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Fit to teach: Tracing embodied methodologies of dancers who come to academia



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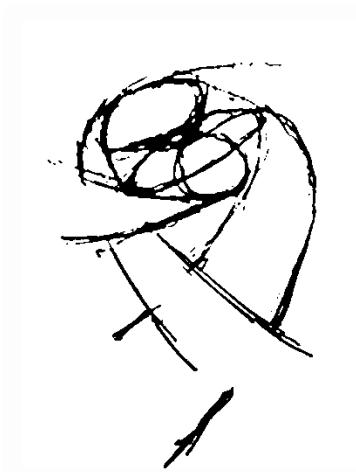
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ABSTRACT

Dancers' embodied methodologies are important resources for understanding dance in academia. Widely accepted as a scholarly field of inquiry, dance is influenced by its practices and the academy is influenced by neo-liberal expectations of tertiary education. As with other institutions across the globe, New Zealand and Australia adapt the parameters of dance study and experienced dancers adapt their embodied resources. As dancers exchange professional practice elements for new scholarly identities as educators, dance programmes diversify to accommodate broader ranges of disciplinary subjects and students. I explore dancers' transition to academia to understand more about how they fit into neo-liberal education contexts, both kinaesthetically and intellