, 2010)

This individual reflected upon the concept of space as compared to the rapport building that she underwent in the program and in her first teaching practicum. She likened the felt tensional qualities of negative space and positive space to the process of getting to know her colleagues and the students and having both get to know her as teacher, as person. This evolutionary progression grew from a
space of unfamiliarity to a closeness with peers and students, a kinship, and a reciprocation of learning.

The mutual exchange of wisdom was also articulated by other RCTs as they expressed how the movement exploration brought to body-mind ideas related to shared learning spaces.

So, while we were making a pose, we are learning from each other, we were trying to get an understanding, so we were learning the skills to fit in. And also for teaching and learning, we learn from others right, so when we were making those poses I think we learn this way, and students learn from you and you learn from students. (Aabha, personal communication, May 10, 2010)

I think I would be the bridge, maybe to connect what the children have learned, have known, expose them to that and they would know the other side which they have not known, and I would learn what they know, so I would be the bridge. (Edha, personal communication, May 10, 2010)

Learning from one another in relationship, connecting to one another both literally and metaphorically, the individuals above imply that the poses that they took opened up learning spaces. In some sense, they speak to how a teachers’ position can be one of teacher-learner in relationship to one’s students. As Shapiro (1985) remarks, “a posture is a particular relation of a person to the objects of his (or her) experience” (p. 24). The posture that they embodied was one that was moulded according to their relationship to the students in the classroom. The positions in which they placed themselves were adjusted according to the dispositions of the other. The postures changed, “not just of the RCTs own volition, but in the encounters with others/students (which are events that, literally, turned them around) they became harbingers of change, whom repositioned themselves (Smith, 2004, p. 20, italics added) in order to be in alignment with the learners. Manoeuvring themselves around, beside, between, through, behind, and in front of their colleagues, they were re-searching the lived experiences that they had encountered in the schools in relation to the students that they taught. They were actively taking on positions as defined by Smith (2004) as: “finding a place, a space to move and discern the movements of others, without being relegated to (their) place” (p. 20). What is suggested then is that they had to take on a flexibility of physicality and mentality, whereby a living, generative dynamic emerged as the actions and re-actions of one influenced by the other created a visceral/relational responsiveness.
The somatic resonances that sprang forth from the exploration opened a gateway for one individual and unlocked some difficult experiences she encountered in trying to make a place for herself and her ideas in the first practicum. What was revealed was the importance of *space* sharing, and of providing others with room to move, a kinesphere where the *positive* image of self as subject could be composed.

Sometimes people do not give you enough space, so that happened to me. I wasn’t given enough space...no, in my practicum, so if I can share that with the group. So, it’s very important, if you become teachers, if you met other student teachers, to allow them to give them space. And when I was making a pose, you always have to make sure the other person can fit into your pose, so you have to be flexible. Every time you move into a new person, you need to know which space to go into first, being flexible is also very important, without it, you have to be, you have to be in this job. When you are not allowed to fit in, it feels awful, it feels awful honestly. I am able to make that connection right now, and looking back and reflecting on it now, I am able to understand a little bit more about relationships. I don’t know much, because I am still learning. (Alina, personal communication, May 10, 2010)

In this reflection, movement was the mode by which she came to make sense of her bodily sensations and by which she came to understand the world and the experience she had in the classroom. Reproducing the act of finding *space* through the somatic brought forth a phenomenological awareness, a tacit knowledge that was already there and made known through the corporeal. In the safe *space* of the module, she was able to express this felt re-cognition and language it in relationship to the conceptual movement vocabulary put forth as *positive* and *negative space*, *finding space*, *fitting in*, subject and surroundings.

The movement exploration provided a conceptual framework for the internationally trained educators, a *space* where they could experience information gathering as three-dimensional responsiveness to self-as-*shape*, self-as-*space* creator, and *space* filler, as *bridge*. Through the somatic, a sense of locatedness or dis-locatedness was realized and contextualized as living inter/inner-section between self and situation. As Lippard (1997), communicates, “all places exists somewhere between the inside and the outside of them, the ways in which they compare to, and contrast with, other places” (p. 33).

The sense of place . . . the land . . . the spirit of the place (was) experienced kinetically (and) kinesthetically . . . place was felt as an extension of the body, especially the walking (somatic) body, passing through and becoming part of the landscape. (Lippard, 1997, p. 34)
To gain greater in-sights into the metaphor space as crossing the divide, the re-certifying teachers were forged with the task of creating an authentic link, a painting, which would render connected home and current landscapes.

In a free writing activity, the RCTs were encouraged to consider which aspects of their past educational contextual experiences did not fit into the context of the BC classroom, that they ‘left’ in the past. Additionally, they were to articulate what they had branched, brought with them, that which fit. Finally, the RCTs were invited to uncover what they had learned during the program, aspects that they intended to carry over into their future practice. The writing piece served as a stepping stone for the artistic imagery that they created and the key words, phrases, and sentences were imprinted around the outside of their artwork as a manner in which to frame the visual and visceral space experiences. Through the conversations that emerged from the free write, the RCTs revealed their insights into the ‘fit-ness’ of past educational practices along with their sense of identity attached to the sense of place. For example, here is one individual’s description of what she left behind:

According to my experience back home, it is a teacher-centered classroom, whatever the teacher says, the students have to follow. But over hear, we have to make sure that our teaching, everything, all strategies should be student-centered. I left behind that philosophy in order to fit into this context. It wasn’t difficult for me because I always value the students’ participation, even in my back home. I always value their questions, their different ideas, their opinions, so it was an easy fit for me. (Jagruti, personal communication, May 10, 2010)

This particular individual found the transition from teacher-centred to student-centred quite comfortable and be-fitting her style, her philosophy.

Another individual posed the pedagogical shift as being challenging, a personal call to humility:

It’s not that easy to take something that you have been working with for, I have, I taught in Romania for 4½ years and its not easy to shift all of a sudden from teacher led. I was aware of the fact in Romania, all my students, they expected me to know everything, and here it is okay to be wrong, it’s alright to learn and make mistakes and its not easy for me to admit that I make mistakes. (Valerica, personal communication, May 10, 2010)

Building upon this contextual shift, an internationally trained educator from China commented on how she learned to adapt to the Principles of Learning: that students learn at different rates and in different ways, and in keeping this in mind as a teacher, she learned that it is important to be able to adapt accordingly:
I was struggling very much to be flexible minded during the lesson as you see, to be flexible with the lesson plan. When I was in China, teacher was like a performer, not like a facilitator. When we were going to have a teaching computation, so you have to follow the whole plan and you have to finish the plan exactly like a 50 minutes, so when the bell has rang, you have to finish the class work, if you didn’t finish the plan, then you fail the lesson. So, I was struggling very much so I made a plan and I thought that I have to finish the plan, I didn’t give a thought, like ’oh, as long as the students are learning its okay, so right away I learned to be flexible with the plan as long as I follow the PLOs. (Ja, personal communication, May 10, 2010)

Focusing on quality over quantity, depth over breadth came through from the revelations of another Asian RCT who remarked:

I learned quality time and worthy task from my principal. She told me that rushing is not going to help the students to have a deeper understanding of the concept. The quality time that you spend, on scaffolding the concept, the deeper understanding of the concept they will reach. So, I used to be a little bit rushed each time, I want to finish my lesson, this is in 55 minutes. And I would skip some of for example the instructions, so I would finish it and then you are going to move to the next task. I would never check how well they understand my instructions and now I know that I have to check with them, ask them to repeat, and when there is confusion, I have to stop them, and give the instruction again. Even I can’t finish my lesson in this time but the quality time that I have spent with them will benefit them for their learning, so, that is what I learned. (Jia, personal communication, May 10, 2010)

In both instances, there is a sense of responsivity towards the students, to the time and space that they require to learn. There is also an awareness of self, of culture and of context, a reflexive understanding of a pedagogy of place (temporality, spatiality, relationality, corporeality). These points of resonance, which were articulated, impressed upon the group the array of multiethnic perspectives and framed the creative (artwork) and textual re-presentation in which they were to undertake.

In order to set the context of the art activity and to provide some background information on Claude Monet, I began by reading a book entitled: “Claude Monet, Sunshine and Water lilies” (2001) by Stephen Packard, a child friendly text done in the style of a children’s book report. I have used this book as a resource in the classroom, and it has served as a way for me to model how to engage students in learning about an artist’s biography, setting an educational purpose for an art activity.
As artist/teacher/researcher, I felt that it was essential for me to immerse myself in the living inquiry that I had developed for my module. I created my own rendering of a bridge. Moving through the painting process myself helped me to experience the feelings, the struggles, and sense the personal and technical progression that was required of the artistic activity. It was a manner in which I could engage with creation as transformation and re-presentation, a contiguity in which I could reveal my own journey as teacher and artist, bridging from my past to the present. The product, which I shared with the group, became a reference point from which the RCTs could model their own renderings, a guide to support them in the artistic process. I also felt that by sharing myself in this somewhat vulnerable manner, exposing my own insecurities as a painter and teacher, I uncovered some of my own tacit knowledge around self as student, as beginning teacher, and as learner. In doing so, I accessed the somatic part of myself and in disclosing to the re-certifying teachers, I was able to empower them to do the same.

Using art to express an idea, to represent knowledge, and more specifically, working with watercolour as a manner in which to portray learning was an unfamiliar approach for many of the internationally trained educators. It required them to paint and take part in an aesthetic exploration. For many, painting with watercolour was a first.

The task that I had designed required them to draw a bridge in the style of Monet’s Impression Bridge in which they would depict how they connected between cultural landscapes. More specifically, they were called upon to depict on the left hand side of their page, aspects of their previous educational practice that they had chosen to ‘leave behind’, using words, phrases, and expressions as signposts. Additionally, they were asked to re-create the environment from which they came, to depict the landscape of their home culture. In the middle ground of the picture, they were asked to paint a bridge that could re-present the territory that they had to traverse in order to migrate to Canada. Above and below the bridge (top and bottom of the frame), they were required to write words, phrases, expressions and ideas that represented aspects that were linkages, living off shoots extended from their previous educational practice into the current situation. On the right side of the frame, they were asked to create an impressionistic backdrop that would detail the BC terrain. To add text to the visual rendering, they were invited to write words, phrases, expressions, and ideas that they had learned in the program to share what they would take with
them as they ‘crossed over’ into their long practicum, overarch into their future practice.

As they engaged in the artistic process, I witnessed a wonderful openness and responsiveness to the experience. The group played with various watercolour techniques (spray, salt, wax, blotting, dabbing, etc.) and appeared present in the moment and to the moment. It was a privilege for me to also be present and to observe the magic that unfolded, an impression that is lasting.

On the day of the presentations, we set up the classroom environment like an art exhibition. We had an easel erected where the students displayed their work and set a stage for them to celebrate and share their artistic mythologies, their personal/professional narratives. Through the somataphorical/artistic process, the interchange symbol (bridge) became deeply embedded in their personal meaning making experience. The self-understanding exploration involved the construction of new coherences in their lives, coherences, which gave new meaning to old experiences. In the process of self-understanding, there was a development of new life stories for the re-certifying teachers (Lakoff & Johnson, 1980, pp. 232-233). The physical act of making the art gave the RCTs a space in which to re-search and re-present the immigration experience of crossing over into a new territorial landscape. What was revealed was how the space pre-formed the individual, and how the individual had re-formed themselves to adapt to the new place, a re-con-figuration as positive image re-locating in space. In this endeavour, what was communicated was a commonality of contextual and cultural similarities related to educational practices. The prevailing features of educational practice that they had left behind were related to “being teacher-centred, content driven, burdened by curriculum, and deadlines for completion, an over emphasis on exams as a form of assessment, textbook teaching, frontloading, competition, and ranking” (PQP RCTs’, personal communications, May 14, 2010). The RCTs acknowledged a deep respect for their past and voiced that these aspects had shaped them as students and as teachers, and developed within them a commitment to learning and a strong pursuit of knowledge — positive aspects. Although this learning approach had benefitted them in these ways, they also acknowledged that feelings of fear, inadequacy, and judgment accompanied the highly accountable nature of the teaching/learning environment from which they came. Furthermore, they recognized that the educational contexts from which they came were vastly different from the classroom climate in BC and that the abovementioned aspects did not fit into this context.
Along with the professional dimensions shared, memories of deep personal loss came forth as the PQP Family members expressed that in order to come to this place of new beginnings they also left behind family, friends, and students, and as a result, they experienced some relational separation. Many of them articulated that along with the close physical contact with family, they also experienced a disconnection from their culture and ethnic environment.

The perspectives and aptitudes which were brought with them were also similar in nature and were articulated as a “shared passion and dedication for teaching, a love of education and fervour for lifelong learning, a willingness to adapt to varied situations, a sensitivity to culture and a dimension of diversity, a strong sense of content knowledge, a patient approach to working with people, and overall, an openness to learning” (PQP RCTs’, personal communications, May 14, 2010). The life experiences and educational backgrounds appeared as fundamental characteristics that profiled the re-certifying teachers as professionals, practitioners with both breadth and depth. The immigrant experience, also a bond that they shared, was articulated as a journey of heart, soul and sacrifice. Another common feature was the determination and tenacity with which the RCTs pursued their dream to be a Canadian teacher. Their work ethic, spirit of generosity, and stick-to-it-ness that each demonstrated was amazing. Despite the requirement of additional schooling to be deemed a certified teacher in BC, these professionals welcomed the opportunity as a chance to grow, extend, branch-out and develop as educators and as people. Two individuals in particular utilized the conceptual metaphor of space to describe this sense of perseverance:

I came with lots of negative space, I bring lots of negative space with me, that’s why because I want to fill that space. I come with values and beliefs, I come with my knowledge, I come with flexibility and adaptations, I have the ability to adapt. (Bahula, personal communication, May 14, 2010)

I brought my heart and all my soul and all my knowledge when I came here...(pointing to part of her bridge she drew in her home culture) the opening is quite small because I never left Romania, now the opening is large because I am grateful to be here. (Valerica, personal communication, May 14, 2010)

These individuals expressed gratitude and hope for the possibility that immigrating to Canada promised. They opened themselves to the learning that was presented.
The new understandings that they acknowledged and that they would carry with them into their future practice were outlined as “student-centred strategies, the inclusion of hands-on, minds-on, bodies-on activities, the elicitation of knowledge from students, greater student input into the learning process, inclusion of students with varied needs, lessons that addressed the Multiple Intelligences, technology, meaningful learning experiences, group work opportunities, and a focus on facilitation” (PQP RCTs’, personal communications, May 14, 2010).

The compositions that each person created illustrated a perspective that recreated feelings of depth, impressions that had been embossed upon them as students, educators, and individuals (see Appendix F). The common vision exhibited, that of being a Canadian teacher, was articulated as their essence. The living bridge as self, situation, space and re-form-ation became the symbol, the metaphorical image by which we continued to traverse the transformational PQP terrain. As they adjusted to each new setting, dynamic, and context, they reclaimed themselves both personally and professionally by stretching themselves in different directions, branching out, establishing offshoots, and finding spaces of identity.

Below is my reverberation upon self and students (RCTs) as space creator (s) and shape shifter (s). The metaphorical symbol is self as bubble, a fragile somatic sphere consisting of an iridescent surface, changing in response to varied viewpoints and perspectives.

Conserve the Outside

Kinesphere
A bubble, your bubble, travelling around with you, through space,
A fragile liquid that surrounds you
Enveloping you in an iridescent sphere
Your personal space.
A self-space
The space around you in which you can grow,
Rise,
Sink,
Twist,
Turn,
Balance,
And explore.

Until you POP!

Your bubble bursts.
The bubble bursts and the space around you shrinks when in contact with the other.

Trying to move safely,
Freely,
Without damage to self, to the bubble-conserve the outside.

Moving in general space:
Through,

In Out,

Around,

Between,
And beside the
Other.

Finding the space be-tween
Negotiating the empty spaces and filling them in with our presence.
Moving and doing and being-perpetual movement and action, embodied patterns,
Our body signature.

Mirroring the actions of culture, of environment, of nature and nurture.
My ancestry, my past, my heredity and genetics
Shapes self, self space,
I like a shadow cast upon my being
I follow a path and by doing so come into contact with the other

In general space,

A complex arrangement

Conserve the outside

“...a dynamic system having a generative impact on multiple related locations and relationships." 57

"a butterfly effect",

a gentle flap or burst of my bubble

"causes a tiny disturbance that in turn results in increasingly magnified disruptions of our currents until...a typhoon hits-
"in this endless dance of co emergence."

A liminal space,

A dialogical dance between self and other,

I and Thou

"a genuine relationship in which partners are mutually unique and whole...interhuman...emerging from the place, the in-between."

Just as I shape you,
you
shape me,

In self you shift and are changed by my general space.
An enactive theory of embodied engagement,
A cognitive interplay formed by my presence, informing my presence.

"Just as I am shaped by my location, so is my location shaped by my presence."

These "subtle shifts of understanding

A responsive adaptation...calling us to an awareness of learning as embodied, interactive, and dynamic..."

"Calling us into a unique wholeness."

I become through Thou through space and time and relationships.
Self becomes self in relation to Other,

Shaped by the general space of the Other...the liminal space, the space between the in-between.

In my place, in this space is- “the place where this treasure can be found...the place on which one stands.” (Rosehart, 2010)

60 Davis et al, as cited in Exploring Curriculum: Performative Inquiry, Role Drama, and Learning (Vancouver, BC: Pacific Educational Press, 2008).
The self-space, otherwise known as personal space, which each re-certifying teacher possessed varied in size and in volume. The space that they occupied as positive subject was shaped by the negative general space (the space that one moves around in) of the other. As they formed and re-formed themselves in response to their locations, they became more multidimensional. The positions in which they found themselves served as varied viewpoints from which to examine self and situation. As they situated themselves in various surroundings, they explored ways in which they could adapt their previous experiences into the present context. Accordingly, they discovered how to positively posture themselves in order to create a physical, personal, and professional place in the teaching topography.

The territory that we mapped directed the internationally trained educators on a route of continual personal and professional reflective practice.

In the next chapter, I will describe the somataphoric exploration that was undertaken to explore the concept of Body Parts. In this inquiry, the RCTs were provided with the opportunity to discover how their large and small movements, gestures, postures, and positions become representational symbols of their relationality. The parts of their personal and professional physicality that have been inter-faced, inter-skinned, and inter-bodied from past to present.

9. Scaffolding Synecdoche Somatics: 
Body Parts as Metaphor for the Part to Whole, 
Whole to Part Relationality of Education

Parting

Who knows when meeting shall ever be. 
It might be for years or it might be forever. 
Let us then take a lump of clay, wet it, pat it 
Make an image of you and an image of me. 
Then smash them, crash them, 
And, with a little water, 
Knead them together
And out of the clay, we’ll remake an image of you, 
And an image of me
Thus in your clay, there’s a little of you. 
And in your clay, there’s a little of me. 
Nothing will ever set us apart.
Living we’ll be forever in each other’s heart, 
And dead, we’ll be buried together.

(Kuan, as cited in Lee, 1999, p. 116)

Gestalt theory suggests that the whole is greater than the parts, in pointillism, the tiny parts (dots) of paint viewed together make the whole image complete. The etymology of synecdoche has its origins in the Greek language, meaning ‘I accept’ a part as responsible for the whole and a whole responsible for the parts. Somatically speaking, the parts of ourselves—our inner workings, our limbs, our outer gestures, postures, expressions, and appearances—form an inextricable affiliation, combining to create the whole of who we are. Each aspect of our body is a piece that is not separate from the whole, but a synecdoche somatic that we share in communication and in relation with the other. Often when we articulate ourselves outwardly, we gesture with part of our self, and in doing so, extend our corporeality as the communicative tool. In this process, gesturing not only “mobilizes the body as a whole; but in gesturing, the body as a whole is backgrounded, while the process of signifying and communicating are gathered into a powerful focus through the movement of our most articulate organs (our limbs and face)” (Levin, 1985, p. 93)—our motions become our mode of
communiqué. Through kinesics, we are propelled into an inquiry into the effect of movement, or of the ‘e-motion’ of motion on the other. This query calls into question the relational genesis of our gestures and an examination into how our feeling laden limbs are perceived by the other. As Smith (2004) states:

In fact, all gestures are relational. They each establish a relation to our surrounds and express a reciprocated meaning. But some gestures are manifestly relational. A handshake accentuates the formality of a meeting. A demonstrative hug codifies teenage affection. A hand on the shoulder punctuates the more intimate exchange. These gestures of daily life carry meaning beyond the simple, observable act, eliciting a way of being in the world indicative of nuanced connectivity with self, with others, and with the world at large. (p. 24)

*Then what of the “gestural pedagogy” (Smith, 2004, p. 24) of pre-service teacher education? How does a teachers’ body language affect the teaching and learning environment? What bearing does a persons’ gestural carriage have on students? How does each part of our comportment relate to the entirety of our expressive persona? How is our motility related to our philosophy and expressive of our pedagogy? These key questions formed the backbone of a somataphorical exploration that I designed entitled: Synecdoche Somatics, an inquiry into how each part of our bodies serve as interlocutors in both our personal and professional lives, and how our postural, gestural articulations communicate meanings that “often defy discursive language” (Salvio, 1997, p. 253).

In this exploration, the focus was on body building as an examination of how each part of our physical selves is exercised as expression both metaphorically and literally when in communication and relation with the other. The RCTs’ appendages were explored as attachments, hinge joints that connected them to the students in the classroom. More specifically, we focused on how the small and large movements that we make in the classroom position us in relation to students and extend our expressions from head to toe. In this sense, the whole body is the conversation piece, with each part stretching, reaching, moving outwardly as expansion of our inner dynamics, connecting us to the other and building a root structure.

Through the purposeful articulation of separate body parts we called attention to how subtle and not so subtle shifts in movement affect the learning environment, a physical situatedness between teacher and students. Through the aesthetic, in the form of pointillism, art-making was undertaken as a hands-on manner in which to expressively expose the parts of our physicality that were most pronounced in practice, a part to whole pedagogy. An artist-statement was
also written in the form of a Cinquain poem, which communicated a corporeal credo.

On September 16th, 2010 after summer holidays and prior to the immersion-teaching phase of the program, the PQP group met on campus for some moments of reflection and preparation. This pivotal point in the program served as an ideal time for the re-certifying teachers to contemplate their credos and to examine how they wished to embody the most important phase of the PQP. Extending from the bridge metaphor, we again considered the parts of our teaching practice that we carried forward and thought about the pieces of our Selves that we express and extend in the classroom to build connections, support structures. We pondered the mimetic impact of our physicality and how our “gestures, conducts, favourite words, ways of doing things” (Merleau-Ponty, 1964, p. 145) became assumed by the students that we teach. We mused over the symbolic imagery of the ‘parting’ poem, as a reminder of how each part of who we are becomes kneaded with the parts of our students, a relational earthenware. Synecdoche somatics was articulated as a metaphorical movement exploration that focused on the following:

- How certain parts of our bodies, our Selves serve to express our inner life;
- How our body parts make up the whole of our beings;
- How our inner and outer are relational expressions;
- How we shape our credo, our values, our philosophical stances;
- How each part of our bodies plays a part in who we are as teacher, as person and how these parts contribute to the whole of who we are and what we re-present.

(Rosehart, 2010, n.p.)

Throughout the process, synecdoche, part to whole and whole to part, was juxtaposed with body part somatics, “awareness of feelings, movements and intentions” (Hanna, 1988, p. 20) as the RCTs interpreted physical gestations as metaphorical manifestation of their professional philosophy. In other words, how various parts of the body could be accented and imbibed with both literal and metaphorical characteristics. For example, how the hands could be described as being the way in which we support students, guide students, point them in various directions, hold them up, express our affections, share weight, enfold, point the finger at, push them (challenge), shut out, or embrace students.
The mimetic relationship between teacher and student was experienced as partner shadowing, where following the leader served to highlight the manner in which students comprehend a teachers’ direction, orientation and respond to physical cues.

Credo was considered from a pointillist perspective, whereby the internationally trained educators pinpointed their philosophies by painting a dotted image of the body part(s) that they place accent on in their teaching. A cinquain was also written to communicate the connection between the part to whole, whole to part somatic relationality of the teaching and learning process.

The lesson plan began with a warm-up in which the RCTs were introduced to the concept of body parts in order to bring attention to over-emphasized and sometimes taken-for-granted aspects of movement. As Gilbert (2006) articulates:

Novice dancers (and the average human) usually think about moving arms and legs, but forget about the many body parts that can be moved separately, such as the neck, spine, hand, feet, fingers, toes, hips, stomach elbows, knees, shoulders and even the tongue. Sections of the body can also be explored, including upper and lower body halves, right and left body sides and upper and lower quadrants. Consider internal organs such as the heart, lungs, and stomach. Dancers become articulate, integrated performers by exploring body parts in isolation and in tandem. (p. 75)

In order to accentuate the various aspects of our bodies that are part of our habitual ways of being and moving through the world, they explored moving the following: arms, legs, fingers, elbows, wrists, shoulders, knees, feet, head, back, front, ears, nose etc. while responding to various action cues such as: punch, float, shake, twist, turn, poke, push, pull, swing, float, stretch, bend, carve, curl, glide, wiggle, rise, sink, carve, slash, dab, lift, and flick. Attention was focused on a specific part or parts of the body and how part or parts could be manipulated and moved in order to bring about different feelings, expressions and ways of moving.

Following from this exploration, the RCTs participated in a ‘partner body shadow dance’ as a way to embody synecdoche somatics and to experience in a bodies-on manner, the teacher-student relationship. During this process each person had the opportunity to lead and to follow, thereby taking on the role of both teacher and student, shadowing one another’s movements, taking on the others’ gestures, and communicating corporeally with the other. During this activity, one person took on the role of leader, while the other positioned themselves behind and became the follower. The leader focused on moving a
specific body part or parts utilizing a certain dynamic or quality of action. The follower was to copy the leader’s movement while following behind and facing the leader’s back. When the music paused, the partners were instructed to connect body parts to form a shape, a manner in which signalled a transition in the leader, follower role. Once the music began again, the leader took on the role of the follower and vice versa. This action continued several times until both partners had the opportunity to lead and to follow, to explore focusing on various body parts and to play with different dynamics.

During the reflective process, the internationally trained educators were asked to consider the following questions:

- How does this activity connect to the role of the teacher and the role of the student?
- Think about your status in the classroom and the students’ status. What will your students shadow about you?
- When and how will you shadow your students?
- What body part(s) do you emphasize most in your teaching?
- Which part(s) of your physicality (body) do you feel is your most important asset/tool/characteristic that make you the type of teacher you envision? (what is your body of knowledge?)
- What body part(s) do your students emphasize? (What is their body of knowledge?)

(Rosehart, 2010, n.p.)

As the internationally trained educators appropriated the movement of their peers, manipulating and accentuating various appendages, they formed a connection between bodies, a bridge, and embodied an affiliation of personal and professional relatedness. Subsequently, many students commented on how the activity reminded them of the relationship that they had with the students and how the exploration compared to the instructional process, defined as a reciprocal arrangement.

The students and the teacher take turns being in control. The teacher models and shows and the students follow along and then they switch turns. The teacher watches what they are doing, what they feel like doing, which direction they’re heading and he or she follows along with them, like “okay, I guess we are doing that” and sort of shows this equality that nobody is always the leader, we take turns and we copy each other and
we learn from each other. (Galina, personal communication, September 16, 2010)

Reflecting on the leader, follower role, this particular individual speaks to the importance of a participatory relationship, where the teacher is aware of the student’s needs and is receptive to following their lead as opposed to always being in charge of the direction of learning. In this situation, the learner and teacher status is shared and is a dynamic, active and generative experience, with the teacher taking his/her cues from the students, a symbiotic apprenticeship. As Heidegger (1968) articulates:

Teaching is more difficult than learning, because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing else be learned than-learning. His (sic) conduct, therefore, often produces the impression that we properly learn nothing from him, if by “learning” we now suddenly understand merely procurement of useful information. The teacher is ahead of his apprentices in this alone, that he has still far more to learn than they—he has to learn to let them learn. The teacher must be more teachable than the apprentices. The teacher is far less assured of his ground than those who learn are of theirs. If the relation between the teacher and taught is genuine, therefore, there is never a place in it for the authority of the know-it-all or the authoritative sway of the official. (p. 15)

In this co-relation, each became potter and each became clay, shaping, moulding, forming and conforming in response to the other, each student, each teacher, kneaded together as parts of the whole-istic learning environment.

Another individual carried forward the idea of connectedness and harkened back to the idea of the mimetic influence that teachers have on the students and how students’ behaviours can hold a mirror up to the type of body language that teachers use to communicate.

I was thinking also sometimes, without even realizing, students copy us without us realizing because we are the only grown ups in the class. They have the tendency to copy gestures the way we talk, the way you present yourself. When you have them in front of the class sometimes you will be surprised as they use the same words . . . I have seen that with older kids when they go and monitor the younger classes, they even say things you say, gestures . . . everything. (Amelia, personal communication, September 16, 2010)

This revelation called to attention the important responsibility teachers have in role modeling respectful, tolerant, patient, and kind responses because students look up to educators as adults who show how to relate to others and how to communicate as mature people.
Through the interstitial bridge space that was created between movers a “body resonance” was uncovered, a tacit knowledge about the “somatic configuration of teaching” (Smith, 2004, p. 121), how our figure establishes a presence in the classroom. The gestural, positional affiliation between teacher and student was revisited and examined through the mirror, shadow, synecdoche somatic exploration. In doing so, the RCTs were able to access the “visceral reverberation” (Smith, 2004, p. 121), that informed them of the bodily affect of teaching. In this process, they were moving towards what Smith (2004) refers to as “good teaching theory”:

Such a theory of teaching speaks to and from practice, hears the habitus of practice, and represents practice for the sake of more nuanced enactment. If we are always on the way toward a good theory of teaching, it is primarily because we are forever shaping a body of knowledge of teaching that, at best, re-presents mimetically the bodily acts of teaching itself. (p. 127, italics in original)

By re-presenting body part(s) as mimic exploration the re-certifying teachers had the opportunity to ‘put themselves in their students’ shoes’. The shadow exploration allowed them to have a chance to experience first-hand, foot, elbow, and head, what it is like to follow someone’s lead and to have another shadow one’s movements. This positional perception provided moments of somatic insight, which animated the reciprocal relationship that is lived in the classroom setting.

To further highlight their body of knowledge, I invited them to create a cinquain poem to describe and characterize the body part or parts that they emphasize as a gestural, metaphoric tools for teaching. I offered the group some aspects for consideration and outlined how specific parts could be thought of on a figurative level. For example:

**Eyes:** to be able to see the class as a whole, the students as individuals, the needs of the learners, the influence of students’ peers, read body language, read facial expressions, see frustration, see signs of success, see learner as person and student from many different perspectives.

**Ears:** to hear, listen, understand and be understood.

**Hands:** to hold, help, hug, support.

**Legs:** to walk alongside, ground, guide, journey, create a pathway.

**Head:** to challenge and stimulate learners, research educational theories.

**Heart:** to share self, love, warmth, empathy, care.

**Lips:** to speak clearly, wisely, warmly, encourage, challenge.
I asked the group to reflect on how their physicality can serve to shape their philosophy and requested that they articulate it poetically in order to describe how various parts of themselves would be extended into practice.

What follows is my own a/r/tographical expression, a body poetic, a return to my hands, as a part of the body written, a reflection on my thesis—dismembered anatomy:

Hands
Flipping pages,
Looking for insights into the mind, the soul, the expression
Tapping on keys, staring at screens
Fingers moving, brain spilling, body motionless
Disconnected from self, disembodied
Perhaps if I move, dance the data
Then it will become clear
Embodied

Outsourcing from the somatic, the re-certifying teachers created their own body part(s) cinquains, which also served to narrate their pointillist artwork and express their personal/professional philosophies.

The aesthetic aspect of the somataphorical inquiry provided a space for the group to express their inner-standings of their outer gestural articulations. The outcome of the artistic endeavour was that each of them would create an image or images of a body part(s) that they felt represented the aspect of their physicality that was most pronounced in their teaching practice, their body of knowledge that had been bridge connection in the classroom. They were asked to reflect upon how the body part(s) contributed to the whole of who they are as educator and to what they project as credo in the classroom. Utilizing Georges Seurat’s pointillism perspective as a framework, they were given the task of pinpointing their symbolic synecdoche by creating an outline of a body part(s) and filling it in with dots of colour using small fragments of paint to fill in the whole image, representing the tiny aspects of themselves that make up the entirety.

The painting process happened over the course of a few days, and at the end of the week, the RCTs were invited to share their artwork and their poems and/or artist statements as personal and professional, somatic perspective (see Appendix G).
Prior to the sharing session, I engaged the group in another somataphorical exploration that enabled them to ‘return to the thing itself,’ the body as their locus of meaning-making, a way for them to in-habit the limbs, and call attention to the parts of themselves as expressive anatomy. The movement inquiry was a dance lesson that I adapted from Gilbert (2006), which was called: “Zombie and Magician” (p. 100). This activity was created because of the links to our previous work on body parts and was to serve as a manner in which to infuse Halloween into the curriculum in a fun and active way. In this activity, they once again had the opportunity to embody the leader, follower role and had the chance to play with different ways to manipulate body parts and people. The group was asked to find a partner and to have one partner take on the role of magician, while the other took on the role of zombie. The magician took a magic wand (a white kitchen garbage bag) and used it to control the zombie by manipulating the plastic in various ways that the zombie would copy. The plastic wand magically worked to manipulate the zombie’s various body parts in different ways. On a given signal, the partners switched roles and took turns controlling the movements of the other.

After the exploration, they were again asked to consider how this movement experience served as metaphor for the teaching/learning process and the teacher-student relationship. As a result of the somatic understandings that had been uncovered, many connected the feelings of being in the role of the zombie and magician to those that students face when given instructions.

Sometimes it was difficult for her (Zombie) because I was too fast, and then I thought I have to be slow . . . we can relate this to our teaching too, when we teach something very fast, the students they don’t get what you have given, they just continue, so we have to be slow and make sure they know. (Jagruit, personal communication, September 21, 2010)

We talked about the teacher is supposed to give the students clear instructions, because sometimes when you come to a new topic or something, students have no idea what it is and then the teacher gives clear instructions and then the students can follow. (Howin, personal communication, September 21, 2010)

The embodied knowledge that they gained from this experience was a deep awareness of the time required for a student to process information, the duration needed for thinking. Through the process of physically trying on the instructional phase of a lesson, the group was able to sense and feel the frustration students experience when they are taught at a rate that is hurried and that does not give them a chance to absorb and make sense of the material,
concepts, and/or knowledge. As a result, they had a visceral reaction, which reminded them of the importance of checking for understanding, of scaffolding, and of giving clear, concise instructions.

Another aspect of recognition that was articulated focused on how variety plays an important role in maintaining a lively and engaging learning environment in the classroom.

It is very interesting how I was so focused because I did not know what was coming next, so I think that in our instructions, in the way that we teach, if we constantly keep them on their toes, they are going to be paying attention more. Oh, I wonder what she is going to do now? Because if you always do the same thing and the same thing, probably they get bored. (Lia, personal communication, September 21, 2010)

This comment outlined how a teachers’ dynamic, energy, and enthusiasm sets the tone for the class and directly influences the attentiveness of the students, and is indicative of the awareness that a teacher has to be creative in order to keep students alert.

The sharing session followed the movement reflection and, in our circle space, each individual had the chance to reveal their artwork, their poem, and their whole to part, part to whole narrative. The insights that were expressed were deep and profound and spoke to the moments of mimetic acknowledgment that the RCTs lived and experienced throughout the somatic synecdoche engagement.

The brain, I think it is all in the mind, it is the mindset of the people. We play a great role in moulding the person, it is all in the mind. It is one part of the body that never rests . . . even when we sleep, it is still at work, and everything is crafted there, what we can be . . . to build lights more than the knowledge because it could be accessed everywhere so I want to access the mind. (Edha, personal communication, September 21, 2010)

I want my eyes to see as wide as possible and as far as possible not only outward, but inward . . . I want my eyes to watch and to catch their attention and to touch the soul of the students, I want my eyes to reach the visible and the invisible faces. What determines what I see and what I do not see is my vision. (Rui, personal communication, September 21, 2010)

How I relate to the hand is, it has different fingers, and each finger has a different function to perform, similarly a teacher, a teacher has different aspects, to take care of, different functions to perform, and when all these fingers come together, they form one hand, a powerful hand, similarly, a teacher integrates all her functions, whether it is like caring for the kids, teaching, getting more knowledge to the kids, when she integrates all of
the parts of her life together, of education together, that is how she makes a perfect teacher, and that is what I am trying to do here. (Aahna, personal communication, September 21, 2010)

For me, eyes and lips play an important role in relationships with kids and or with anybody we are talking too. I think that the eyes and the lips are a two-way conversation, a two way process of communication, with the lips you can talk and build relationships . . . it depends how you talk, and then you get the feedback from the eyes . . . by looking at them, and for me this is a complete cycle of communication with the students. (Idha, personal communication, September 21, 2010)

I would like to talk about the heart, heart is most important to me because I believe that good teachers do not teach with books only, they teach from the heart and if I have a good heart and I care for my students it will show and I will communicate with them accordingly, I will hug them, I will say polite words to them but only if you have all those things in your heart, so the heart is the most important part. (Simrin, personal communication, September 21, 2010)

Hands . . . I think with your palms up you can help your students, you can help students in a way that they want you to help so I coloured it different because I think that every student is different and with your palms down, you can give to them and the more that you give the more that you receive. (Chowa, personal communication, September 21, 2010)

I chose this picture because it is the heart and the hands and they are all important for a teacher, the heart we have a caring heart and we also have passion for teaching if you have passion for teaching and love . . . also hands, protect the heart, protect, and also can be a facilitator to help and protect our kids. (Howin, personal communication, September 21, 2010)

In the above reverberations, the noun of body part (s) takes on the function of a verb, with each possessing a specific action, motion, motivation, and re-action. The ‘e-motional’ quality is highlighted in each example and likened to the motion with which the individuals go through the world, how they teach. The extremities carried with them a feeling and intensity, an energy, and an effect, an outward projection of an inward reflection. The anatomical projections carried with them expressive suggestions and re-presented the RCTs as parts of their students. They saw themselves as responsible parts of the learning environment, one that was made whole through the adult-child interrelationship.

The synecdoche somatic exploration provided them with a phenomenological experience where they positioned themselves as both teacher and learner in which they were given:
moments of seeing *themselves* reflected in the actions of the children, and vice versa . . . a mimetic progression from observation of children to the practical and physical wisdom of teaching . . . motions of responsivity in a student to teacher, teacher to student configuration of interest. (Smith, 2004, p. 146, italics added)

What was gained was a practical knowledge of how interconnected their gestures were with their ways of being with students. A deepened understanding of the power of their body language as a communicative tool and as resonance with the visceral as viable and vital sign of teaching philosophy came forth. Furthermore, what was experienced was a re-cognition of the body and how each appendage played a *part* and contributed to the *whole* of who one is and how one expresses one’s self in practice.

As teachers, our bodies, our relationships, are like a lump of clay, as Chozen Bays (1997) so beautifully articulates and are melded together in a conjoined relationship, particles of a whole universe:

> Sometimes I think our em-bodies are like clay shaped on a potter’s wheel. Each body is different in form and function, just as pitcher is for pouring, pot for holding, lid for closing. There are man bodies, woman bodies, car, butterfly, radiator, and earthworm bodies. No matter how they are coated-pink slimy, shiny metal, skin, fur, feathers, bark, stone-all are of the same substance. In this universal potter’s studio everything is made of clay: the floor, walls, potter’s wheel. Nothing enters and nothing leaves. Being born, clay is formed. Living clay bodies chip and gradually or suddenly break down. Dying, they disintegrate into clay particles again, are gathered, kneaded, and made into new bodies. In the potters’ studio are millions of vessel-bodies, continuously being formed, functioning according to their purpose, breaking down, being remade as something new. Nothing enters and nothing leaves.

> After hundreds of thousands of millions of years, every particle of clay has passed through very kind of vessel. Every body has particles that have “belonged” to every other body. The vessel-bodied are so tightly packed that there is no distance between them, one shape curving into the next, a valley in one is a hill in another. So close that molecules interpenetrate. What is the clay? Who is the potter? (p. 172)

In the teacher-student relationship, the classroom space is the essence of the educational arrangement, the place where living bodies breathe the same air, and *pre-form, form* and *re-form* in response to the other. Through the synecdoche somatic inquiry, a *space* was opened up for tacit knowledge to emerge, which required the re-certifying teachers to gather together the *pieces* of themselves in order to sculpt a holistic environment. The classroom became a *dynamic space, a generative space*, where both teacher and student were seen as potter and clay.
involved in the process of *shaping*, *moulding*, and *breaking open* to one another, *kneading* together *pieces* of one another’s *wholeness*.

The part to whole, whole to part synecdoche somatic movements brought to bear a greater awareness of the functionality of the *body parts* as gestural communication, which carry a responsivity as responsibility.

In order to part-ake in the whole experience and to become a-part of the learning experienced, I engaged in an inner examination of self as synecdoche, and wrote a poetic field note that examines the *parts* of my corporeality as connected to the *whole* of who I am as person, as professional:
Self-Synecdoche

Teaching parts
Parts of me that teach

The parts
That are
Part
Of the whole
But are not whole

Until
And

Unless
in relationship
to one another
To the other parts

And

To the whole
My relationship to self
And

Ultimately
My relationship
To the OTHER

I have an idea of the OTHER,
a prejudice that opens me up to what is to be understood
A pre-judgment, a form of hermeneutical “situatedness”

As I am in the class, “the world” among my students
I strive to find a “fusion of horizons”

One in which my parts,
My social,
Cultural,
Historical

---

64 Paul Fry lecture, “Ways In and Out of the Hermeneutic Circle,”
http://academicearth.org/lectures/hermeneutic-circle
65 Paul Fry lecture, “Ways In and Out of the Hermeneutic Circle,”
http://academicearth.org/lectures/hermeneutic-circle
66 Paul Fry lecture, “Ways In and Out of the Hermeneutic Circle,”
http://academicearth.org/lectures/hermeneutic-circle
Interpersonal-ness
Can penetrate
Into meaning

To understand and be understood.
This self also wants to be understood
For the **whole**

And

For the parts.

The part of Self that teaches OTHER

A colourful synecdoche of self

*The self that teaches*

*The teacher*

*The whole body*

The part of me that relates to the **whole class**
through the **whole body** both inner and outer,

*Teaching in and through the bodymind,*

*Bodymind*

use the **whole body** as a locus for learning,
embodiment of self,
other,
culture,
curriculum.

Listen to the voice of my body
my inner life that regulates my heartbeat, my breath and sensual life.

*The Breath*

*This part*

my desire to give voice to the inchoate,
to the **inner**, and to **feelings**,
thoughts,
desires,
the ability to express the feelings in various life-giving forms.
To share the space, fill the space with our breath

Situating us
As we exchange oxygen
Life's breath

With my mouth

This part

My words,
I desire to speak the truth,
authentically encouraging and supporting students in the learning journey.

All life begins with breath

Return to the breath
to connect with the body/spirit
to provide moments of pause
allow my students to breathe in life.

My feet

This part

of me that desires to walk alongside
my students in the learning journey
and to provide them with support
(to carry them when needed)
and to guide them along their chosen path.
The path that goes in many different directions,
as will the path of my students,
as each of them maps out their goals and aspirations and follows the road
...some the road less travelled.
helping them to stand tall,
on both feet,
grounded to the earth,
and to self.

Walking towards the horizon,
Coming face to face
With another horizon
One another’s horizon
Bridging one with the other
“horizons merging”

Part of me and part of you...
Part of self and part of other

67 Paul Fry lecture, “Ways In and Out of the Hermeneutic Circle,”
http://academicearth.org/lectures/hermeneutic-circle
Parting
like a lump of clay,
We shall acknowledge the “otherness”
Of one another
And become a part of one another’s whole.  

(Rosehart, 2010)

The PQP Family members gathered from different parts of the world, and shared intimate parts of themselves with one another. At times they fragmented their past educational practices. Ultimately, they worked on crafting a vessel-body, in which they put together the pieces of their experience, cultures and new understandings in order to form a container that held their beliefs, ideals and dreams. As they artfully shaped themselves to con-form to the image of the type of teacher they wished to be, they figured themselves in the classroom and tried to communicate corporeally what they believed cognitively. With each part of themselves they sought wholeness and accepted responsibility for the students’ parts: emotional, social, intellectual, physical. In our relationality, we lead and we followed and we exercised our body of knowledge in order to reach a ‘fitness’ of practice. Through inner reflection, they called attention to the mimetic movements and saw themselves mirrored in the students. They acknowledged that each piece, each aspect of their bodies (inner and outer) was an important part of the puzzle that is education, a lintel base of support, a structure that connected them to their bodies and to the bodies of children.

Looking backward, looking inward and looking forward were the themes that we re-explored on our final day together as a module, December 3rd, 2010. In the next chapter, I will speak to the ways in which we made meaning of the body of knowledge, which we built together, the rootstalk, our bodies, the fertile node from which we branched out. The rhizomatic re-member-ings that we shared were reflected upon as that which rooted us in the same soil, the ground upon which we constructed our bridges and from which we would continue to traverse in order to reach our destination, that of becoming a Canadian teacher.
10. Rhizomatic Re-member-ings: 
Stretching, Extending, Connecting: 
Propagating a Phenomenology

And the end of all of our exploring will be to arrive where we started and to know the place for the first time. (Eliot, 1942, para. 14)

Whether we come from India, Romania, Russia, China, Taiwan, or Canada, we all have in common a shared starting point, a body, and a home within ourselves, that sometimes becomes a taken-for-granted landscape for learning. Like a prodigal pedagogy, when we come back to the inside as insight, we can return to our core curriculum and see our inner as ‘intensified sky’, as the vast atmosphere of knowledge, which contains our essence. When we come home to the somatic, we are given the opportunity to know ourselves for the first time and, a nomadic understanding of: identity, belonging, space, place, boundaries, change, temporality, direction, orientation, presence and absence (Irwin & de Cosson, 2004) can take place. When we reside in our bodies, and our soma becomes signifier of our habitat, our corporeal our casa, we can dwell in the comfort of our bodily knowledge and gain a somatic understanding of the origins of discomfort. When we can find a sanctuary in the soma as resting and nesting place for search and re-search, then we can create a home everywhere. The PQP teachers have had to make their home elsewhere but with them, they carried their bodies of knowledge, their embodied experiences, and their corporeal capacities. As they in-habited different spaces and places throughout the program, they became architectures of their own experiences and worked to design a dwelling both inwardly and outwardly that they could call home, a haven away from their home-land, a living root bridge.

Throughout the program, we all (RCTs and I) became bridge builders whom experienced tensions and compressions, stresses, and successes. Within moments of tension, we were pulled in various directions and stretched personally and professionally in ways that ‘forced’ us to re-examine our philosophical structures and pedagogical stances. The strain of the load that was carried was also countered by a push force, as compression, times when we were challenged to take risks, to step out of our comfort zones, and to bend inwards in order to shorten...
the gap between who we are and how we teach. Through moments of compression, as coming together of corporeal cognition, what was often discovered, was a convergence of inner connection and outer expression, how the voice of the body calls out in the classroom. Like a Mobius strip, we sought to merge the inner and outer, through quest and communion. This inward quest for communion also became a quest for outward relationship: at home in (our) souls, (we) became more at home with each other (Palmer, 1998), and within the educational environment. The magnitude of the moments in the classroom were measured by the internationally trained educators’ ability to both find space and fit within the educational constructs of the BC classroom. Their ability to both adopt and adapt multifarious teaching practices was determined by the amount of negative/empty/open space they had allowed within, through, over, under, around, beside, between, and in themselves. The physical spaces they negotiated were sometimes vast as valleys and other times narrow, with eye of the needle apertures that had to be threaded with steady posture and a careful, slow approach to place-making. When the internationally trained educators found their niche in the classroom, when they were able to extend themselves, they regained their somatic teaching status, their teacher presence. This embodied expression that they accessed called forward a focused awareness of a Gestalt presence, a re-cognition of the parts of themselves that were projected into the classroom. A synecdoche somatic was brought to light as postural, gestural, tonal, and effectual operativeness, the way in which one’s limbs, body language, facial expressions, eye contact, and physical presence influenced the other, the students. Through the individual articulation of body parts, the RCTs came to a mindful/bodyful attention of the whole, to the copious ways in which the body can be accessed as a tool of communication.

On December 2nd, 2010, the PQP Family met for the last class as a module; the immersion practicum was complete and the journey across the span of the PQP had been accomplished. On this day, we looked back at the movement explorations as memories of the experiences, feelings, and sensations that we had encountered. We also reflected upon the somatic search, re-search process in which we made sense of self and of the other, of our culture, and of the curriculum. The PQP Family members bridged the gap between what was and what is by re-visiting the inner qualities experienced during key somataphorical explorations and reflected upon the phenomenological narratives as lived in practice. The movement exploration on this final day of the program invited them to, once again, look inward, backward, and forward as a manner in
which to cohere the corporeal and form a holistic re-vision of the somatic as inner dialogue and outward discourse. In designing the somataphorical inquiry, I referred back to the pivotal movement explorations that I had developed for the re-certifying teachers that provided them with opportunities to contemplate the various ways in which they had intersected the learning experiences. In this final visceral vernacular, I wove together the conceptual movement language concepts of: weight (active, passive, strong and light), space (positive and negative), and body parts into a choreographed composition whereby they danced from one dynamic, one action to the next in smooth progression.

The first embodied exploration harkened back to the beginning, to a time when the re-certifying teachers built physical bridges with one another, sharing and bearing weight. They began by finding a partner with whom they would share weight by pulling apart limbs, and bear weight by pressing palms, a moment that would connect them back to the point of departure of the program and to one another. Furthermore, through this embodied overarching metaphor, the RCTs were brought back bodily to the various moments when they were required to conjoin their experiences and their practices, and traverse the transition from teacher-centred to student-centred, content to context, transmission to acquisition. Additionally, the push and pull force called forth the physicality of both stress and success as experienced throughout the PQP.

From this exchange of tension and compression, the re-certifying teachers were invited to revisit space as metaphorical expression of making room for themselves and fitting into various educational contexts and interpersonal relationships. In this inquiry, they were required to find a new partner with whom to co-operate with in order to create positive shapes filled with negative space. One partner was asked to take on the role of the statue in the museum, the positive figure with empty space, and the other was asked to take on the role of the puzzle piece, finding ways to fit into the other, finding space within the negative openings. This dance provided opportunities for the PQP Family members to come into contact with different individuals and to negotiate varied openings and closings, to explore somatically what it was like to encounter others and to relate to others’ personal space boundaries. The exploration was reminiscent of the cultural re-positioning process, a somatic reminder of the felt sensations encountered when negotiating relationships and space. This served as a form of place-based pedagogy re-lived in the body as memory of moments when they found their treasure, their teacher presence.
Extending upon this “postural inquiry” (Smith, 2004, p. 20), the internationally trained educators literally shifted, about-face, and met with a new partner with whom they would shadow as mimetic encounter with the other. In this synecdoche somatic exploration, they embodied the face-to-face relationship with students as back-to-front following, an exchange of the leader, follower role, and a metaphor for the teacher/student, student/teacher co-relation. The focus was on the part to whole, whole to part interrelationship of the soma, which called forward an attention to both isolation and integration of one’s expressive appendages. During this exploration, the RCTs played with the movement of the bodies’ smaller parts such as the neck, spine, feet, hands, elbows and wrists and manoeuvred sections of the body such as upper and lower halves and right and left body sides. As they narrowed their focus on the distinct functionality of the bodies’ parts, they expanded their vision on the affect of their alignment on the other. Through the exploration of leader/follower in what Smith (2004) refers to as “comportments of inquiry” (p. 18) they were engaged in a “questioning of alignments for the sake of assuming direct face-to-face relations with children and youth” (p. 20). In this particular situation, they were contemplating praxis, the application of body part communication as undertaken in their practicum classrooms. As reflection after action, they were called to ponder the question that Kenneth Shapiro (1985) poses: “How do I begin to locate a posture or set of postures through which I can return to, stay with, and eventually explicate a fuller, more involved, more participatory, and more dialectical relation to things, a more genuinely lived experience?” (p. 28). This bodily-based inquiry called the RCTs into what Carson (1997) refers to as “an interrogation of the self that teaches” (pp. 83–84). A critical examination of how one’s physicality becomes expressed as relationality and in turn, how this affects the classroom environment and the ‘e-motions’ of the students. How one’s energy, posture, position, gestures and tone become imitative acts that students’ mirror as mimetic modeling, reflecting habitus back to us.

To reflect somatically on the lived experiences encountered throughout the PQP, I asked the following questions:

**BRIDGE BUILDING**

1. In what ways did you share weight in the PQP program and with whom? What tensions occurred? What did you do to connect and build bridges in your practice?
2. How will you continue to build bridges?
3. What might this look like?
4. What bridges will you need to build?

**NEGATIVE SPACE**
1. What did you do to fit into the BC classroom in your long practicum? (How did you apply new practices?)
2. Where did you find space to fit in/bridge your previous educational practice(s)? What did you do?
3. What did finding space and fitting in look like?
4. How will you continue to find space and fit into various educational contexts?

**SYNECDOCHE SOMATICS**
1. What did your students shadow about you?
2. When and how did you shadow your students?
3. What body part(s) did you emphasize in your teaching? Which part(s) of your physicality (body) did you feel is/are your most important asset(s)/tool(s)/characteristic(s)?
4. What will you continue to access as your body of knowledge? (Rosehart, 2010)

In response to the first set of questions, one RCT offered this comparison between the felt sensations of pressing and pulling and the relationships she had encountered with various mentors in her practicum teaching experiences:

the bridging, compression and tension, I was with a different partner, different partners and I found it was quite different with different people, and the same way translates into professional relationships. With some, you feel like someone is leaning in you too much, “like Oh, My God, back off” and the other ones you try to find support and your not finding enough support. With some people it is comfortable and it is perfect and I can stay like that forever. (Galina, personal communication, December 2, 2010)

In this reflection, the individual acknowledged that she had experienced different kinds of support during her practicum and that this exploration called forth a physical and cognitive reaction, a memory of relationships that were effective and those in which she experienced somewhat of a disconnect. She made explicit connections between the positioning of the other in the physical
exercise to the emotional ‘proximity’ of her School Associates (mentor teachers), accessing the language of the movement discourse. Specifically speaking, she spoke about how a level of comfort was reached when she was able to lean on the other in a balanced manner, in which both individuals shared the weight. However, when she experienced increased pressure, or tension from the other, she expressed a desire to have the other ‘back off’ so that she could be given room to grow. Conversely, in other mentorship partnerships she felt as though the other was not able to take her weight that she could not ‘find enough support’ and in turn felt like she was carrying the load by herself. This phenomenological awareness that she articulated closely mirrored the experiences that this particular individual had encountered in her lived experience along her journey. Being her primary FA for the program, I noticed the contrasting mentoring approaches utilized by her two School Associates (SAs). In the 401 (experiential) practicum, I believe that she felt as though she was not given enough space to be the kind of teacher that she had envisioned as the SA had her own style and methods that she wished to have her continue. In the 406 (immersion) practicum, her mentor provided her with plenty of space and lots of wiggle room and, at times, was preoccupied with her own personal circumstances thereby lessening her ability to fully support and guide the RCT as she required. Both approaches and experiences taught this particular individual a great deal about herself and about professional relationships. As a result, she learned to gather the gifts from both mentors and to find a common ground that worked for both parties. In the end, she was successful and transformed her understanding about how to effectively compromise and collaborate with professionals whom held different philosophies and possessed different teaching styles.

Reflections on the other questions came forth after the second part of the somataphorical inquiry, which required the re-certifying teachers to work in groups in order to creatively depict each of the movement metaphors as embodied re-presentation. For this aspect, they were divided into three groups. The first group was required to create an embodied representation of the concept of bridge building in order to demonstrate how they had created connections in the PQP. The second group was asked to represent finding space and fitting in utilizing positive and negative shapes in order to show how they transitioned into the BC educational context. The third group was invited to share their interpretation of the concept of body parts as bodies of knowledge in order to illuminate the ways in which their physical presence was accessed in the PQP. Each group was provided freedom within this framework and was informed that
they could use movement, spoken word, images, tableaux, props, music etc. in order to add multidimensionality to their piece. Utilizing these tools also provided them with an opportunity to apply the knowledge and skills that they had learned over the course of the program.

Each of the groups interpreted the metaphorical meanings held in the conceptual movement language in a unique and personal manner. The RCTs utilized gesture, dance, poetry, spoken word, role-play, and chant as a manner in which to creatively express their understandings. The first group shared how they exemplified the concept of bridge building by comparing it to the challenges they experienced in adjusting to the pedagogical expectations of their BC classrooms. In their presentation, they began by physically disconnecting from the other, keeping to themselves, and moving about the general space with a self-focused/self space attention. They accomplished this by walking around in a scattered formation performing individual tasks while ignoring the other group members. In doing so, they were demonstrating how they felt at the beginning of the program when they were met with the challenge of re-inventing and discarding previous practices and the requirement of adapting and adopting ‘new’ ways of teaching and of learning. The reflection that one RCT shared reveals the difficulties faced by the group at the onset of the program and the challenges involved in shifting pedagogical perspectives. In this statement, she speaks about the physical movements that the group chose in order to depict the feelings felt around off-shooting educational skills and building relational bonds.

We had the opportunity to discover each other but we were not ready to let go of our ways, and then slowly we adapted to each other and then we built a bridge, a real bridge that was built by holding on, using weight, pushing against each other. (Lia, personal communication, December 2, 2010)

In this scene, the re-certifying teachers revealed the lived experiences that they had at the beginning of the program. They shared their response to the overwhelming task of personal, professional, and cultural transitioning. What this revealed for me, their teacher, was the enormity of this task and the difficulties that they faced when dealing with the challenge of discarding and re-inventing a deeply embodied part of themselves. Witnessing this re-veal-ation was a humbling experience and confirmed within me the strength of character, courage, and openness that each of the PQP internationally trained educators carried as capacity to accommodate, amalgamate, adjust and become bridge builders of their own.
The second group re-interpreted their understanding of the concept of ‘finding space and fitting in’ to the BC educational system. They were tasked with having to embody a re-presentation of the movement language elements of positive and negative space and to share how this became an embodied part of their practice. What emerged from this sharing session was a form of shared prose that each of the group members co-wrote along with gestures that accompanied the key words in each verse. Each member of the group shared a part of the writing and gave their own interpretation of the positive/negative shape experience as pieces of a puzzle. The following is what was shared:

PQP 2010, the beginning of our journey, was more than a puzzle, finding space and fitting in taught us how to be flexible, like a row boat on a stormy river, I needed to keep my balance, the key to success is being flexible, its not easy to hold the balance, to fit the pieces of the jigsaw puzzle, walking on tight rope, we tried to find a balance, adjusting to interruptions means being flexible, being a puzzle is about being flexible and being balanced. (Galina & Aahna, personal communication, December 2, 2010)

The poetic form that the group chose was a ‘tritina,’ a linguistic framework in which three words become the focus of the poem, the three words are selected as key aspects of the poetic intention. The three words that the group chose were: ‘balance,’ ‘flexible,’ and ‘puzzle’. The group also interpreted these three words as gestures, showing balanced shapes, stretched shapes, and body shapes in which the group members fit into one another as reminiscent of the pieces of a puzzle. The words that the group chose became the form in which they were able to language their experiences around ‘finding space and fitting into’ BC educational contexts. The words selected defined the feelings that they had embodied in the process of cultural, personal and professional transitioning. The shared language employed was a metaphorical connection to the pieces of a puzzle. During the somataphorical movement exploration of positive and negative space, the group was able to make a cross-domain comparison between the physical sensations felt during the ‘puzzle shape museum’ and the experience of having to adapt to different educational contexts. Further to this point, they articulated the need to be able to adjust to ‘interruptions,’ to different positions and points of view.

The third group was invited to develop an embodied representation of the concept of parts or bodies of knowledge (shadowing), to show how they utilized their physical presence in the PQP. This group worked with the movement language as outlined in the synecdoche somatics exploration and explored how students shadowed them in the classroom (spatiality), recalling times
(temporality) when students (relationality) followed their lead as mimetic moments (vitality/corporeality). This particular group decided to re-create a lived experience that one of the PQP teachers had undergone in her practicum, to use role-play to evidence the relationality of teaching. In this presentation, the group enacted a ‘typical’ morning in the classroom, playing the parts of students and teacher and highlighting a particular challenging relationship with a struggling student. The following quote is a reflection on the presentation by one of the group members:

How we use our physical presence in the class . . . so we thought about starting with the reading in the morning, which happens in elementary school, cause that sets the tone for the whole day . . . no matter what you have prepared, you can sense how things are going to go the minute you greet kids at the door. It was inspired by a real life situation where one of my students would be . . . his movements would change throughout the day depending on how the teacher interacted with him, that made a real difference in life . . . trying to approach him, give him space, so part of the presence is knowing when to approach, to acknowledge him, so he knows that you are there, you listen to him, towards the end he changes, the student changes. And I was getting to the student (proximity) and the environment changes and then they all were . . . on track. We were all connected and very close to each other. (Amelia, Jagvi & Idha, personal communication, December 2, 2010)

In this debriefing of the scene, the group revisited an actual classroom experience and made sense of the situation by deeply reflecting upon the impact of a teachers’ presence. This was evidence of a physicality of knowing, ‘knowing when to approach,’ ‘to acknowledge,’ ‘to listen,’ to use proximity to connect with a student, to build relationships and to develop a sense of when to give space and to acknowledge the needs of the other. The embodiment of the synecdoche somatics, as part to whole, whole to part leader and follower relationship became an opening for the tacit knowledge that this particular teacher had experienced as relationality in the classroom. The somatic knowledge gained in the classroom around physicality was re-visited and re-evaluated as a result of this particular individual’s involvement in the movement language exploration. As Smith (2009), states “learning to teach is essentially a mimetic process of cultivating the postures, positions, gestures, expressions and complexions of pedagogical sensitivity68 to other beings” (p. 2). Furthermore, he suggests that “learning to

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68 Pedagogical sensitivity is one of the four dispositions put forward by Stephen Smith that serves to frame a way of physically being with children. “Pedagogical sensitivity is about understanding the primacy of the adult-child relation, its ethical underpinnings, and its
teach means becoming sensitive to postures, positions, gestures, expressions and
physical complexions that influence, often in the most subtle ways, the behaviour
of others” (Smith, 2009, p. 3). In the abovementioned reflection, the RCT was
contemplating the effect of taking on a compassionate and sensitive
comportment towards one of her students and how her growing caring
awareness of her own bodily bearing had brought about certain behaviours and
responses in the other. What was acknowledged was a careful attunement to the
physical distance and closeness that a teacher has to balance in order to bring
about a safe and productive learning environment. In other words, how a
teacher needs to be discerning when managing behaviours and sense when it is
best to employ proximity as a re-direct strategy and when to keep one’s distance
as a manner in which to foster a sense of security...knowing when a student
requires adult intervention and when they would be best served by having space
and time for themselves. These “fundamental teaching dispositions” (Smith,
2009, p. 3) brought forward a recognition of bodily comportment and awareness
of how a teachers’ posture can evoke certain emotions and desired motions in the
learner. This awakening also furthered an acknowledgment of the reciprocity of
one’s physicality as communicative tool.

Sense-making the somatic provided the re-certifying teachers with a
shared linguistic framework in which to language the experiences that they had
encountered in their PQP journey. The movement language functioned as
symbolic, somatic comparison between the lived/living personal and
professional experiences of the RCTs and those of the lived/living to be lived
experiences in the classroom. As they re-connected with the somatic, they were
able to re-visit and re-search the feelings, ideas, situations, and sensations
gathered in various educational contexts. Speaking through and in the concepts
as somataphors, we came to a shared understanding, we spoke a common
language, and we accessed a mutual movement vocabulary, which became a
rhizomatic reaching in our bridge building. This embodied language brought us
home to the body and gave us the opportunity to know ourselves for the first
time, leading us to a nomadic/somatic understanding of our personal and

institutional forms. Pedagogical sensitivity is about seeing the world with children and their
best interests in mind. As teachers and teachers of teachers, it is important to develop a
disposition to the work of educating kids that allows us to respond not just in terms of what
is mandated and forced upon us, nor just in terms of what is customary, conventional and
instructionally convenient, but also in terms of what is right, appropriate and tactful to do
with particular kids in particular situations. That requires a pedagogical sensitivity.” (2004,
pp. 8-9)
professional identities. As the PQP Family members in-habited different environmental spaces and physical places throughout the program, they developed a deeper sense of how the inward and outward are connected. They were able to uncover tacit knowledge as a bodily home, a haven within themselves, close to the bone, to the heart, a home away from their homeland.

The following prose is a poetic reflection that I wrote in response to the inner-outer, direct and indirect focus that the internationally trained educators explored through this final somataphorical inquiry, an inside-outside perspective on the phenomenological experience.
Giving Out what We Take In

“If you can listen to the wisdom of your body, loving this flesh and bone, dedicate yourself to its mystery, you may one day find yourself smiling from your mirror.”69

Direct and indirect space that I inhabit, explore, exposing myself to self and other.

The space of my body, my soul,
my awareness of self as flesh and bone that is directly same as other.

Looking through a cultural lens that is directly focused on seeing like the ‘other’

Blending in to feel at home in this place and in this physical being

Observing with fine-tuned direct focus on self
Indirectly observing space to discover my “at-homeness” in this place. 70

Selling and unselfing a paradox of finding, losing, holding on and letting go.

A stranger in this place my foreignness

Yet directly feeling my “unready-to-hand” situation bringing me back to the “present-at-hand” mode…

“Stepping back from “me” and recognition of “me,”
(creating) self-reflection and self-conflict 71

Where should I gaze?

Should I avert my glance from direct self-focus?
Should I avert my glance from indirect other-focus?

Directly observing and unnerving self,
Watching other, watching self

like a Panopticon

Observing the observer to focus on action
An indirect object as subject, self as both subject and object

On receptivity of action72

Efforts being focused directly on intention, direction

Outward awareness indirect focus

Directing my focus inward to discover dissimilarities

“Like standing in front of a mirror...notice(ing) things of self which (I) did not see before...stranger to others, becoming a stranger to myself.” 73

a Self-Synecdoche,
part of me wanting to become whole
the whole of me examining the parts

Directing the parts
Outside to inside
And
Inside out

A dialogical relationship speaking with self

Who is the self?

Who is the other?

Spotlight on differences, directly highlighted

Converging upon a focal point, focusing in on the object

Self

Self as subject and object

Pinpointing the subtleties
The nuances

What comes naturally to most is indirect

Focus can be scattered

Can explore and attend to disparate
And become

Different

Gaze of familiar becomes taken for granted and the noticed become un-noticed

73 T.S. Eliot, “Little Gidding” (No. 4 of ‘Four Quartets’)
http://www.tristan.icom43.net/quartets/gidding.html
Tend to *in-direct* focus

*Tend to whole and parts, parts that are subtle*
*That is hidden wholeness*

*To direct attention to the I in the Thou*

*Honouring the unique,*

*The special*

*The foreign.*

*Explore the *self, the *Other,*

*Self that is Other to self and*

*Other that is self.*  

*(Rosehart, 2010)*

The resourcefulness of the “first-person body” as articulated above, is no stranger to me (Sheets-Johnstone, 2009, p. 24) and throughout this inner-query, it has become a more commonplace site as in-sight. In the process of experiencing, feeling, knowing, being and doing, alongside the foreign trained teachers, I was reminded that the ‘first-person body’ is “our first home and its address never changes (Sheets-Johnstone, 2009, p. 24). Moreover, as Sheets-Johnstone (2009) articulates, “it (the body) is always at home. Where else could it go if its address never changes?” (Sheets-Johnstone, 2009, p. 24). For in my body, there is a home with many rooms, decorated as the roles that I take on and live in as teacher, artist, researcher, mentor, role model, supporter, evaluator, learner and person. As I dwell in my own abode of the body and ‘attend and listen, and celebrate my centre’ I have the possibility of “re-establishing contact with the ongoing ever-present source of my aliveness” (Sheets-Johnstone, 2009, p. 24). Furthermore, the more mindful and bodyful I become in my attention to self, other and to my somatic responses to the places that I in-habit and create in my home and classroom, the better shape I am in to encourage the sort of activity or thought that I wish to take place therein...attend to my breathing, heart rate, posture, and perception. (Shusterman, 2008). As I invited the re-certifying teachers, and involved myself, in moments of outer form creation as inner meaning-making through kinesthetic conversations, art development and poetic reflection, I discovered a re-uniting a re-cognition of the tacit, made explicit. Through this process, I gained further knowledge about how embodied metaphorical movement language can be accessed to reveal tacitly held pedagogical practices and philosophical stances; personal and professional convictions.
Through the somataphorical reflective process, we arrived at a profound understanding of self, of our ontological existence, and of how our being in the world was shaped by our past, and our perceptions. What was also awakened was an acquaintance about how our being in the world shaped others, our environment, and our relationships. The lived experience of the PQP span was reincarnated through the ritual of embodying conceptual movement language, which served to bear new life, novel understandings and, in which breathed fresh air into self as study. Returning to van Manen’s articulation of the lived experience (1990) as a point of reflexiveness:

Lived experience is the breathing of meaning. In the flow of life, consciousness breathes meaning in a to and fro movement: a constant heaving between the inner and the outer, made concrete . . . There is a determinate reality-appreciation in the flow of living and experiencing life’s breath. Thus, a lived experience has a certain essence, a “quality” that we recognize in retrospect. (p. 36)

The movement concepts, served to re-veal felt qualities and characteristics about teaching, learning, the personal and professional that had been tacitly held as habit-bound physical forms of communication. By breathing life into the inner through these moments of movement, a circumspect contemplation of culture, history, education and relationality emerged as reflection on the outer, cultivating a generative self-space for knowing from the inside-out.

In the proceeding chapter, Collapsing into the Corporeal, I will chronicle my journey as bridge builder and speak to the various ways in which I facilitated the RCTs’ crossing through the PQP program. More specifically, I will focus on my own exploration in the process of art-making, re-searching, teaching, and selfing as I turned inward to the somatic to make sense of the landscape that I laid before my ‘students’. I will articulate how the merging of thought and action led me to the crossroads of being both inside and outside the lived experiences that I was dwelling within throughout the PQP inquiry. To re-present my findings, I will share my artwork, my reflections, poetry, and personal narratives as pieces of the somatic scaffolding that became the framework for my personal and pedagogical leanings.
11. Collapsing into the Corporeal

Stop trying to figure out everything before it happens

500 words- essays that remind us of life's lessons
Causing us to ponder
To pause
To reflect on an education
On life
On learning
On Self
On Other

Let it happen

Let go and let God
...a somewhat quantum leap of faith and expressions that fills my thoughts and returns time and time again
reminding me to be

to let it be

let it be

Rilke’s words haunt me,
And yet soothe me
And hang over me like a dark cloud that makes room for the sun

“Have patience towards all that is unsolved in your heart,
and try to love the questions themselves
like locked rooms and like books that are written in very foreign tongues.
Do not search for answers, which cannot be given to you now
Because you would not be able to live them.”

Live the questions now,
so many questions

Yet

Time goes by so slowly
At times
And

Rainer Maria, Rilke, Letters to a Young Poet (Fine Vintage Books Edition, 1984)
other times

You long to grab hold of time and cause it to linger
Like tactile fog that you can feel but cannot grasp
Allow it to linger for an eternity

Slow motion seems effort-filled

More energy required than moving at the speed of light
Like a buto dancer, bound flow muscles contracted in a motionless
movement in isometric resistance against an immovable force.

Hurrying up, only so that we can slow down;
A hectic pace,
A pulsating pace
Where the accent is on doing

Breathe

How has time played with me?

Time heals all wounds they say
Perhaps it is not time,
But what we do in that time

But

What do we do in that time?

What time is it Mr. Wolf?
My time will come
Once upon a time... a fairy tale ending?
So the story comes and goes
Looking at a moment in time

A situation where time is brought back to the fore
Memories come flooding back,
Like drinking from a fire hydrant

Washing over, beating and pulsating through, over, around, above and below
Oozing out of every pore

Pouring out of every crevice

Perspectives filter the experience we share

S. Tito (personal communication, 2009).
Take me back to a time...
A simpler time...
If I could only re live time

Would I do it differently?

Childhood memories so bittersweet.
Take me back to a time
A seemingly simple
Carefree time

And yet

I had longed to be older

For time to march on
March in like a LION
But instead
It goes out like a lamb

When I get older, I say

WHAT’S THE HURRY
Hurry up and grow up...
Moving through a fast paced, fast food world

Med I um speed.
What does that feel like?

Slow down and enjoy the process
Stop to smell the roses

And yet

The world was created in 7 days

And still

I

Try
To
Stop

Stop trying ‘to
Figure out
Everything
Before
It
Happens.

(Rosehart, 2010)
The word collapse originated in 1732, from the Latin word collapsus, pp. of collabi, meaning to “fall together,” from com-“together” (Online Etymology Dictionary, 2001). This word can be found in Kazantzakis’ bridging quote, which became the thematic framework for the 2010 PQP module. In this statement, the word collapse is articulated as the action a teacher ‘joyfully’ performs once one has successfully assisted one’s students in crossing the learning bridge. After building support structures to facilitate learning, the teacher then gives way in order to provide opportunities for students to construct connections of their own; personal meaning-making, networks, and understandings. At this stage in the learning process, the students’ ability to apply knowledge comes together in meaningful and engaging ways. In the PQP, this marked a moment when, myself, as the Faculty Associate/teacher, was able to reduce the level of scaffolding in order to make way for the re-certifying teachers to independently bear the teaching load. This juncture signified an occasion when there was a coming together of all of the learning and experience encountered in the program; a more closely aligned connection between inner and outer, personal and professional, thoughts, feelings and actions-knowing, being, and doing.

As I reflect backward on the RCTs’ erudition, I was also called to collapse into the corporeal and to recall moments of personal insight and introspection. The more I began to delve into my research through art-making, poetic reflection, and theoretical inquiry, the greater the opportunities to bring together the fragmented parts of my identity. In doing so, the artist, teacher, learner, researcher, mentor, evaluator, supporter roles fell into place and become more aligned. I acknowledged and attained a fuller appreciation of the artist as teacher, as researcher, and as important. I discovered the value of the somataphorical approach in the development of a positional and pedagogical reflective method that held within it a powerful discourse from which to language the re-certification experience, a body language, so to speak. In this sense, my body became both the subject and object of my experience in researching with the re-certifying teachers, giving me an inside-outside perspective on the embodied learning process. By turning my attention into my own somatic resonances, I was able to come to a greater ‘interstanding’ of the

76 Taylor and Saarinen (1994). In their book, Immogologies: media philosophy, the authors introduce the concept “interstanding” explaining that “Understanding has become impossible because nothing stands under. Interstanding has become unavoidable because everything stands between.” p. 2 Fels (2002) defines it as the co-emergence of cognition or recognition that arises in the interconnections, interrelationships, and interactions possible. p. 2
bodily-aesthetic processes that the re-certifying teachers were undergoing, learning alongside, between, through, around, and in them.

Throughout the research process, I also took part both physically and artistically in re-searching my own experiences as student, teacher, person, and professional. I engaged in the artistic endeavours that I required of the PQP Family members as a manner in which to access my own tacit knowledge about teaching and learning, to model the product, and come to a better understanding of the creative process that the re-certifying teachers would undergo.

Credo Cut-out Creation-Drawing with Scissors

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)

Figure 11.1: Symbolic Credo Representation, January 2010

As a/r/tographical inquirer, searching my own personal mythology around teaching and learning became the starting point for my Self-study, a manner in which to uncover the metaphors and forms of representation that revealed my inner connections with my outer expressions. The artistic aperture that re-
presented my philosophy of education as expression was the *Credo Cut-Out Creation* ideogram. As I began to ‘draw with scissors’\(^ {77} \), I was able to cut-out and extract the essence of my teaching philosophy.

Working with construction paper as my medium and scissors as my tool was both limiting and liberating. Limiting in the sense that the act of cutting abstract shapes forced me to create large images with little detail, which in turn reduced the possibilities for ornamentation. Paradoxically, this decrease in options encouraged a more concentrated point of convergence on the fundamental footing of my teaching practice and personal vision. Partaking in this art making provided me with the opportunity to delve into aspects of the self that cannot be described adequately with words (Pente, 2004, p. 94). Pente (2004) refers to this process as deep inquiry. In other words, it is the act of:

> finding those places within myself that are so deeply a part of my psyche that tapping them for introspection requires a special awareness. The physical act of creating the art helps me to bring deeply held beliefs and attitudes concerning this instinctual point of departure the words later develop, during a time of reflection. This is the nature of the artistic/educational inquiry . . . an effective way to achieve greater understanding. (p. 94)

And so it was, upon completion of the artwork, that I was able to articulate a credo, which brought forth my somatic inclinations towards teaching and learning. What was communicated upon reflection of the artistic was the following:

> The abstract symbolic image that I created, an open vessel, contained a 3-dimensional heart, springing forth from the inside of the container (my corporeal) to the outside (the outer world: relationships). The hollow container shape is an abstract design that is formed to reveal that the locus of my teaching is the body, the somatic, and the voice that springs from within. The heart is located in the centre because I believe that this life-giving organ is the soul of my teaching as I strive to teach with love, care, compassion and to breathe life into my students to empower them to enliven their passions and access their spirit. The rain-like shapes represent the natural elements that I encounter in my teaching (winds of change, floods of emotions, tears, sources of life) and reflect my desire to be responsive to the turbulence of teaching. These upward reaching shapes remind me to trust Bernoulli’s Principle to maintain the lift in order to allow the winds of homecoming to take me, lift me and carry me back to my authentic self. The green

leaf-like configurations are included to remind me of the importance of remaining grounded, of returning to the breath and to the earth, to find my centre in my roots; my family, my friends, my passions and my ideals - to always be true to my personal journey and my story, to believe in myself and to be authentic - to grow, to learn and to live with gratitude.

(Rosehart, 2010)

As I re-searched my educational foundation, I became keenly attuned to the importance of walking the talk in order to model on the outside what I believed and held so deeply on the inside. I was reminded of the responsibility that I had to serve as role model to my adult students, being an example of how to effectively and authentically live and teach my truth and to continuously work from the inside to the outside. In this sense, I was moved into a tidal state of “perpetually moving back and forth between two higher intelligences: the inter- and intrapersonal dimensions of human knowing” (Hobson, 1996, p. 3). As Pente (2004) further articulates:

Within educational circles there has been an ideological shift over the years from the concept of a teacher as one who acquires specialized skills and performs in the classroom to a more holistic view of a teacher whose multiple dimensions, background, values, beliefs and subject knowledge are all important aspects of his/her teaching...it is the entire person who draws from many sources in order to teach. With this intuitive grounding, the teacher sets an example for her/his students, often unconsciously passing on values and beliefs as she/he consciously passes on subject knowledge. (p. 92)

By unearthing the aesthetic, I was able to gain insight into my own tacit knowledge about my practice and my person and to illuminate the principles behind the pedagogy that I was imparting to my RCTs. By holding these beliefs up as symbolic, metaphoric imagery, I was able to deeply reflect upon and inquire into how my ways of being, knowing, and doing affect my professional relationships and teachings. In this ontological endeavour, I was able to examine more closely the nature of my being by inquiring into and interrogating my own values, beliefs, and understandings of education in order to find ruptures and bursts of resonance and dissonance. I was also able to draw out, draw forth, and cut to the core of that which I held close to the bone, those aspects of myself that constituted the nature of my being.
Facilitating a Crossing: Painting an Impression of the Bridge I Had Built

Nothing stands still. If we once accept that we have arrived, we rest and fall asleep. As long as we are aware, alert, constantly open to all our new beginnings, we will continue to become more than we are. (McNiff, Lomox, & Whitehead, 1996, p. 45)

Prior to facilitating the PQP bridge crossing exploration, I engaged in an examination of my past to reveal the people, the experiences, and the contexts that undergirded my professional and personal identity. I engaged in the process of looking inward at my educational ideals, reflecting backward on my past teaching experiences and how these had served to influence my present disposition, and projecting forward that which I hoped to carry into my future practice. Furthermore, I considered the positive factors that contributed to my current credo, those aspects of teaching that I valued and embodied as educator. I also deliberated upon the negative aspects, those parts that I left behind, which created personal and professional dissonance. In this process, I was taking myself through the steps that I was requiring the RCTs to take in order to explore ways in which they found space for past practices and ways in which they adapted themselves and their credos in order to fit into the current context. I too,
considered the parts of myself, my practice, and my past that I had overarched to the present and those parts that I left behind, those that did not fit my current vocation as teacher and teacher educator.

I reflected back to the beginning days of my practice, to a time when I was a self-conscious, young educator. I began by harkening back to the feelings that I had experienced and methods that I had integrated into my teaching, a time when my self-doubt prevented me from fulfilling my potential. As I engaged in this “memory work,” (Mitchell & Webber, 1999, p. 5) I sought to remember the past in order to access it as a manner in which to “illuminate and transform the present” (Hooks, as cited in Mitchell & Webber, 1999, p. 5). In this re-collection of antecedent educational events and through the process of looking inward and forward at how my previous learning situations became my teacher, I was able to traverse the past with the present, to reflect upon how my own lived experiences shaped the type of educator I had become. This form of irradiation has been termed by Mitchell and Webber (1999) as the “pedagogy of reinvention” and is utilized to describe the process of making both the immediate and distant pasts usable:

It is a process of going back over something in different ways and with new perspectives, of studying one’s own experience with the insight and awareness of the present for the purposes of acting on the future. (p. 8)

Through this artistic process of creating a symbolic, structural image, I was able to reverberate and articulate the beliefs and approaches which I experienced and discarded as learner, beginning teacher. I closely considered those aspects that I had carried forward as core values along with those that I had acquired as a more seasoned educator. Through this process, I was opened up to a more focused awareness of how influential my past as self-conscious student had been on my present and how these memories had spanned into my formation as a person and as a professional. As I began to become more aware and more cognizant of my history, I became increasingly conscious of the importance of being and becoming, of my never-endings. I began to deeply appreciate the new beginnings that each year, each month, each week, each day, and each moment provided me as a mentor/learner. As Mitchell and Webber (1999) so eloquently phrases it:

The idea of reinvention is relevant to both beginning and experienced teachers because it implies an approach to professional identity that is ongoing—we are perpetually becoming teachers, so to speak. (p. 8)
As teacher, I took myself through the process of learning the skills, methods, and techniques involved in water colour painting, and ergo became a student undertaking a task for the first time. As I contemplated the project that I would develop to support the re-certifying teachers in artistic engagement with the metaphor of bridging, I also sought to devise a learning opportunity that they could use in practice as a teaching tool. After undergoing some research, I came across the work of Claude Monet and his infamous painting of the ‘Bridge Over a Pond of Water Lilies’, 1899. This image and artistic style resonated with me as the impressionistic method held metaphorical connotations related to the varied in-pressions that had been made upon the RCTs in the past, were being made in the present, in the program, and in the future, in terms of the footprint, imprint that they had hoped to make in the classroom. I also felt that the process of painting with water colour would be a learning experience for the RCTs that would provide the opportunity for the group to be moved out of their comfort zones and into a more aesthetic contemplation of bridging as cultural, personal, and professional transitioning. The image of the bridge was an obvious connection between past and present and would serve as our artistic vision of the future, a re-visioning of the past as reinvention of the present.

In order to explicitly examine the past and bring to the forefront the impressions that had been made on me as learner and as beginning educator, I reflected back on the feelings and methods that I had experienced and employed in the classroom. I decided that key words would be written on the left side of the frame to position the viewpoints that I had relinquished in the past. The words that I wrote were as follows: “paint by numbers, judgment, suppressing self, step-by-step, and doubt” (Rosehart, 2010). These words signified the impressions that I had of myself as teacher and as learner at the beginning of my career, marks left and in-formed/in-pressed as a result of my own experience as student. When I first embarked upon the teaching profession, I was filled with self-doubt and was insecure about my ability to be an effective educator. I was reminded of the fact that I did not always fit the model student role and therefore did not trust my knowledge. As a result, I often resorted to books to guide me in the teaching process, I followed a structured approach to teaching and wanted to make sure that I did not miss any steps and that I was following the right path. In doing so, I also suppressed my creative, passionate, and unique self, the parts of me that had been squashed as a student, the parts of me that made me alive. At this point in my career, I was not fulfilling my potential and I was not being true to my Self. Looking back on these memories was
cathartic and rejuvenating, as I had come to a more appreciative realization that I had come a long way in my teaching career and that I had been able to leave behind these negative impressions in order to forge more positive discoveries.

The images that corresponded with my past were chosen as aspects of my childhood that had an impact on my senses and indwelled within my memory as resonances of growing up in Ontario. In my painting are a birch tree, some bulrushes, the Niagara escarpment, and a pond that I spent many hours exploring as a child. The environmental features and words outlined represent the locality of my past and provide the contextual background as setting of my formation as a learner and educator. These have also served to shape my current landscape and have motivated me to become an active architect of my future, a continual commitment to becoming my authentic self. In this self-study, I was able to recall the past to examine how it undergirds the present; I was engaged in a pedagogical act of remembering as a way in which to examine my teacher identity formation and consider my future work as teacher (Mitchell & Webber, 1999).

The next step in this artistic process was to articulate that which I had overlapped as middle ground moving to the foreground in which I was now situated, in this place called Vancouver and this space as teacher educator. During my transitioning period from one context to the next, from Ontario to BC, from inexperienced newbie to more educated and practiced professional, vital aspects of my authentic Self began to emerge. I started my first teaching job at a Catholic elementary school in Vancouver, BC working with Kindergarten students on a full time basis. At this point, I still embodied the feelings of doubt and uncertainty; however, the more time I spent in the classroom the more my confidence grew. The pivotal point of departure for me was my Graduate Diploma course work and my Masters research in Arts Education, whereby I was able to actively inquire into my practice and incorporate my passion for artistic expression as a teaching and learning tool. By gaining knowledge, skills and theoretical understandings in the arts as educational method, I was able to advocate for the type of creative expression and comprehension that I had embodied as a learner. As I began to reflect upon my graduate experiences, what emerged was a dynamic interplay of the bodymind in the learning process. The words that sprang forth from this re-collection and that were impressed upon the middle ground of my frame were as follows: “embodiment, art skills, expression, voice, multiple intelligences, freedom in a framework, creativity, and enthusiasm” (Rosehart, 2010). Through my coursework, inquiry projects, self
study, and research, I gained knowledge and understandings that contributed to a developing sense of self and to a more confident approach to teaching and learning. I was able to access the artist inside and implement the arts into the classroom in more meaningful and skillful ways.

This period of higher education became another new beginning for me as a person and as a professional and opened up doors to further self-study and embodied educational aims. As Mitchell and Webber (1999) indicate, “crucial to self-study, the body provides vital information on who we were and who we have become” (p. 125). My goal as somatic educator was/is to give voice to that which the body utters and to provide a vocabulary for reflecting upon the inner in order to effectively articulate how it becomes lived in outer experiences. For, in the words of theorist Roland Barthes (1978), “what I hide by my language, my body utters” (p. 44), and it is somatic literacy that I seek to orate.

The learning outlined above is that which I have carried forward with me as positive aspects of my personal/professional self. The key words that I expressed in my overarching image, as impressions that have crossed over into my current practice are as follows: “movement as metaphor, reflection, somatic knowledge, poetic expression, aesthetics, affective and cognitive, and bodies-on” (Rosehart, 2010). These words evoke the essence of my teaching philosophy, the parts of my core curriculum that I have made space for as embodied expressions of my educational practice and impressions that have been imprinted upon me, that have become intrinsic and embodied.

The images that I painted correspond with my own traversing process to the context of the BC terrain were the vast ocean, high mountaintops, and rich forested landscapes. The open expanse of the BC environment also served as a metaphor for the vast possibilities that I was able to explore and the summits that I had been able to climb and continue to scale as a practitioner.

This aesthetic process of re-visiting the past, the present, and my future vision, served as a reinvention of self and of situatedness as related to my role as teacher educator. Linking art with reflexive contemplation caused me to closely examine the influential people, experiences, and circumstances that were both post and beam to my intellectual, emotional, spiritual, and social construction of being educated and being educator, and exposed the foundation that framed my educational epistemology. I was revisiting myself through self-study in order to understand myself and in doing so participated in what Mitchell and Webber (1999) refer to as “reinvention” as:
a powerful and highly effective means of self-transformation and a catalyst for professional growth. It can strengthen or weaken hidden bits of self, challenging us to incorporate certain ignored elements into our professional identity, or forcing us to wrap our imagination around a different image of ourselves in action. It can be wonderfully motivating in its ability to bring home a painful or a beautiful truth, and help us appreciate and even bring about our most meaningful moments as teachers. Studying ourselves does not always involve major change; sometimes it is just about revaluing what was already there and using it in new ways that are informed by both the personal and the social. (p. 232)

Looking backward at my own educational experience as student and at the genesis of myself as a teacher brought me home both literally and figuratively to a time when I had experienced discomfort as a learner. In looking inward, I was able to re-evaluate ‘that what was already there’, those aspects that had become salient to who I am as a person and whom I strive to be as professional. In looking forward, I was challenged to be mindful of the elements and ideals that I wanted to continue to incorporate into my professional identity and to share with the re-certifying teachers.

**Synecdoche Somatics:**
*The Parts of Me, the Whole of Who I Am*

I am Me. In all the world, there is no one else exactly like me. Everything that comes out of me is authentically mine, because I alone chose it—I own everything about me: my body, my feelings, my mouth, my voice, all my actions, whether they be to others or myself. I own my fantasies, my dreams, my hopes, my fears. I own my triumphs and successes, all my failures and mistakes. Because I own all of me, I can become intimately acquainted with me. By so doing, I can love me and be friendly with all my parts. I know there are aspects about myself that puzzle me, and other aspects that I do not know — but as long as I am friendly and loving to myself, I can courageously and hopefully look for solutions to the puzzles and ways to find out more about me. However I look and sound, whatever I say and do, and whatever I think and feel at a given moment in time is authentically me. If later some parts of how I looked, sounded, thought, and felt turn out to be unfitting, I can discard that which is unfitting, keep the rest, and invent something new for that which I discarded. I can see, hear, feel, think, say, and do. I have the tools to survive, to be close to others, to be productive, and to make
sense and order out of the world of people and things outside of me. I own me, and therefore, I can engineer me. I am me, and I am Okay.78

Martha Graham reveals: “movement never lies. It is a barometer telling the state of the soul’s weather to all who can read it. This might be called the law of the dancer’s life-the law which governs its outer aspects” (Graham, 1991, p. 4). Our movements are barometers that can inform us of our feelings, thoughts, attitudes, and perceptions. Accordingly, our feelings, thoughts, attitudes, and perceptions manifest themselves in our everyday operativeness. When we feel happy, we are lighter on our feet, we feel as though we are walking on air, we smile, we become open to those around us and our positive energy is extended from the inside out. Conversely, when we feel angry, our gait becomes heavy and we may thrust ourselves into the world or become closed to those around us, negative energy is extended from the inner to outer. In both instances, we experience inner sensations that occupy a specific part(s) of our body and this, in-turn, is expressed in particular ways to the outside world. We are both whole and parts, parts and whole, and need to consider all aspects of our soma to acknowledge how each contributes to our relationality.

In September 2010, I designed the somataphorical exploration *Synecdoche Somatics* to expose the RCTs to the line of knowing, being, and doing as shared by Smith (2004) that is about:

> a figuring, extending, moving practice that calls for thought in this most “thought-provoking time” as it is taken up in particular places and as learning to teach requires the cultivation of a bodily kind of mindfulness. (p. 173)

In keeping with the a/r/tographical framework, I walked myself through the artistic project that I was to share with the group in order to engage in the experience as both teacher and learner. Once again, I went in pursuit of an artist whose technique would closely connect with the metaphor of synecdoche as *part to whole* and *whole to part*. When I came across the pointillist work of Georges Seurat, the artistic part of the exploration came together. The method that Seurat employed had vast potential for making metaphorical connections to a gestalt aesthetic as the technique requires one to apply small dots of paint in a pattern in order to make a whole image, the tiny parts, when put together in proper formation, make the entire image recognizable and complete. In this sense, the parts are essential aspects of the whole and without focused attention on the functionality of the parts the whole is incomplete.

The next part of the process was to discover a way to make the artistic activity accessible and enjoyable. I decided to design an art activity where the teachers would make an image of a *body part* or *parts* that would be filled in with tiny dots of paint and that the image would be framed inside a CD case. I felt that this activity would serve two purposes: one, to teach the group a transferable teaching technique to utilize in the classroom, and two, to provide them with a low risk, high success art activity with which to express an aspect of their gestural pedagogy.

As I pondered upon the *parts* of my body that I access in teaching, I was drawn to many different aspects of my body that I utilize as communicative tool. Since I consider myself to be a gestural, expressive, theatrical type of teacher, there were many *parts* that I could focus on as being accented in my teaching practice. Upon contemplation, I decided to choose the eyes and to depict an eye as the focal point of my physical predilection. I created an eye with many bright dots of paint colour and chose to include vibrant hues in order to show how dramatic this *part* of my body is as dramatic disclosure. Next, I considered the literal and metaphorical overtones that the eye could contain as connected to teaching, learning and my pedagogical positioning. To articulate to the RCTs
how I considered the eyes to be part of my body of knowledge, I deliberated on
the following associations and expressions:

- **Eyes**: function to be able to see the class as a whole, the students as
  individuals, the needs of the learners, the influence of students’ peers,
  read students’ body language, read facial expressions, see frustration, see
  signs of success, see learner as person and student from many different
  perspectives;

- **Expressions**: the teachers’ look, eyes on the back of my head, all eyes on
  me, eyes are the window to the soul, look me in the eye, seeing is
  believing, turn a blind eye, make eye contact, sparkle in the eyes, you are
  the apple of my eye, the eye of the storm, a bird’s eye view, the evil eye,
  keep your eye’s peeled, keep your eye on the ball, near-sighted, far-
  sighted.

What was interesting for me to note was the varied number of connotations that
are correlated with the eyes and to re-discover the everyday phrases that were
connected to a way of seeing and sight. Through this process, I gained deeper
insight into how sight is a suggestive tool in terms of relationality and
corporeality/vitality. Focusing in on the eyes as metaphorical teaching tools, I
was drawn inward in order to contemplate more closely how my outward gaze
affected students, the learning environment, and the relationships that I
encountered as educator. What became increasingly apparent to me is that a
teacher’s glance can be both a positive and negative force, which has enormous
impact on a student’s responsiveness as person and as learner. I think that we
can all recall a time when we were looked upon fondly by a teacher and how this
built our self-confidence and esteem. On the contrary, I am sure that we
can think back to situation where a teacher gave us ‘the look’ and how this caused us
to react with shame, embarrassment, and/or defiance.

In terms of mimetic impressions left upon the students I teach and have
taught, I took a pause to consider how the children see me, as teacher, as person,
as role model, and as mother figure. Unveiling myself, I turned over in my
mind’s eye the tactility of my glance and considered how I beheld the other and
bore witness to my students’ being; had I been myopic or hyperopic, had I seen
their needs or a mere reflection of me? Furthering this line of thinking, I was
called upon to observe how students’ both old and young, past and present,
mirrored my gaze and my way of being and relating. Smith (2004) refers to these
times as: “moments of seeing oneself reflected in the actions of children” (p. 146).
He goes on further to state that:
the ‘behaviours’ of teaching that need developing are not so much the ‘skills’ of instructional and curricular design that assume the teacher to student order as they are the motions of responsivity in a student to teacher configuration of interest. Likewise, the contents of teaching are not simply the things that can be imparted from teacher to student, but rather the things that are made meaningful in the student to teacher relation. Put another way, how something is said is as important, or probably far more important, than specifically what is said. And how something is said is a function of tone, gesture, movement, physical location. This ‘how’ is an embodied knowledge, a mimetic knowledge, a way of knowing that animates the words uttered. (Smith, 2004, p. 146)

The ‘motions of responsivity’ are the manners in which we act, react and largely dictate how our students re-act and enact as our motions, moods, tones, and mannerisms, form a symbiotic, inter-change. It is this reciprocal arrangement that is of significant import to the development of thoughtful, sensitive and empathetic educators, tactful teachers. This hermeneutical relationship calls for careful consideration of the embodied ways in which we relate with our parts as gestural signifiers and with our whole as compassionate comportment. Through my own artistic animation of my eye as a way of seeing and being, I was able to come to a more mindful and bodyful heuristic investigation of my gaze as inner/outer communiqué.

Through the process of creating the artwork and reflecting upon the metaphorical and literal implications and applications for the classroom, I was involved in the a/r/tographical research method of gathering and interpreting lived experiences as an “ongoing form of recursive and reflexive inquiry in theorizing for understanding” (Springgay & Irwin, et al., 2008, p. xxii). I engaged in a living inquiry as ‘active stance to knowledge creation through questioning my own practice in order to inform my practice and make my inquiry timely, emergent, generative, and responsive to all those involved’ (Springgay & Irwin, et al., 2008). Furthermore, engaging in this artistic inquiry also provided me with the opportunity to gain clarity around my own practice and to re-present my beliefs as aesthetic hermeneutics.

To disclose the poetic and physical associations that I had connected to the synecdoche somatic exploration, I composed and choreographed a cinquain poem. The focus that I took was on the somataphorical inquiry process as part to whole, whole to part relationality as embodied understanding.
As a “moving researcher” (Cancienne & Snowber, 2009, p. 198), I choreographed a movement sequence to re-present the re-search process. I preformed my gestural, improvisational translation of the words for the RCTs in order to model how the body-mind relationship is interconnected and to further an aesthetic understanding of Gestalt theory as corporeal co-relation. Additionally, I also wanted to accent the instrumentality of the body as locus of learning and highlight the fact that our outer gestures and movements are expressive of the inner and that our everyday movements expose a corporeal choreography. For as Cancienne and Snowber (2009) articulate:

> Choreography, the art of dance, and everyday movements provide a rhythmic pattern, a system of meaningful motions of the body that can communicate an interpretation of the world in which we live. (p. 200)

Through this process, I came to a better self-understanding of my own mimetic reflection and developed a dispositional examination through dance and poetry of the taken-for-granted ways of inter-acting/inner-acting. The knowledge that I gained through this recursive and reflexive aesthetic act was a product of theoria, poesis, and praxis: a deeper knowing of my Self as gestural educator, a creative making of my corporeal credo, and a mooded understanding of the positional doing’s held in my practice.

Underscored throughout the process of collapsing into my corporeal, as a manner in which to examine my own personal and professional understandings, was, and is, my ongoing re-search as living inquiry. As I inquired into my bodied, aesthetic understandings of teaching and learning, I engaged in an “exegesis . . . a critical explanation of the meaning within my work” (Springgay & Irwin, et al., 2008, p. xxix). In doing so, I was provided with an opening from which to interpret my ideals, beliefs, and values from both an affective and cognitive standpoint. Through somataphorical renderings, I was able to make sense of the work and ‘make relationships accessible to my senses’ (Richardson, 2002). The active approach to making art and reflecting poetically provided me with hands-on, hearts-on, bodies-on tactile experiences in which to contemplate and consider the relationship between myself as artist, teacher, and researcher.
This opportunity for self-study allowed the artistic, educational, and theoretical parts of me to come together at a dynamic, living intersection. The crossroads between personal and professional also took me on a journey into the past in order to bring forward tacit knowledge into the present. The more I became informed about how my own educational experiences had formed my present pedagogy, the more transformative the learning became as I began reflect upon the aspects that I wished to make manifest and accentuate.

Through this multidimensional, multipurposed inquiry, I became more like the living root bridge as I began to grow and extend my branches of knowledge, of artistry, of theory, and of my doing, intertwining them with the PQP Family members’ offshoots. Throughout the program, I cultivated my creativity by learning new art skills and techniques so that I could expand my artistic reservoir and connect on an aesthetic level with the adults that I was teaching. Theoretically, I advanced my understandings of somatic, embodied, and metaphorical approaches and branched out in order to germinate my research. In my work, I noticed that the more that I became like the living bridge, flexible and adaptable, the more generative, more alive, and more supportive I became as scaffolding structure. When I was able to facilitate the successful crossing of the RCTs, the foundation on which I stood became stronger; however, when I was unable to adequately support various PQP teachers, I began to collapse within myself and question my competence. At these moments, the very roots that anchored some could not withhold the weight of others and again I was called to generate new shoots of understanding and of mentorship. These particular moments, the situations that shook my foundation, were also the ones that provided me with the greatest opportunities for growth and new life in terms of personal and professional development.

Henceforward, in designing curricula, I have been more conscientious of the expressions, experiences, and the starting, endings and never-ending ‘co-motions of being at-one’ with the teacher/learners that I guide. Devising a thoughtful approach to teacher development requires that I consider not only the pedagogical methods and strategies inherent in best practice, but that I deeply address personal understandings and professional orientations of those that I journey alongside. In creating a pedagogical space, I am called to envisage ways in which I become lift span, a drawbridge that opens up to the lived curriculum of those that I teach.

In the following, which is also the final chapter, I will provide a framework for the development of a ‘Thematic, Metaphoric, Somatic approach to
Teacher Education’ (TSM) that can serve as a possible curricular expression template for pre-service teacher mentorship. The curricular design approach that I will articulate is intended to serve both an ontological and epistemological function. In this regard, I will outline a manner in which to delve into the somatic in order to examine student teachers’ tacit ways of being with self, with the other and with pedagogical positions. In moving forward with a creative, bodied approach, I will layout an aesthetic entry point into knowledge creation, formation and transformation for teacher educators working within teacher training and development.
Education is a discipline for the adventure of life; research is intellectual adventure; and the universities should be homes of adventure shared in common by young and old. For successful education there must always be a certain freshness in the knowledge dealt with. It must either be new itself or it must be invested with some novelty of application to the new world of new times. Knowledge does not keep any better than fish. You may be dealing with knowledge of old species, with some old truths; but somehow or other it must come to the students, as it were, just drawn out of the sea and with the freshness of its immediate importance. (Whitehead, 1929, p. 98)

Teacher education programs have long been utilizing metaphor as a manner in which to elicit pre-service teachers’ perceptions of teaching and learning and to describe what makes an effective educator. As I have outlined at the beginning of this thesis, pre-service educational programs have demonstrated marginal effectiveness in awakening and agitating tacit knowledge around embodied beliefs, values, ideals, and opinions about the art and science of teaching (Farrell, 2006, Saban et al., 2007, Reeder et al., 2009). Furthermore, there has been little ‘freshness’ in the way in which metaphorical cross-domain comparisons have been accessed in teacher education, with the majority of the programs focusing on linguistic modes of metaphorical projections. As a result, cliché commentaries have subsisted (Martinez et al., 2001; Saban et al., 2007; Shaw & Mahlios, 2008). Through a somataphorical inquiry approach to the uncovering and discovering of embodied tacit knowledge of teacher candidates’ beliefs, there is a ‘certain freshness in the (metaphorical) knowledge dealt with’ that is drawn out of the students in such a way that it appears novel. Through the utilization of common conceptual movement terms, the students are provided a language from which to give voice to their felt experiences and a tool with which to frame educational explorations in the classroom; an immediate importance of both personal and professional magnitude. Through the arts and poetics, I invite a generative space of inner-standing, “as a form of fresh listening to students’ lives . . . to listen to the alphabets of their lives” (Snowber, 2009, p. 3).

When knowing is close to the bone, deep and visceral, there is a greater sensitivity to how the body bears witness to the other and is witness to self. In
order to grasp hold of the suchness of our relationality and physicality, we must examine the places, spaces and cultural contexts, which have inhabited us, our “original nature” (Nachmanovitch, 1990, p. 25). In other words, that which undergirds some of our ways of knowing, being and doing, which are drawn out through somataphorical explorations and are reflected upon as heuristic understandings. This in-form-ation can in turn awaken one to their ways of being in the world and with the other, of one’s affect as a teacher. As Palmer (1998) elucidates:

Teaching, like any truly human activity, emerges from one’s inwardness, for better or worse. As I teach, I project the condition of my soul onto my students, my subject, and our way of being together. The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life. Viewed from this angle, teaching holds a mirror to the soul. If I am willing to look in that mirror and not run from what I see, I have a chance to gain self-knowledge—and knowing myself is as crucial to good teaching as knowing my students and my subject. (p. 2)

In order to access the inwardness, somataphors encourage a reflexivity that invites teacher educators to turn themselves inside-out and to examine how habits of body (sensations, feelings etc.) become habits of mind (thoughts, perceptions etc.) and affect how one interacts with students. The personal and professional are re-searched as being inextricably linked aspects of teacher training, inner and outer, self and other. The somataphorical inquiry process creates a “hospitable space where the dialogical process of listening can occur. This generative space can be one where the individuals’ listen to the life that wants to be lived within him or her . . . an art (within which) to listen to our lives” (Snowber, 2009, pp. 3-4). The somataphorical inquiry process requires one to pause, reflect, and listen to one’s bodied knowledge, tacit understandings, and corporeal consciousness, and opens a passageway into the personal and the pedagogical, a novel way of knowing.

The phenomenological knowledge accessed through the somataphorical inquiry process is utilized as a “systematic attempt to uncover and describe the structures, the internal meaning structures, of lived experience” (van Manen, 1990, p. 10) along with the living and to be lived situations. As evidenced in their writings, artifacts, and statements, re-certifying teachers were able to examine their pre held beliefs and reflect upon these as befitting the current educational context. The unattended to (tacit) was made known and became communicated through a shared conceptual, metaphorical dialect, which individuals of varied languages shared and spoke in common. The momentum that was generated
through the somataphorical inquiry process, started the foreign trained teachers on the journey across the PQP span and carried them forward in considering a future, where a collapsing would cause them to build bridges of their own.

In moving forward across the living offshoots, into classrooms of their own, it will be the re-certifying teachers’ inner-standings, their feelings, sensations and actions that will guide whether or not the somatic knowledge gained, and the explorations shared, will be extended and branched out as part of their future practice. For the process to have an impact beyond the PQP, it will depend on the individuals and how deeply the process has formed, informed, and transformed their personal and pedagogical approach to education. The next step in the application process will be to examine the impact of somataphors as utilized in practice, to provide further professional development in this area, and to perform action research in order to discover if and/or how the corporeal conversations continue. Although future applications are unknown, what can be ascertained as a result of this study is the ontological impact that the somataphors had on the internationally trained teachers and the inherent value laden within the bodied metaphorical approach for making known their somatic mythologies. In and through the thematic, somatic, metaphoric explorations, the RCTs were able to story and re story their lived experiences, re visit their living responses to sentient encounters, and draft a narrative of their to be lived legends.

Putting the theoretical, practical, physical, and pedagogical work in other teacher education contexts will also reveal the strengths and stretches of the approach. I believe that the TSM/Somataphorical Inquiry approach can allow for a creative entry point into curricular design for teacher education programs in general. Thinking and planning around big ideas situated through a thematic, somatic, metaphoric (TSM) curricular expression frame has the capacity to generate learning experiences that are about “much more than packaging a set of learning to teach experiences” (Smith, 2004, p. 179). In this model, there is a concentration on the intertwining (experiencing) and the entanglements (reflecting) of teaching and of educating. Latta and Buck (2006) refer to this as the giveness of teaching and learning.

If perceiving the relational giveness of teaching and learning takes capacities gained not from the mastery of techniques and methods but from embodiment, we see the primary task for teacher education being to help teachers be in touch, intimately related with the processes of actual teaching/learning experience. (p. 317)
By being in touch with the self, through the somatic, teacher candidates become more intimately and sense(ually) connected to the affective domain of teaching. “The Metaphoric, Thematic Approach to Teacher Education model, connects, weaves, merges and integrates the intricacies of curricular development (and relationality) in teacher education. It allows learning to be more connected and less fragmented, discrete and isolated” (Uppal, 2011, p. 12) (the somatic element was added by Rosehart (2011) and was renamed TSM). It also offers teacher educators a map to provide an array of unified, meaningful, physical, personal, professional, pedagogical, and purposeful learning experiences. In addition, the “theme pulls the main ideas and pedagogical practices together to provide a set of coherent coursework experiences” (Barnes, 1987, p. 14). Barnes (1987) suggests that thematic approaches can significantly increase the power of teacher education programs to shift the “students naïve conceptions about teaching and create alternative views of effective teaching practice” (p. 14). The presumptions that teacher candidates carry forward into pre-service programs are often a result of their own experiences as learners and in ‘traditional’ education programs, these assumptions “frequently remain unexamined and persist despite exposure to contradictory models” (Barnes, 1987, p. 3). According to Barnes (1987), teacher education programs require an alteration, and “the building of schemata that are well organized and capable of directing one’s actions as a teacher” (p. 3). He goes on further to state that:

such schemata must include both theoretical and practical knowledge if teachers are to be effective in specifying and carrying out their intentions for learners under conditions that are often difficult. In addition, as schemata for teaching are constructed, prior conceptions of teaching that are not professionally warranted must be altered and discarded. (Barnes, 1987, p. 3)

Barnes (1987) advocates for a thematic approach to teacher education where pre-service teachers are given the opportunity to work in-depth within a conceptual framework in order to grapple with theory as connected to practice and to provide a scope and sequence for learning experiences and content development. The theme would thus serve both a utilitarian and epistemological purpose, shaping practical experiences in educational strategies and knowledge/learning experiences both on campus and in-classrooms. In designing a theme, teacher educators must take into account the learners’ backgrounds, experiences, and consider how the discourse can be “grounded in a particular orientation to the role of the teacher” (Barnes, 1987, p. 4).
Since 2009, I have been co-creating and developing thematic curricula with my teaching partner Jas Uppal and most recently (2012) Sarine Sadhra, which takes into account the PQP teachers’ backgrounds and experiences and that considers the particular theoretical, practical, philosophical, personal, and pedagogical knowledge essential to facilitate an acculturation into the BC educational context. Over the course of five years (three years in collaboration with Jas Uppal), I worked towards a curricular design model that has the potential to be a guiding framework for developing thematic programs in teacher education (see Appendix H-a collaborative design by Uppal and Rosehart 2011/2012). In keeping with Barnes (1987), I/we sought to develop a theme, (which) pulled the main ideas and pedagogical practices together to provide a set of coherent coursework experiences (and hoped) to develop a metaphorical discourse that was grounded in the particular orientations of the role of a teacher in B.C. The creative endeavour that we followed has been outlined as a seven-step process articulated by Uppal (2011) and further articulated by Rosehart (2012):

**Step 1: Envisioning Enduring Understandings** (Rosehart 2012)-begins by thinking with the end in mind and considering what we “envision the PQP teachers’ Be-ing; (a focus on the) Big Picture” (How do we invite them to come to be self-wise and other-wise?) (Uppal, 2011)

**Step 2: Needs of the Students/Program** (Uppal, 2011)- we reflect on the pre-service teachers’ or re-certifying teachers needs both personal and professional, ‘considering their educational experience, their cultural backgrounds, their subject and content knowledge, and their desired teaching positions i.e. secondary specialists and elementary generalists. (Rosehart, 2012);

**Step 3: Metaphor/Theme Exploration**-words/phrases/images related to metaphor/theme, connected to curriculum, pedagogy, and students. - comes after contemplating the enduring understandings that we wish to bring forward in the module, we envision a metaphorical theme that will open up possibilities and potentialities for the re certifying teachers to delve into the past, examine the present and consider the future complexities and intricacies of learning and teaching. (Uppal, 2011)

Following from the discovery of a metaphorical theme, we search out words, phrases, quotes, and expressions, which speak to the essence of the narrative, the message we wish the metaphorical theme to convey. As visual reference point, we adopt an image that portrays the aesthetic expressiveness of the theme and that will serve as our signpost for modular handbooks, bulletin boards and philosophical endeavours. A song is also chosen as anthem for the spirit of the work and which
conveys an inspiring message to support the RCTs in their personal and professional journey. (Rosehart, 2012)

**Step 4: Learning Experiences**-how can we bring these words/phrases/images related to the metaphor/them alive? What are some learning experiences we can engage the students with and how do these meet the needs of the students/program? Which needs are met? (Uppal, 2011)- involves the selection of a variety of learning experiences that will develop the theme and meet the needs of the students in the process of transitioning into the BC educational context.

**Step 5: Develop Effective Questions to Foster Reflection**-generate effective questions that are connected to the learning experience and foster PERSONAL reflection (awareness of intrapersonal and interpersonal). Generate effective questions that are connected to the learning experience and foster reflection in PROFESSIONAL context (Uppal, 2011)-includes a ‘somastorming’ session whereby we generate ‘meaning questions’ that seek to draw forth personal and professional reflections related to past and present and invite reflexive consideration of future practice. (Rosehart, 2012)

**Step 6: Determine a Pedagogical Approach**-which pedagogical approach (es) will engage the students in hands-on, minds-on, and bodies-on learning experiences? How are we directly modeling student-centred learning? How is this experience meaningful and purposeful? How will the students develop their understanding of abstract concepts? (Uppal, 2011).

This involves the process of determining the pedagogical approaches that we will infuse as theoretical and practical framing of teaching and learning opportunities to challenge assumptions, celebrate past experiences, and perhaps shift some cultural conceptions of teaching and learning. Through these explorations, we hope to examine the RCTs’ own embodied experiences as learners and as teachers in order to ascertain whether these are befitting the current educational context. (Rosehart, 2012)

**Step 7: Reflect on our work**-how does the modular metaphoric/thematic articulations bring rejuvenation, vibrancy and colour into our work and into students’ learning? (Uppal, 2011)

During this time, we (as teacher educators) re visit the sketched out route that we are considering as passageway through the program to mindfully contemplate the potentiality for vitality, relationality, and illuminality that can be evoked as a result of the pedagogical curricular complexion. (Rosehart, 2012)

Each year, we develop a new thematic, metaphoric framework and infuse within it the somataphorical inquiry process, which includes embodied explorations of metaphorical movement concepts, poetic narratives and artistic renderings
related to teaching and learning. In the developmental process, we become energized, focused, and invigorated to facilitate a journey of personal and professional importance (see Appendix I for a list of themes).

The schemata that we follow in order to uncover the tacit learning experiences are drawn from conceptual movement language and somatic frameworks (Appendix I). More specifically, distinctive conceptual movement language and aesthetic/poetic activities are introduced as nonliteral forms, which “can invite modes of thinking that reflect the pre-service educators’ foregoing values” (Eisner, 1994, p. 71, italics added) and investigate and interrogate contextual understandings. For example, exploring the concept of relationships (prepositions that tell one where one is in space and in relationship to the other i.e., on-off, in-out, over-under, around, through etc.) in a partner movement experience, can provide practical opportunities for pre-service teachers to negotiate relationships and reflect on the metaphorical connotations associated with personal, professional and educational connections; movements which may support reflexive contemplation regarding the actions of a teacher. Practically speaking, when individuals embody the concepts of relationships, they are experience kinesthetically the language of prepositions, which is an important aspect of the primary language arts curriculum. Theoretically, by accessing the concepts of relationships as metaphor for the connections one has with one’s self, curriculum and the students, pre-service educators can be exposed to various readings from the likes of Parker Palmer, Elliot Eisner, John Dewey, Maxine Greene, and Paulo Freire, to name a few. When the practical explorations and the theoretical forms are combined, pre-service educators are provided with an “expansion and deepening of meanings and hence become literate in a wide variety of forms” (Eisner, 1994, p. 87). Correspondingly, they are provided with explicit educational conditions under which to examine relationships and one’s actions as a teacher.

Exploring the concepts of energy (smooth, sharp, shaky, and swingy), provides a physical context within which to experience a practical and visceral awareness of one’s operativeness and how it affects classroom dynamics (i.e., classroom management). Classroom management is a paramount part of pre-service educational curricula, an aspect, which can direct one’s actions as a teacher. With the TSM model, pre-service educators are provided with both practical strategies and theoretical models from which to frame their management models. Working with the concepts of energy, pre-service teachers can explore what it feels like on an anatomical level to embody various
sensations related to feeling smooth (calm, soft, gentle), sharp (assertive, firm, direct), shaky (nervous, impatient, frustrated), and swingy (inconsistent, unsure, flaky). As they literally try these on for size, they explore somatically that which is inside of themselves, the sensations/energy, that they embody naturally and are awakened to a dermis awareness of the tactility of energy as palpable emotion. Reflecting on this inner awareness brings forward an outer contemplation on how one’s energy plays out in practice and affects the learning environment and how one manages the class, and the students’ motions. Building on these perceptions, theoretical methods are introduced as a manner in which to connect the practice (felt awareness) to the theory. Various readings, strategies, and methods are introduced in order for pre-service teachers to engage more deeply and meaningfully with the content of classroom management such as that of theorists such as: Barrie Bennett and Peter Smilanich, Alfie Kohn, Nel Noddings, and models such as the bumping model, from compliance to community, the ethics of care, restitution, etc. Weaving the embodied understandings of the somatic with the theoretical teachings of various practitioners, student teachers are provided with an epistemological and practical approach to learning and experiencing classroom management as lived and felt curriculum.

Other teacher educational content that is framed within the TSM model includes a focus on lesson planning and unit planning. The substance of planning is explored through the embodiment of the conceptual movement language of body parts (large and small), which serves as a metaphor for the particularities of planning (big idea, objectives, setting the context, checking for prior knowledge, scaffolding etc.), which are held within a structural framework, a skeleton, which is the planning framework or template. Working with the concepts of body parts, pre-service educators are provided with the opportunity to move, manoeuvre, stretch, flick, shake, turn, float, and feel various ways in which their body parts work, a gestalt examination of the importance of the appendages, limbs, and outer surfaces to the whole of one’s being as relationality. From the tongue to the toes, to the back and the front, teacher candidates are encouraged to manipulate their bodies in order to discover and uncover the gestural potentialities that are inherent within and that are sometimes taken for granted. In terms of planning, they are invited into a cross-domain comparison of how the small and large movements of the body, with all its various parts, is indicative of the intricacies of the planning process, those held within instructional delivery, and is representative of the responsibility teachers have to address and meet the
needs of all learners (the students as individuals and the class as a community). The whole body is back grounded as the planning template or framework, while the parts (eyes, ears, arms, knees, upper, and lower body . . .) represent the diverse students that we teach and the elements of designing an effectively scaffolded plan. The skeleton is the bodies’ frame (the lesson plan template), which holds all the parts together (the differentiated needs of the students and elements of the plan/curricular outcomes). Upon reflection of the body parts as metaphor for planning, the pre-service teachers are invited to consider the various unique attributes of the students, their pedagogic situations, the elements of planning and how each contributes to the whole and carries with it a specific responsibility and contains a specific purpose. The somataphoric approach can facilitate a bridging of “curriculum-as-plan” and “curriculum-as-lived” (Aoki, 1993, p. 261), connecting the content of education to the lived lives of students. The “curriculum-as-plan” includes the “work of curriculum planners…and is imbued with the planners’ orientations to the world, which inevitably include their own interests and assumptions about ways of knowing and about how teachers and students are to be understood” (Aoki, 1993, p. 258). It is the “instrumental landscape (and includes the) ‘instruction,’ ‘teaching,’ ‘pedagogy,’ and ‘implementation of curriculum’” (Aoki, 1993, p. 259). The “language of the lived curriculum is a more poetic, phenomenological and hermeneutic discourse in which life is embodied in the very stories and languages people speak and live” (Aoki, 1993, p. 261). The practical experience of engaging with the body in this ‘lived’ curricular landscape brings forward an inside-out opening to discuss the logistical and phenomenological constructs of planning.

The theoretical aspects of planning are drawn from various practitioners such as Ted Aoki (Curriculum in a New Key), Roland Case (TC2 Conception of Critical Thinking), and Grant Wiggins and Jay McTighe (Understanding by Design) for example. In this way, pre-service educators are provided with various models (different body types) from which to address their planning.

When we design these experiences, we are conscious of the importance of directly modeling student-centred learning opportunities and of the necessity of purposefully linking theory to practice so the RCTs have a practical and foundational footing. In the case of the 2010 group, the thematic/metaphoric/somatic framing was that of the bridge (weight), along with subthemes, which were composed of the conceptual movement language elements (Force, Directions, Space, Body . . .). In this learning to move, moving to learn approach to reflective/reflexive practice, re-certifying educators were
challenged to embody varied concepts that served as metaphorical projections of the teaching and learning process and revealed a pedagogical praxis, a fresh application. In this manner, I was trying to access the curricula of life (Dewey; van Manen, as cited in Mullins, 2008, p. 75); “curricula which defined experiences both in and beyond the classroom” (Mullins, 2008, p. 75). Mullins (2008) posits that “these are curricula that make us who we are and guide us in navigating how we know what we know, and in turn how we respond, learn, and act as human beings, and as educators” (p. 75 italic added).

As pre-service teachers work through their tacit understandings of teaching and learning through the thematic, somatic, metaphoric framework, they are also invited into a constructivist encounter with meaning making. In other words, they are given a language, a conceptual movement language to be exact, from which to articulate their lived, living, and to be lived experiences as both learner and teacher. In addition, teacher candidates are also challenged to investigate and interrogate embodied ways of knowing to assess whether or not these presumptions are befitting current educational practices and contexts. Given the contrasting nature of the movement concepts, teacher candidates are also invited to examine the ‘e-motion’ of their gestures, postures, and positions and to reflect on the impact of the oppositional qualities as ways of being and interacting. For example, when exploring the force concepts of sustained energy and sudden energy, one can conjure up differing definitions and physical sensations, which denote both positive and negative characteristics such as: sustained: stable, steady, ever-present or contrastingly; fixed, slow, habitual, stubborn; and sudden as: energetic, risky, fast or alternatively; brusque, aggressive, abrupt, and hasty. In this regard, the words are laden with multiple meanings, which can be both helpful and harmful to the classroom climate. When embodying these concepts physically, teacher educators become more kinesthetically aware of how language can become lived as gestural pedagogy and relationality and hence more attuned to how these movements are embedded into one’s “body narratives” (Snowber, 2002, p. 23). As Cook-Sather (2003) articulates:

> Every metaphor assumes or generates a lexicon, a vocabulary, a way of naming within the conceptual framework of the metaphor, which embodies and reflects certain underlying values, and which has the potential, if taken as totalizing, to eclipse other ways of thinking and behaving. (p. 950)

In this sense, it is important to study the semantics of the metaphors employed and to focus on the various interpretations that are inherently held within the
words themselves. With conceptual movement language employed as metaphorical somatic embodiment, pre-service teachers explore meaning by first sensing the felt differences on the inside followed by a hermeneutic reflection of the lived implications on the outside world. As Cook-Sather (2003) suggests, in the space of imagination a metaphor opens up - a liminal space (p. 949). The liminal space, is the crevice, the space between past and present over which the bridge crosses, traversing what was, what is and what can or will be the lived realities of the teachers-to-be. The movement language accessed as embodied metaphors open up the imagination and draw out indwellings as indicative of personal and professional ways of knowing, being and doing. Working with pre-service teachers, a bodily consciousness connected to precedent exposure to institutionalized learning needs to be drawn forward, examined, and agitated in order to shake off metaphorical projections that are clichéd and that do not support fresh thinking about pedagogical spaces. The philosophical stances, postures, positions, leanings, and articulations of the teachers-to-be, which in-habit the soma, should be storied and re storied throughout the training program. A reflective and continual contemplation of one’s educational credo can lead to new insights, discoveries and uncoveries which can form, inform and facilitate transformed vision of what can be, the possibilities and potentialities that lie ahead in the profession. In this way, the student teachers are not bound to the past and to what has gone before (unless optimal) but instead are free to explore, experiment, extend, and stretch themselves in directions that are novel.

In the somataphorical process of knowing (learning an embodied language to discover tacit understandings and leanings), being (experiencing embodied language), and doing (acting on embodied understandings), teachers in training are provided with a schema in which to discover more than just theoretical and practical knowledge. Identifying and exploring the metaphors pre-service teachers live, relate and teach by, they can gain access to “the taken-for-granted assumptions that characterize differing cultural and institutional contexts as well as self” (Bullough & Gitlin, 2001, p. 49).

An additional freshness that the somataphorical process ascribes to metaphorical examinations is the inclusion of a perceived affect on the other, the students. As teacher candidates move through the embodied experiences, they are called to reflect upon the impact of their felt sensations and somatic understandings on the students that are under their care. They are challenged to consider how their ways of being impact the students and the classroom environment as a whole. Moreover, they are invited to contemplate how
alternate or opposite ways of being teacher and teaching affects the learners and the learning community. In many of the various movement explorations, the pre-service teachers are provided with the opportunity to ‘put themselves in the students’ shoes’ and to imagine what it may be like to take on the role of the learner. In this respect, they are given a chance to gain a deeper, somatic understanding of a teachers’ influence.

A thematic, somatic, metaphoric approach to curricular expression in teacher education programs provides a freedom within a framework that allows for a dynamic interplay between concepts that uncover tacit knowledge about teaching and learning and practical applications of embodied educational explorations. The benefit of the TSM approach, is threefold:

1. Creates openings to access the inner beliefs, feelings, values and understandings of the teacher candidate;
2. Provides practical teaching techniques that support active learning experiences within which students in the classroom can discover and uncover curricular outcomes;
3. Authentically infuses theoretical/pedagogical models of educational engagement that can be considered as inextricably linked to practice.

Thus, metaphorical research takes on a fresh approach, whereby old knowledge, rooted knowledge, is drawn out of individuals (student teachers and students) and made novel, and made meaningful.

In the tables found in Appendix J, I outline some explorations utilized in a TSM approach to teacher education. What is aimed at through the embodiment of conceptual movement language as personal and professional metaphor is not a ‘mastery’ of practice, but rather somatic awareness as the essence of perception and one’s educational lexicon. As stated earlier, becoming aware of tacit frames creates awareness of more possibilities for action and reflective/reflexive re-action. Within this somatic reflective process, lies the possibility of change. As Schön (1987) remarks, “through reflection, he can surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialized practice, and can make sense of the situations of uncertainty and uniqueness that he may allow himself to experience” (p. 61). In looking inward at felt sensations, backward at motivations and innervations, and forward at desired implications, pre-service teachers are provided with the opportunity to participate in self-study, which intersects personal and professional, theoretical
and practical, student and teacher, self and other. Meyer (2010) eloquently speaks to the body’s role in search as re-search stating that:

A closer look takes place in person,
in flesh and blood,
with eyes, ears, feet, fingers, tongue,
to explore being-here
...inquiry is an intimate experience. (pp. 16-18)

An intimate educational engagement requires a turning back to self in order to discover the expression of embodied understandings (Latta & Buck, 2006, p. 324, italics added). As Bowman (2004) so beautifully articulates:

Reflexivity is at the heart of flesh, asking us to look at the sense and selves being made on a continual basis. Falling into trust with the body’s role in teaching and learning is a reflexive undertaking embracing the contingencies of a becoming self. ‘Knowing in any humanly meaningful sense is emergent from and grounded in bodily experience and continuous with the cultural production of meaning’. (p. 48)

Somataphorical inquiry as part of the TSM model invites a gathering of bodymind; self, other, culture and curriculum, and seeks to emphasize “a ‘pedagogy of embodiment’79, bringing the body back in from the educational margins” (Satina & Hultgren, 2001, p. 531). The TSM model, which includes somataphorical inquiry, offers an opening, a drawbridge, so to speak, that lifts the body and elevates it as a search, re-search and as vital site to form, inform and transform teaching and learning. It has the capacity to reveal a passageway to a new horizon in somatic knowing where body as vessel may be accessed towards a somatic, pedagogical praxis.

79 “Satina & Hultgren (2001) write of a ‘pedagogy of embodiment’ bringing ‘the body in from the educational margins’ (p. 531). Though specifically written to focus on the absent body of girls in learning contexts, Satina and Hultgren foreground the body as being overlooked in education, and, as too often compartmentalized into specific subject areas such as physical education and health. “It seems to us that teacher education is a means to this aim and that perhaps a ‘pedagogy of embodiment’ ought to be central within the education of all teachers” (Latta & Buck 2006, p. 323).
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Appendices
Table 1. Examples of the Energy Patterns at Every Level
Move to Greatness: Focusing the Four Essential Energies of a Whole and Balanced Leader
By Ginny Whitelaw and Betsy Wetzig, 2008, Publisher: Nicholas Brealey Publishing

<table>
<thead>
<tr>
<th>Coordination Pattern Name</th>
<th>Driver</th>
<th>Organizer</th>
<th>Collaborator</th>
<th>Visionary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Physical</td>
<td>Thrust</td>
<td>Shape</td>
<td>Swing</td>
<td>Hang</td>
</tr>
<tr>
<td>Physical: Pushing, thrusting</td>
<td></td>
<td>Holding form, posture perfect</td>
<td>Swinging, rocking</td>
<td>Hanging, drifting, extending</td>
</tr>
<tr>
<td>Emotional</td>
<td>Urgent, abrupt, assertive, quick to anger, focused, calculating, competitive</td>
<td>Composed, calm, placid, tendency to worry</td>
<td>Optimistic, warm, interactive, resilient</td>
<td>Open, detached, spontaneous, being one with</td>
</tr>
<tr>
<td>Mental</td>
<td>Sharply focused, calculating, competitive</td>
<td>Linear, logical, step-by-step, do the right thing</td>
<td>One thing leads to another, stories, humor, sees both sides...</td>
<td>Leaps to new insight, gets to essence</td>
</tr>
<tr>
<td>Spiritual</td>
<td>Accomplish the mission</td>
<td>Serve a greater good beyond one's self</td>
<td>Spread happiness to others</td>
<td>Manifest essence and purpose in the world</td>
</tr>
<tr>
<td>Leadership behaviors</td>
<td>Focus on priorities, action, outcomes, bottom line</td>
<td>Establish orderly processes, clear roles, responsibility</td>
<td>Oriented to customers, employees, loyalty, fun</td>
<td>Create the future, think outside the box</td>
</tr>
<tr>
<td>Workplace</td>
<td>Bold, no-frills architecture, cubicles</td>
<td>Orderly; quiet spaces to think. A place for everything</td>
<td>Colorful, common places to gather, exchange ideas</td>
<td>Places to move in, be with others or alone, commune with nature</td>
</tr>
<tr>
<td>Work Processes</td>
<td>Minimal, focused on outcomes</td>
<td>Step-by-step, orderly and unambiguous</td>
<td>Practical, oriented toward how people really work</td>
<td>Loose, adjustable to circumstances</td>
</tr>
<tr>
<td>Corporate Culture</td>
<td>Winning, competitive, fast, no-nonsense, goal oriented; e.g., “Just Do It”</td>
<td>Stable, dependable, ethical, process oriented; e.g., “Solid as a Rock”</td>
<td>Fun, zany, family oriented, customer oriented; e.g., “the LUV Airline”</td>
<td>Creative, paradigm breaking, problem-solving oriented; e.g., “Invent...”</td>
</tr>
</tbody>
</table>

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Appendix B.
Bridging and Weight Sharing

(Adapted from “Brain Compatible Dance Education,” Gilbert, 2006)

Objectives:
Participants will:
• Explore and discover movement activities as an embodied approach to learning curriculum
• Be introduced to Weight concepts as related to program theme
• Participate in a variety of see, hear, say, do activities that connect movement with core curricular areas
• Work co-operatively with others to create various movement pieces
• Participate in reflections regarding how the body can be used as a tool to gather information about self, society, and curriculum
• Reflect on Weight concepts and Bridging as metaphor for the work we will be doing in PQP
• Explore scientific principles related to bridge building such as tension and compression.

Equipment:
• Open space, CD player, Weight words, felts, chart paper
• Creative Dance CD’s Volume III #4 or 14
• Brain Compatible Dance Education book
• Creative Dance for All Ages book
• Bridge overhead of handbook cover (refer to poem)
• Handout of Glasser’s retention rates

(A) Warming Up:

1. Introduce the Concept: Students “hear, see, say, and do” the concept of Weight (strong and light, passive and active). Think of scientific explanations of weight...what does the word mean to you? “Strong requires the use of muscular force against resistance (gravity). Images that suggest strong movements include pushing wall away,” stomping, pulling, resisting a strong force... “Light weight requires little muscle force with little or no resistance.” Can you think of words or objects to describe the concept of ‘light’ weight? “Images that suggest light
movement include floating feathers and balloons, a breeze, flicking flies away, dancing on the moon.”

“Passive weight (heavy or limp, giving into gravity), Active weight (enlivened, moving against gravity in an energetic way) and Shared weight. Sharing weight means giving one person one’s weight (or taking someone’s weight), which is the essence of contact improvisation” (p. 74).

(C) Exploring the Concept:

1. Bridges: Engineers are noted for designing bridges and one of the sturdiest, longest, and most elegant is the suspension bridge. Can you name some in Vancouver? Capilano (1889), Lynn Canyon (1912) 166 foot drop (steel and wood). A suspension bridge must be balanced to stand up. It uses tension in cables to create an overall force of compression in the towers. We are going to become engineers and explore tension and compression, in movement language we refer to it as weight sharing and baring…strong and light, passive and active.

   Demonstrate tension and compression. Stand facing a partner and grasp forearms. Lean back and allow your arms to straighten between you. Teacher will test the structure by gently leaning on the partners’ arms in middle to see if tension is appropriate.

   To demonstrate compression, press palms of hands together and lean forward. Make an arch with your bodies. Teacher will test the structure by pushing down on top of the arch to push students together, or to put into compression.

Dance Exploration: “Dancers dance through space with light movements. On a signal, they find a partner and form a bridge by pressing palms together with strong weight, leaning into each other (sharing weight). They hold the strong bridge shape until the signal to press away and dance lightly. Encourage dancers to find a new partner every time they make a bridge” (p. 304).

   “Partners explore weight sharing shapes, such as pressing both palms together, pulling apart, pressing backs together, pressing sides together, pulling apart with one hand and then the other. Explore pressing and pulling on different levels in different directions and with varied body parts. Partners press or pull with strength and then press or pull into lightness before moving on to find a new partner for further exploration” (p. 306).

Suggested Music: Music for Creative Dance, Volume III, #4 or Vol IV, #17.
Reflection: How do you share weight in your personal life? What ways will you share weight in the PQP program and with whom? What tensions might occur? What can you do to connect and build bridges in your practice?

Activities and lessons adapted from:

- Suspension bridge lesson plan-Grades 4 through 6: http://www.reachoutmichigan.org/funexperiments/quick/eweek/suspbridge.html
“Teaching and education are the processes by which society transmits its accumulated knowledge, skills and values to young learners. Although effective teaching is not only about transmission of knowledge, I believe that a good teacher can translate information, wisdom and experience gained through formal and informal learning to the students. The students receive this knowledge, retain it and pass it to others. I strongly believe that a teacher can never reach the ‘expert stage’. We as teachers are learning everyday and our experiences are enhanced by interactions with students and colleagues. The world of education is every changing. New practices come and go. So as a teacher it is my goal to discover how these practices can be used to help my students to achieve success.” (Madihu January 15, 2010).

“My artwork is akin to my name Ilamdeep which means “a lamp of knowledge”. My philosophy of teaching is depicted as a heart shaped oil lamp, which burns itself to spread the light and eliminate darkness. The lamp represents me. The heart shape of lamp depicts that I have to put my heart and soul into teaching in order to be a successful teacher. Also the red colour heart reminds me to build relations that integrate various skills to make my teaching interesting and effective. The rays of light in various forms represent that the light, that is, the knowledge is spread through my verbal teaching, demeanour, body language, identity, values, and my personal skills. …” (Idha January 15, 2010)
“Student is like a bud and teacher is like Gardner. New plants need water and care to grow same as students need proper knowledge and guidance to grow up into balanced personality. Gardner provides water to plants, as teacher always ready to sprinkle the showers of wisdom, guidance, understanding and care to their students. Gardner has knowledge about needs of different plants and provides them minerals according to their needs. Similarly teacher should have deep knowledge of subject and strategies. Teacher should apply strategies according to diverse needs and abilities…” (Jagvi January 15, 2010)

“I believe a teacher is like a tree with different attributes like knowledge, patience, creativity, passion, openness, understanding, adaptations, excitement, friendliness etc. I believe that teacher should inculcate all these things among her students by using different methods and strategies of teaching, I also believe that if you have knowledge, let others light their candles in it.” (Jagruti January 15, 2010)
“My teaching philosophy is to be a teacher knowledgeable about math and teaching methodologies and pedagogies is my great honour to bring brightness, wisdom, maturity into my students’ life and thereby students can have multi-abilities to develop themselves including life and careers and accept life-long learning in their future…” (Janya January 15, 2010)

“True learning only happens when hearts are connected. I believe it is very important for a teacher to establish a deep meaningful connection with the students (“connect the hearts”) for effective learning to take place. A teacher needs to find out what makes his/her students tick before trying to teach them anything. I believe that it is essential to know as much as possible about the students and use that knowledge to motivate them and help them succeed. If a teacher takes the colours from the students’ hearts and uses them to paint a canvas of knowledge, children will be able to relate and will join in!” (Galina January 15, 2010)

“My philosophy of teaching can described as a philosophy of learning as it was shown in my credo. I had always been a teacher in the past 18 years except the first few years in Canada, but my teaching philosophy has changed from simply delivering knowledge to cultivating effective learners…as the title of my credo Learning with Joy, I believe a lifelong learning journey especially in the school years must
accompany a willingness, interest and happiness towards knowledge mastery. As I taught, I though also of my school life where I was not a very happy child in school because I was forced to learn and to memorize text contents. During the period of teaching in China, I started to integrate some activities such as speech competition, storytelling, choir, dance and role play, in my class, since I taught Chinese language and literature….In conclusion, my philosophy of teaching is based on learning and enjoying.” (Ja January 15, 2010)

“I believe that it’s a teacher’s duty, first and foremost to be a learner. Teacher needs to learn all the time and be able to provide a safe and welcoming environment for the children. A teacher who feels that knowing everything will see the horizon line further thus indicating there is still need to learn. As a teacher, I always have to learn about each and every child and their background which I feel is very important. Mostly for new immigrants’ children who might feel lost mostly when no one in the class has any idea where he or she comes from. This is my belief is to make these children fit into our classroom. I need to educate myself and my students. This I strongly believe will make the child feel that this class is a place of refuge and safety…” (Nagina January 15, 2010)

“Today’s children are our future and a teacher is a part of the base that supports the future. As I know the purpose of education is to increase the well-being and happiness in the world. So, I believe the following values for instance: honesty, integrity, curiosity, open-mindedness, generosity and fun are essential for achieving this goal. I believe each and every child brings something unique and special to the world. My role as a teacher is to give the children the tools with which to cultivate their own gardens of knowledge. To accomplish this goal, I will teach to the needs of each child so that all learners can feel capable and successful. I will present curriculum that involves the interests of the children and makes learning relevant to life…Finally, I will tie learning into the world community to help children become caring and active members of society. I will help and assist children in discovering who they are, so they can express their own opinions and nurture their own ideas. I will become a bridge between the students and the knowledge what I know so that the students can lighten up the world.
The light at the end of the tunnel is the individual’s intellectual formation that turns away from darkness into a light of ideal forms. This is enlightenment of both self-knowledge and a deeper wisdom—what educators call lifelong learning.” (Aabha January 15, 2010)

“I strongly believe that every student has infinite possibilities to develop either social or individual. My teaching philosophy is that each individual is unique with different ways to learn and equal opportunity for success. Therefore, as a teacher I have the duty to encourage students to value effort and the determination to succeed. I think the learning should not be limited within the four walls. As a teacher, I will enhance my students’ knowledge that they can use in the outside environment, I will encourage and develop physical fitness and interpersonal skills, self-esteem, and a healthy lifestyle.” (Stela January 15, 2010)

I believe children are a gift from God and God has invested special talents in each of them. As a teacher I am a facilitator to nurture their growth and I intend to motivate them to use their potential in achieving higher goals, building their self-confidence, develop their aspirations to reach for the stars with determination and perseverance. (Edha January 15, 2010)

80 Teaching philosophy statement by Jack Coggins speaking to how “Plato in The Republic uses the cave as a metaphor for a mind darkened by its own narrow perceptions, prejudices and ignorance. Plato’s ideal forms are distorted by the cave’s darkness.”
http://www.usask.ca/gmcte/teaching-philosophy-statement-jack-coggin
My teaching philosophy is that teacher is the one who spreads the light of knowledge to the students. He takes his students from darkness to light and from ignorance to knowledge. Teacher is like a sun and his students are like stars who are always involved in the process of give and take. Teacher should be kind, caring, understanding and flexible. These attributes are really important in making good relationships with the students. If a teacher has a good connection with his students there will be a positive environment in the class, and learning will be fun. As a teacher it is my duty to create an environment in the class where the students can express their views without having fear of being judged. When teacher plans his lesson he should keep in mind that some students are visual learners and others are not. So a teacher has to be very creative in planning his lesson, and try to include examples from real life in his lessons. He should teach in a way that is understandable and applicable to his students. To be a good teacher is it important to be a lifelong learner and even more important is to reflect. If a teacher can reflect on his teaching he will keep on growing and this professional growth is key to success. Teacher should be able to understand that every student learns in a different way and also that every student is unique in his/her own way. (Simrin January 15, 2010)

I believe teaching should be performed in a welcoming, safe and fun environment, having the wellbeing of the students in mind at all times. I like to find fun, attractive and innovative methods to communicate the information in order to keep the students interested and eager to learn new activities. I view my role as a facilitator in the learning process by designing the framework in which learning can take place and then stimulate and nurture the students’ development, giving help in terms of knowledge, technique and encouragement. Physical activity is part of daily living in a welcoming, safe, diverse and fun way. The following is a quote by William Arthur Ward that I found very inspiring for me as a teacher: “The mediocre teacher tells. The good teacher explains. The superior teacher demonstrates. The great teacher inspires.” (Lia January 15, 2020)
I want to help all students to realize their talents, passions and dreams. As a teacher, I want to be a good observer, good assistant of my students. I want to assist them to fulfill their dreams and prepare them for their future. Some of the students might just want to organize a family, have simply life; some others would like to work in high office towards, be in charge of a company; but others would like to continue study for Master or Doctor Degree, and do more research. I will let them to gain the necessary skills which they need for their future during the class, use my heart to show them a path to success. (Jia January 15th, 2010)

I believe a teacher is like the sun that provides a love and educational atmosphere for the young minds to grow and expend. This means that I should use my heart to create a safe and caring environment that students are willing to open their heart to learn. I want to pass my enthusiasm for learning to them. I believe every child is an individual and every child’s potential is unlimited. Students should be allowed to make their own decisions and I encourage them to pursue their dreams. Also, I believe creativity is the key to success in the future. As a teacher, I help them keep an open mind to explore the world. (Chowa January 15th, 2010)

“The orientation of education is one of moving from within stuff from the filling the inner person with stuff from the outside. Teacher have to see themselves more as midwives assisting in the birthing process
than as fountains of knowledge and wisdom from which others partake.” ~David Spangler (quoted by Alina January 15th, 2010).

I drew an earthen diya-small clay vessel made on a potters wheel, and then baked until hardens. In India during Diwali the festival of lights these are popularly used in every household that celebrate Diwali, to fill oil in & light a lamp. So I drew the earthen vessel with hands on either side to depict the hands of the potter-in my reference to a teacher-forming and shaping a young child which is signified by the clay pot. The light is an inverted heart-shaped-flame with all the seven colours of light refracted state contained within the flame and the outermost is white light -7 refracted colours signifying all the aspects of a human beings mental, environmental, physical, spiritual, social, aesthetic, cultural etc. which through education that brings out an all round development by drawing out the best that is in you. And finally radiate as white light of maximum radiance & power to illuminate the darkness we live in, and spread the light of love & knowledge not only in our world but lead us to the ‘beyond state’. Since I love the colour green I depicted the ‘beyond’ green. The flame is an inverted heart as when the heart is uplifted can it spread the ultimate knowledge of realization-which is love for all as we are all One. (Manpreet January 15th, 2010)
Appendix D.
Lesson Plan on Place-Self Space and General Space

March 1, 2010

Thematic Concept: Self Space and General Space-Self and Other (teacher and student) in PQP

Vocabulary that may be used in this lesson: Self Space, General Space, Self, Other, Student, Teacher, Cinquain, Verbs, Adjectives, Adverbs, Nouns, Synonyms, Poetry...

Objectives:
Students will:
• Identify and demonstrate an understanding of the elements of Place through oral reflection
• Respond to music cues in order to demonstrate Self Space and General Space
• Participate in a partner activity where they are moving and following shadowing and mirroring activities
• Create a group cinquain in fours to speak to the concepts of self space, general space as connected to student and teacher
• Present cinquain movement exploration and say poem for the class
• Reflect on experiences in writing and through oral discussion

Equipment:
Music for Creative Dance CDs, Dance concepts, paper, felts, journals, Creative Dance for All Ages book, Brain-Compatible Dance Education book, cinquain chart and model, Exploring the Curriculum handout by Lynn Fels and George Belliveau.

Warming up:
1. Introduce the Concept: Students “hear, see, say, and do” the concept of Pathways: straight lines, curved lines, zig zag lines and dotted.
   • What does the term Pathway suggest?
   • How would you describe a straight pathway? Curved? Zig Zag? Dotted?
   • We lay down a pathway in walking...”life is like walking down a path leading us somewhere we do not know...but I am a cartographer on the journey of life” (map maker)(Author Unknown)
   • Straight: follows a straight line, mostly vertical (on floor, in air using body parts)
   • Curved: curved or circular or meandering-forward and backward
• **Zig Zag**: short, straight lines-side to side, forward and backward-shift weight and focus
  - **Dotted**: short, straight line and a pause. A line that stops and starts.

**Exploring the Concept:**

1. **Pathway vocabulary drawing to music**: Students listen to music and respond by drawing various lines on a piece of paper. Each time the music changes, the students will draw a different line in response to the rhythm. Straight pathways and extend whole body, curved pathway and melt whole body, zig zag pathway and extend one body part, dotted pathway and melt one body part.
   - Suggested music: *Music for Creative Dance, Volume II #7 Pathway Puzzle*

2. **Expressive Drawing**: Students choose the lines that they enjoy best and create a ‘line dance’ on the back of the paper.
   - Suggested music: *Music for Creative Dance, Volume II #4 Weavers*

3. **Expressive Line Dancing**: Students dance their line dance in response to music.
   - Students begin by dancing their own creation and then, on teacher’s signal, dance around the room moving to other line dances to explore how to interpret the pathway ‘choreography’.
   - Suggested music: *Music for Creative Dance, Volume II #8 Skippy Ska*

**Oral Reflection**: Which line/pathway dance did you prefer/felt most comfortable and natural? Which line/pathway dance did you find the most challenging? Why did you prefer one line/pathway movement to another?

**Written Reflection**: What pathway have you taken thus far in your life? What pathway do you hope to take in PQP? What can you do and/or what strategies and resources can you utilize to ensure a smooth pathway? What happens if your journey takes you on a zig zag pathway or a curved pathway?

1. **Activities and lessons adapted from:**

Appendix E.
Line Dances: Lines on Paper-Lines of Life

Aahna

Alina

Amelia

Bahula
Appendix F.
Bridging Past to Present: Watercolour Representations—PQP 2010

Galina

Jagvi
Aabha

Amelia
Chowa

Edha
Howin

Idha
Inessa

Ja
Jagruti

Janya
Maalai

Madhu
Manpreet

Nagina
Simrin

Valerica
Appendix G.
Synecdoche Somatic Body Part Art

Amelia

Lia

Aahna

Maalai

Edha

Madhu
Appendix H.
A Possible Curricular Expression:
Thematic, Metaphoric Approach to Teacher Education

Developed by: Jas Uppal and extended by Paula Rosehart

<table>
<thead>
<tr>
<th>Creating a SHARED VISION</th>
<th>Step 1: Envision our students becoming... (How do we invite them to Come to BE self-wise and other –wise?)</th>
<th>a. What do we envision them BE-ing? ‘Big picture’</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Step 2: Needs of the students/program</td>
<td>a. Needs of the students (personal and professional)</td>
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<td></td>
<td></td>
<td>b. Needs of the program</td>
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<td></td>
<td></td>
<td>c. We reflect on the pre-service teachers’ or re-certifying teachers needs both personal and professional, ‘considering their educational experience, their cultural backgrounds, their subject and content knowledge, and their desired teaching positions i.e. secondary specialists and elementary generalists’ (Rosehart, 2012)</td>
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<tr>
<td></td>
<td>Step 3: Metaphor/Theme Exploration</td>
<td>a. Metaphor /Theme (connected to complexities and intricacies of learning and teaching)</td>
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<tr>
<td></td>
<td></td>
<td>b. Words/phrases/images related to metaphor/theme</td>
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<td></td>
<td></td>
<td>c. Words/phrases/images connected to curriculum, pedagogy, and students?</td>
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<td></td>
<td></td>
<td>d. Choose an image that expresses the theme and serves as signpost for modular communication (Rosehart, 2012)</td>
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<td></td>
<td>e. Choose a song (s) that communicates a message/the spirit of the work and the journey (Rosehart, 2012)</td>
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<tr>
<td>Step 4: Learning Experiences</td>
<td>a. How can we bring these words/phrases/images related to the metaphor/theme alive?</td>
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<td></td>
<td>b. What are some learning experiences we can engage the students with?</td>
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<td></td>
<td>c. How will these learning experiences meet the needs of the students/program? Which needs are met?</td>
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<tr>
<td></td>
<td>d. In order to draw out reflective practice, we consider open-ended, critical thinking questions that can elicit personal and professional reflexive introspection of past, present and to be lived future practice (Rosehart, 2012)</td>
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</tr>
<tr>
<td>Step 5: Developing Effective Questions to foster Reflection</td>
<td>a. Generate effective questions that are connected to the learning experience and foster PERSONAL reflection (awareness of intrapersonal and interpersonal)</td>
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<td></td>
<td>b. Generate effective questions that are connected to the learning experience and foster reflection in the PROFESSIONAL context</td>
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<td></td>
<td>c. Includes a brainstorming session whereby we generate ‘meaning questions’ that seek to draw forth personal and professional reflections related to past and present and invite reflexive consideration of future practice (Rosehart, 2012)</td>
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<tr>
<td>Step 6: Determining Pedagogical Approach</td>
<td>a. Which pedagogical approach will engage the students in ‘hands-on, minds-on and bodies-on’ learning experiences?</td>
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<td></td>
<td>b. How are we directly modeling the student-centred learning? How is this experience meaningful and purposeful?</td>
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<td></td>
<td>c. How will they develop their understanding of the abstract concepts?</td>
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<tr>
<td></td>
<td>d. Through these explorations, we hope to examine the RCTs’ own embodied experiences as learners and as teachers in order to ascertain whether these are befitting the current educational context (Rosehart, 2012)</td>
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<tr>
<td>Step 7: Reflecting on our work</td>
<td>a. How does the modular metaphor/thematic articulations bring rejuvenation, vibrancy and color into our work?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. How does the modular metaphor/thematic articulations bring rejuvenation, vibrancy and color into students’ learning?</td>
<td></td>
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<tr>
<td></td>
<td>c. During this time, we (as teacher educators) re visit the sketched out route that we are considering as passageway through the program to mindfully contemplate the potentiality for vitality, relationality, and illuminality that can be evoked as a result of the pedagogical curricular complexion (Rosehart, 2012).</td>
<td></td>
</tr>
</tbody>
</table>
## Appendix I.
**Thematic, Somatic, Metaphoric Approaches to Curricular Expression**


<table>
<thead>
<tr>
<th>Picture</th>
<th>Citation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hands</td>
<td>&quot;My hands, my feet, I throw my whole body to say all that is within me.&quot; ~(Jackson, n.d.)</td>
</tr>
<tr>
<td>Stones</td>
<td>&quot;Teachers who inspire realize there will always be rocks in the road ahead of us. They will be stumbling blocks or stepping-stones; it all depends on how we use them.&quot; ~(Author Unknown)</td>
</tr>
<tr>
<td>Footprints</td>
<td>&quot;Success is not a place at which one arrives but rather the spirit with which one undertakes and continues the journey.&quot; ~(Nobel, n.d.)</td>
</tr>
</tbody>
</table>

Note. From echomrg autistic Hands_02, http://www.autistici.org/echomrg/bodparts/hands_02.jpg; used with permission.

Note. From Hawes, K. Water flowing around rocks, http://commons.wikimedia.org/wiki/File:Water_foming_around_rocks.JPG; used with permission.

<table>
<thead>
<tr>
<th>Bridges</th>
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</table>
| ![Bridges Image](image) | "Ideal teachers are those who use themselves as bridges over which they invite their students to cross, then having facilitated their crossing, joyfully collapse, encouraging them to create bridges of their own."  
~(Kazantzakis, n.d.) |  
| Living Root Bridges |  
| ![Living Root Bridges Image](image) | "Ideal teachers are those who use themselves as bridges over which they invite their students to cross, then having facilitated their crossing, joyfully collapse, encouraging them to create bridges of their own."  
~(Kazantzakis, n.d.) |  
| Note. From Kumar, A. Double Decker Living Root Bridge, [http://www.flickr.com/photos/34501870@N00/7344205654](http://www.flickr.com/photos/34501870@N00/7344205654); used with permission. |  
| Water |  
| ![Water Image](image) | "...Millions of water drops  
Treasured should they be  
As belonging to all humanity.”  
~(Angel, 2008, n.p.) |  
<p>| Note. From Evil, J. Water drop collision, <a href="http://commons.wikimedia.org/wiki/File:Water_drop_collision.jpg">http://commons.wikimedia.org/wiki/File:Water_drop_collision.jpg</a>; used with permission. |</p>
<table>
<thead>
<tr>
<th>Water</th>
<th></th>
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</thead>
</table>
| ![Image](http://www.flickr.com/photos/65469630@N07/5961774646/) | “Inside the river are the sky, the cloud, and the sun. In my hands' bowl is the river...”
~(Sagar, n.d.) |
| Note From. Kennedy, L. Tigre river, http://www.flickr.com/photos/65469630@N07/5961774646/; used with permission. |  |

<table>
<thead>
<tr>
<th>Windows and Mirrors</th>
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</thead>
</table>
| ![Image](http://www.geograph.org.uk/photo/888844) | “By opening a window in our minds, by understanding how change takes place and by changing the way we personally affect the environment, we can make a difference.”
~(Baker, 2002, n.p.) |
<p>| Note. From ceridwen. Tumbledown cottage window, <a href="http://www.geograph.org.uk/photo/888844">http://www.geograph.org.uk/photo/888844</a>; used with permission. |  |</p>
<table>
<thead>
<tr>
<th>Thematic Activities and Explorations:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hands</strong></td>
</tr>
<tr>
<td><em>Bulletin Board</em>: Theme board with poem and cut out hands and students names written on them...Tell Me Your Story.</td>
</tr>
<tr>
<td><em>Graffiti wall</em>: with students’ images, phrases, poems, expressions, and drawings to share the story of what they bring from their culture to teach in BC classrooms.</td>
</tr>
<tr>
<td><strong>Song</strong>: Hands by Jewel</td>
</tr>
<tr>
<td><strong>Movement explorations (Somataphors)-Relationships-</strong></td>
</tr>
<tr>
<td>prepositions; <em>Energy</em>-Smooth and Sharp (classroom management);</td>
</tr>
<tr>
<td><em>Body</em>-Synecdoche somatics (credo exploration about parts of ourselves that teach)</td>
</tr>
<tr>
<td><strong>Art based activities</strong>: Photocopy hands and draw/write about what has been ‘held on to’ from past teaching experiences and what has been ‘let go’ (open hands and closed hands).</td>
</tr>
<tr>
<td><strong>Hand examination</strong>: looking at lines of hand as the story that we have to tell...age spots as history and family-story in our hands.</td>
</tr>
<tr>
<td><strong>Symbolic Credo</strong>: a pictograph image, gesture and credo statement to express the ‘mark’ students wish to leave on education.</td>
</tr>
<tr>
<td><strong>Credo Cutout Creation</strong>: Matisse’s artwork as an inspiration for ‘Drawing with Scissors’ creation of revised credo creation.</td>
</tr>
<tr>
<td><strong>Synecdoche somatics</strong>: literal and metaphorical representation of the part of our bodies that we access to teach...cinquain poem to describe how ‘parts’ influence the whole of who we are and what we teach.</td>
</tr>
<tr>
<td><strong>Writing activities</strong>: I am From...</td>
</tr>
<tr>
<td><strong>Stones</strong></td>
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<tr>
<td><em>Field Trips</em>: Vancouver Yaletown (image taken by Student)</td>
</tr>
<tr>
<td>Rock given as reflective object to use as a keepsake and reflect on PQP journey.</td>
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<tr>
<td><strong>Footprints</strong></td>
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<tr>
<td><em>Poem</em>: Footprints poem</td>
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<tr>
<td><em>Field trips</em>:</td>
</tr>
<tr>
<td>Crescent Beach-walking in another’s shoes (shadowing exploration to explore mimetic movements)</td>
</tr>
<tr>
<td>Crescent Beach-walking on the sand barefoot...seeing footprints left behind, washed away</td>
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<tr>
<td><strong>Bridges</strong></td>
</tr>
<tr>
<td><em>Bulletin Board</em>:</td>
</tr>
<tr>
<td>Bridge image as graffiti wall, poem displayed</td>
</tr>
<tr>
<td>Student’s gifts that have been bridged from their home culture displayed as image, expression, phrase, words...</td>
</tr>
<tr>
<td><strong>Movement Explorations (Somataphors):</strong></td>
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<tr>
<td>------------------------------------------------</td>
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<tr>
<td><strong>Weight sharing</strong> - pressing palms, pulling</td>
</tr>
<tr>
<td>limbs to explore tension and compression as</td>
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<tr>
<td>metaphor for program journey</td>
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<tr>
<td><strong>Bridge building:</strong> Science experiment of a</td>
</tr>
<tr>
<td>human bridge to hold a person’s weight.</td>
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<tr>
<td><strong>Bridging Experiences:</strong> Positive and negative</td>
</tr>
<tr>
<td>shape explorations to embody ideas of finding</td>
</tr>
<tr>
<td>space and fitting into the BC classroom cultural</td>
</tr>
<tr>
<td>context. Water colour bridge paintings to re</td>
</tr>
<tr>
<td>present home culture and BC landscapes...what</td>
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<tr>
<td>did you leave behind (did not fit), what did</td>
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<tr>
<td>you take with you (bridge), what will you</td>
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<tr>
<td>carry forward (find space for?). Presentations</td>
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<tr>
<td>of lived experiences.</td>
</tr>
<tr>
<td><strong>Synecdoche Somatics:</strong> Exploring shadowing</td>
</tr>
<tr>
<td>partners while they moved various body parts.</td>
</tr>
<tr>
<td>Focus on part to whole and whole to part...</td>
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<tr>
<td>parts of us that are pronounced in our teaching</td>
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<tr>
<td>that make up the whole of ourselves...how these</td>
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<tr>
<td>fit together. Pointillism art of body part and</td>
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<tr>
<td>cinquain poem to express credo.</td>
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<table>
<thead>
<tr>
<th><strong>Song(s):</strong></th>
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<tbody>
<tr>
<td>Bridge Over Troubled Waters by Simon and</td>
</tr>
<tr>
<td>Garfunkel</td>
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<tr>
<td>Love Can Build a Bridge by The Judds</td>
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<thead>
<tr>
<th><strong>Living Root Bridges</strong></th>
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<tbody>
<tr>
<td><strong>Field trips:</strong></td>
</tr>
<tr>
<td>Cambie Bridge (perspectives)</td>
</tr>
<tr>
<td>LynnValley Suspension Bridge</td>
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<tr>
<td><strong>Science Explorations:</strong></td>
</tr>
<tr>
<td>Bridge building with toothpicks and marshmallows</td>
</tr>
<tr>
<td>Webbing-spaces in-between the web</td>
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<tr>
<td>Water</td>
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<tr>
<td>Movement explorations:</td>
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<td>Field Trips:</td>
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<tr>
<td>Art Activities:</td>
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<tr>
<td>Reflections on Past Reflecting on Present:</td>
</tr>
<tr>
<td>Science Experiments:</td>
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<tr>
<td>Windows and Mirrors</td>
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**Movement Explorations (Somataphors):**

**Mirroring and Shadowing:** Students worked in partners to shadow (follow behind) and mirror each other’s movements and gestures in order to embody the theme and to reflect upon the personal and professional implications...a window into the work of PQP.

**Bridging Experiences:** Positive and negative shape explorations to embody ideas of finding space and fitting into the BC classroom cultural context. Water colour bridge paintings to re present home culture and BC landscapes...what did you leave behind (did not fit), what did you take with you (bridge), what will you carry forward (find space for?). Presentations of lived experiences.

**Song (s):**
Man in the Mirror-Michael Jackson

**Field trips:**
School Visits where students were to identify mirrors and windows in educational context
Retreat on the Street-find cultural and social windows and mirrors

**Science Explorations:**
Bridge building with toothpicks and marshmallows

**Art Activities:**
Credo cutout creations where students created a window into their educational philosophy...depicting symbols that represented their values, beliefs and convictions around teaching and learning.
The False Mirror by: René Magritte-students create a large replica of their eye and inside they depict their educational philosophy to show that which is being mirrored in practice
Appendix J.
Dance Concepts:
The Elements of Dance as Somataphorical Inquiry

Table J1. Relationships as Prepositional Positioning

| 1. The Concept of Body Relationships | “A connection between two or more people or things. In dance we can explore the relationship that our body parts have to one another; the relationship that we have to another dancer or to a group of dancers; the relationship that we have to another object or prop” (Gilbert, 1992, p. 253). “Relationship words are prepositions that tell where one is ...” (Gilbert, 2006, p. 75). |
| 2. Language Elements of Dance | “Body parts to body parts, individuals to groups, body parts to objects, individuals and groups to objects: near/far, meeting/parting, alone/connected, mirroring/shadowing, unison/contrast, over/under, above/below, around/through, beside/between, on/off, gathering/scattering, in/out, etc.” (p. 5). |
| 3. Embodying the Concept | Chopsticks (or unsharpened pencils) without Leaders and with Prepositions: Pairs move with the chopsticks (2 intact) balanced between palms and label one another ‘#1 and #2. Both dancers share leadership and move cooperatively. At the signal (or when music changes), #1 forms a shape and the teacher calls out a preposition (over, under, around, through, behind, in front, above, below, beside, between, on, off, in out...). #2 forms a shape relating to #1 that shows the designated preposition. While following the teacher, or music, alternate leaders and travelling with the chopstick and then creating prepositional shapes (occasionally changing the hand used to balance the chopstick.)  
**Suggested Music:** Music for Creative Dance, Vol III, #15, #8 or Vol 1, #1 (Gilbert, 2006, p. 93). |
| 4. Personal Reflections | Turn to your partner and tell them which part you thought was the most challenging: negotiating the leader and follower role or the shape prepositions where you had to relate to one another? Why? How did you negotiate leadership? How is this embodied experience of relationships a metaphor for your personal relationships? What does this tell you about the working relationships that you will encounter in teacher education? How is this a metaphor for the relationships you will encounter with your mentor teacher? The students in your classroom? Your fellow teacher candidates? |
| 5. Professional Connections | “Enactivism is a theory of cognition that explains learning as an embodied cognitive interplay in which the environment and the organism are simultaneously formed by the presence of each other in relationship over time” (Fels & Belliveau, 2008, p. 27).  
“we learn through engaging with environment and in relationship to one another”  
“we are constantly co-evolving and changing as a result of our relationships and interactions with others and our environments. This shaping and re-shaping plays out physically, socially, economically, politically, culturally, cognitively, emotionally, and imaginatively” (Fels & Belliveau, 2008, p. 27). |
| 6. Pedagogical Positioning | Addresses Interpersonal and intrapersonal intelligences;  
Teach prepositions for E.S.L. students and primary grades;  
Relationship concepts for intermediate grades i.e. personal space and boundaries;  
Community Building and Social Studies topics (cultural significance);  
Personal Planning ‘getting to know you’ at the beginning of the year. |

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Table J2. Place as Student-Teacher Space

| 1. The Concept of Space | **Self Space**: “is the space a person occupies and is known as a kinesphere (movement sphere). The term self space is synonymous with personal space”  
**General Space**: “is shared space...movement through space, filling in empty space...when we move through general space, you take your self space with you; your kinesphere” (Gilbert, 2006, p. 71). |
<table>
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<tr>
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<tbody>
<tr>
<td><strong>2. Language Elements of Dance</strong></td>
<td>Self space/general space</td>
</tr>
</tbody>
</table>
| 3. Embodying the Concept | **Mirror and Shadow Space**: “Dancers find partners (or trios) and choose who will lead first for shadowing (‘A’ and ‘B’; ‘B’ leads) in general space. When the music pauses, changes quality or a signal is given, partners face each other. ‘B’ continues to lead while ‘A’ mirrors ‘B’s’ movements in self space. Change leaders for the (next) shadowing and mirroring. Continue to change leaders until the music stops” (Gilbert, 2006, p. 98).  
**Suggested music**: *Music for Creative Dance, Volume III #4 or #11* |
| 4. Personal Reflections | “Which part was easier for you to lead-shadowing or mirroring? Which part was easier for you to follow? Why do you think this is so?” (Brain Compatible Dance Education, Gilbert, 2006, p. 98).  
“How does this activity connect to the role of the teacher and the role of the student?” |
| 5. Professional Connections | Think about your status in the classroom and the students’ status.  
When and how often do you mirror the students? “…Shadow the students?  
When and how often do the students mirror you? Shadow you?  
How much space do you take up in the classroom?  
How much space do you allow the students to take up in the classroom?” |
| 6. Pedagogical Positioning | Mimesis “…the attitude whereby I assume the gestures, the conducts, the favourite words, the ways of doing things of those whom I confront” (Merleau-Ponty, as cited in Smith, 2004 p. 22)  
What mimetic practices, gestures, postures, expressions, and positions did/do/will students assume from you?  
What aspects of your past philosophy are reflected in the present? (personal and professional);  
What has not been reflected from your past in the present context? (personal and professional);  
What aspects have you added to your present philosophy that was not reflected in your past? |
| 7. Practical Applications | Addresses Interpersonal and intrapersonal intelligences;  
Focus on personal space as personal boundaries;  
Teach about being a follower and being a leader (Personal Planning);  
Direction following;  
Co-operation skills; |
**Table J3. Pathway as Educational Journey**

| 1. The Concept of Space | "**Straight:** pathway follows a straight line. It is most natural for the body to be vertical as it moves along a straight pathway.  
**Curved:** pathway follows a curved, circular or meandering line. To curve the spine to the left or right side is most natural when moving in a curved pathway circling left or right. One can also move in a curved pathway in a forward and backward direction.  
**Zigzag:** pathway follows short, straight lines that move from side to side or forward and backward. Moving along a zigzag pathway, it is most natural to quickly shift weight and focus" (Gilbert, 2006, p. 72).  
**Dotted:** pathway follows short straight lines that move forward and stop with a pause in between. The line stops and starts at intervals. |
| 2. Language Elements of Dance | Straight, Curved, Zigzag, Dotted |
| 3. Embodying the Concept | **Pathway vocabulary drawing to music:** Students listen to music and respond by drawing various lines on a piece of paper. Each time the music changes, the students will draw a different line in response to the rhythm. Straight pathways and extend whole body, curved pathway and melt whole body, zig zag pathway and extend one body part, dotted pathway and melt one body part.  
**Suggested music:** *Music for Creative Dance, Volume II #7 Pathway Puzzle*  
**Expressive Drawing:** *Expressive Drawing:* Students choose the lines that they enjoy best and create a ‘line dance’ on the back of the paper  
**Suggested music:** *Music for Creative Dance, Volume II #4 Weavers*  
**Expressive Line Dancing:** Students dance their line dance in response to music. Students begin by dancing their own creation and then, on teacher’s signal, dance around the room moving to other line dances to explore how to interpret the pathway ‘choreography’.  
**Suggested music:** *Music for Creative Dance, Volume II #8 Skippy Ska* |
| 4. Personal Reflections | Which line/pathway dance did you prefer/felt most comfortable and natural? Which line/pathway dance did you find the most challenging? Why did you prefer one line/pathway movement to another? What pathway have you taken thus far in your life? |
| 5. Professional Connections | What pathway do you hope to take in PQP? What can you do and/or what strategies and resources can you utilize to ensure a smooth pathway? What happens if your journey takes you on a zig zag pathway or a curved pathway? |
| 6. Pedagogical Positioning | “**The Stop**”  
“An active concentration of awareness—the poise before movement...gives us a deeper engagement in a meaning that unfolds our lives...offers a choice, either to remain habit-bound or to regain a freedom in one’s approach to an endeavor. The Stop is the advent of an intelligence of choice...a time of awareness...the space of a breath” (Appelbaum 1995, p. xi) |
| 7. Practical Applications | Elements and Principles of Design in Art |
# Table J4. Energy as Potential Classroom Dynamics

| 1. The Concept of Force | “Smooth: (sustained): energy is continuous, with a sense of lingering.  
| Energy (Dynamics, Qualities) | Sharp: (percussive): energy that starts and stops quickly, with a sense of urgency.  
| | Swinging: (pendular): energy drops into gravity heavily and quickly and then  
| | suspends into lightness, taking more time on the ascent than on the descent.  
| | Shaky (vibratory): energy is exhibited through small, quick, back-and-forth movements.” (Gilbert, 2006, p. 73).  
| | Sharp: slash, punch, dab, flick, jump, prance, kick, poke, and dodge.  
| | Swinging: swing, sway, rock, tip, twist, roll, waltz, and undulate.  
| | Shaky: shiver, bounce, wiggles, quiver, tremble, pulsate, vibrate and jiggle” (p. 73).  
| | Smooth: Sustained, flow, gentle, peaceful, stable, agreeable, pleasant, mellow, steady, mild, monotonous, flat, even, bland, effortless … (Rosehart, 2010)  
| | Sharp: Sudden, percussive, quick, energy, acute, honed, energetic, enthusiastic, keen, resourceful, wise, lively, critical, abrupt, intense, angry, reactive, pointed… (Rosehart, 2010)  
| 3. Embodying the Concept | **Energy Museum:**  
| | Find a partner and stand “elbow to elbow”;  
| | Label one partner ‘A’ and the other ‘B’;  
| | A come and pick up an energy stick;  
| | B will become a statue in the museum;  
| | A will be a visitor who shapes the statues with ‘Smooth’ energy (brush limbs and body parts);  
| | B’ allows ‘A’ to shape them into a new statue;  
| | ‘A’ will copy ‘B’s new shape and ‘A’ will take energy stick and shape a new statue;  
| | Continue until signal;  
| | Step outside museum to look at statues;  
| | Perform same actions again a second time using ‘Sharp’ energy (quick taps on limbs and body parts);  
| | Step out of museum and look at statues to note if there is any difference.  
| | **Suggested music:** *Music for Creative Dance, Volume I, #1*  
| 4. Personal Reflections | Which energy felt most comfortable and why?  
| | Which felt least comfortable and why?  
| | Which do you possess in daily life?  
| 5. Professional Connections | Which do you possess as a teacher?  
| | How might this affect your relationships? (think positive and challenging)  
| | How might this affect your students? (connections to classroom management)  
| | “What is already there is movement, movement in and through which the perceptible world and acting subject come to be constituted, which is to say movement in and through which we make sense of both the world and ourselves” (p. 138).  
| 7. Practical Applications | Science-Energy concepts  
| | Physical Education-joint function  
| | Anatomy-bones and muscle functions  
| | Personal Planning-appropriate touch |
Table J5. Weight as Tension and Compression in Relationality

<table>
<thead>
<tr>
<th>1. The Concept of Force Weight</th>
<th>“Strong: weight requires the use of muscular force against resistance (gravity). Light: weight requires little muscle force with little or no resistance” Passive: weight (heavy or limp, giving into gravity). Active: weight (enlivened, moving against gravity in an energetic way). Shared: means giving a person one’s weight (or taking one’s weight), which is the essence of contact improvisation” (p. 74).</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Language Elements of Dance</td>
<td>Strong: push against walls, stomping, pulling, resisting a strong force... Light: floating feathers and balloons, a breeze, flicking flies away, dancing on the moon” (p. 74).</td>
</tr>
<tr>
<td>3. Embodying the Concept</td>
<td>Bridging: “Dancers dance through space with light movements. On a signal, they find a partner and form a bridge by pressing palms together with strong weight, leaning into each other (sharing weight). They hold the strong bridge shape until the signal to press away and dance lightly. Encourage dancers to find a new partner every time they make a bridge” (Gilbert, 1992, p. 304). “Partners explore weight sharing shapes, such as pressing both palms together, pulling apart, pressing backs together, pressing sides together, pulling apart with one hand and then the other. Explore pressing and pulling on different levels in different directions and with varied body parts. Partners press or pull with strength and then press or pull into lightness before moving on to find a new partner for further exploration” (p. 306). Suggested Music: <em>Music for Creative Dance, Volume III, #4 or Volume IV, #17.</em></td>
</tr>
<tr>
<td>4. Personal Reflections</td>
<td>How do you share weight in your personal life? Who do you experience tension with? Who do you lean on for support? What ways will you share weight in the teaching program and with whom? What tensions might occur? What can you do to connect and build bridges in your practice? What did you notice about building bridges? What were your physical reactions, sensations, and inclinations? What ways will you share weight in the PP and with whom? What tensions might occur? What can you do to compress (shorten) the gap, lessen the tensions? What can you do to connect and build bridges in your practice?</td>
</tr>
<tr>
<td>6. Pedagogical Positioning</td>
<td>Science-Structures Physical Education-Balancing, lifts Personal Planning: Trust exercises</td>
</tr>
<tr>
<td>7. Practical Applications</td>
<td></td>
</tr>
</tbody>
</table>
### Table J6. Positive and Negative Space as Finding Space and Fitting In

| 1. The Concept of Place and Body Concepts | “Small: size may also be considered as “near reach.” Dancers form small shapes and movements when they bring body parts close to their centres. Medium: size (mid-reach) is the most common natural range of motion. When moving from small to big or big to small, on automatically moves through medium size. Big: size may be considered “far reach.” Dancers form big shapes and movements when they reach far from their centers” (Gilbert, 2006, p. 71). |
| 2. Language Elements of Dance | Small: shrink, contract, narrow Big: grow, expand, widen |
| 3. Embodying the Concept | **Puzzle Shape Museum** Find a partner and label each other ‘A’ and ‘B’; One person will make a shape with lots of negative space (empty space); When the music begins, the other person will form a shape fitting into the negative or empty space of the statue, like a puzzle piece fits into another; Think of the words: around, through, between, over, under, in, out, beside, high, low, big, small; When the second partner forms a new shape in relation to the first shape, hold it still so the 1st person can move away to find another puzzle piece to fit into…continue fitting into various people. **Suggested Music:** *Music for Creative Dance, Volume IV, #3.* |
| 4. Personal Reflections | How did it feel for you to fit into another persons’ ‘negative’ space? How did it feel for you to have another person fit into your negative space? What did you have to do to allow another person to fit and how does this relate to teaching and learning? |
| 5. Professional Connections | What did you do to fit into the BC classroom in your short practicum? (How did you apply new practices?) Where did you find space to fit in/bridge your previous educational practice(s)? What did you do? Looking backward-what have you chosen to ‘leave behind’ (that does not fit into this context) from your previous educational cultural experience? Looking inward-what have you taken with you/bridged (strategies, methods, beliefs) from your previous educational cultural experience? Looking forward-what new learnings (insights, strategies, methodologies, beliefs) will you take with you as you ‘cross’ over into your long practicum? |
| 6. Pedagogical Positioning | Bridging personal, professional, pedagogical, cultural, curricular understandings in teaching and learning. Leggo (2008) “the challenge they constantly face is the challenge to fit into the community but not be swallowed up by the community, to live communally while also developing their individual talents and personalities” (p. 16 italics added). In order to “locate themselves in the dominant community” (Griffin, p. 146, italics added), Lippard (1997), communicates, “they articulated an understanding of place as “seen from the inside” and a developing awareness of the connection between interior and exterior landscapes, self and place, self and world (in Knowles & Thomas, 2002, p. 127). |
| 7. Practical Applications | Art: positive and negative space Personal Planning: relationships |
## Table 7: Body Parts as Synecdoche Somatics

### 1. The Concept of Body Parts

“People usually think about moving arms and legs, but forget about the many body parts that can be moved separately, such as the neck, spine, hands, feet, fingers, toes, hips, stomach, elbows, knees, shoulders, and even the tongue. Sections of the body can also be explored, including upper and lower body halves, right and left body sides and upper and lower quadrants. Consider internal organs such as the heart, lungs and stomach” (Gilbert, 2006, p. 75).

### 2. Language Elements of Dance

**Parts:** Arms, legs, fingers, elbows, wrists, shoulders, knees, feet, head, back, front, ears, nose, ...

**Nonlocomotor movements:** Punch, float, shake, twist, turn, poke, push, pull, swing, float, stretch, bend, carve, curl, glide, wiggle, rise, sink, carve, slash, dab, lift, flick...

### 3. Embodying the Concept

**Partner Body Part Shadow:**

Have students connect knee to knee with a partner. Have students label themselves A and B. B stands in front of A and becomes the leader, B focuses on moving certain body parts for the A to copy...following behind facing B’s back (using verbs from exploring the concept). When the music pauses, partners connect body parts to form a shape. When music starts again, B turns to follow behind A and A focuses on moving certain body parts for A to copy. Repeat several times...change partners if desired. (Gilbert, 2006, pp. 94-95).

**Suggested Music:** *Music for Creative Dance, Volume 1, #16*

### 4. Personal Reflections

- How did it feel to shadow/follow your partners’ movements?
- How did it feel to lead someone?
- Which did you enjoy most and why?
- What does this tell you about your personality?

### 5. Professional Connections

- How does this activity connect to the role of the teacher and the role of the student?
- What will your students shadow about you?
- When and how will you shadow your students?
- What body part(s) do you emphasize in your teaching? Which part(s) of your physicality (body) do you feel is/are your most important asset/tool/characteristic?
- What is your body of knowledge?

### 6. Pedagogical Positioning

Mimesis “the ensnaring of me by the other; it is the attitude whereby I assume the gestures, the favourite words, the ways of doing things of those whom confront.” (Ponty, as cited in Smith, p. 22).

Smith (2004), “all gestures are relational. They each establish a relation to our surrounds and express a reciprocal meaning. But some gestures are manifestly relational. A handshake accentuates the formality of a meeting. A demonstrative hug codifies teenage affection. A hand on the shoulder punctuates the more intimate exchange. These gestures of daily life carry meaning beyond the simply, observable act, eliciting a way of being in the world indicative of nuanced connectivity with self, with others, and with the world at large” (p. 24).

### 7. Practical Applications

**Anatomy:** movements of the skeletal system

**Physical Education:** flexibility, stretching, muscular strength, levers and fulcrums etc.
Table 8: Flow as States of Matter that Matter

| 1. The Concept of Force and Time | “Free Flow: is fluid movement that is not easily stopped. Think of the body as a container with movement pouring freely in and out. Free flow is uncontrolled or off balance. 
Bound Flow: is careful and restrained movement that can be easily stopped. Here the flow of movement is restrained within the body. Bound flow is controlled and on balance. (p. 74) 
Medium: is a comfortable walking speed. 
Slow: is slower than medium speed and appears to have the intention of taking all the time in the world. 
Fast: is faster than medium speed and has an urgent intention. (p. 73) |
|---------------------------------|--------------------------------------------------------------------------------------------------|
| 2. Language Elements of Dance   | Free Flow: Fluid, smooth, shapeless, illusive, soft, responsive, ever-moving, powerful, noisy, running  
Bound Flow: hard, still, frozen, airy, wavy, tidal...  
Water movements: Gushing, ripple, splash, flow, pour, bubble, drip, slids, turn, flick, dodge, burst, carve, glide, float, shake, freeze, twist, wiggle, melt... |
| 3. Embodying the Concept        | Exploring water, ice and steam through embodiment-Teacher calls out various ‘atom’ arrangements and has students move around in groups according to the number of atoms; 
Move using free flow, watery movements using adjectives on various levels and at a medium speed, medium level moving off balance-Water Land; 
When music changes, move using more bound flow, ice –like movements at various levels, at a slow speed, on balance, low level until frozen-Iceberg Land; 
When music changes, move with big movements, at a fast speed, off balance, at a high level, with rapid movements-Steamb Land. Repeat all stages-form glacier at end. |
| 4. Personal Reflections        | What did you learn from this exploration about matter?  
What did you learn from this exploration about community building? About our community? |
| 5. Professional Connections    | What are some words that you can use to describe water?  
What are some ‘water’ words that describe you?  
What are some ‘water’ words that describe learning?  
What are some ‘water’ words that describe teaching? |
| 6. Pedagogical Positioning      | “Complexity theory in education calls on the educator to understand that “teaching and learning seem to be more about expanding the space of the possible and creating conditions for the emergence of the as-yet unimagined, rather than perpetuating habits of interpretation” (Davis 2004, p. 184).  
“How we engage in our relationships and in our environment, our choices of topics for investigation, our pedagogical positioning, our values, and our communal and individual experiences matter. Complexity theory reminds us that everything is connected in generative systems of interaction and that, as educators, we need to remember that learning requires fluidity, adaptability, shared responsibility, and flexibility within enabling constraints. Similarly, enactivism speaks to the generative interdependency of organisms within environments that govern the natural world, as mimicked by those characteristics governing complex learning systems” (Fels and Belliveau, 2008, pp. 26-27). |
| 7. Practical Applications       | Science: states of matter  
Science: life cycle of a salmon |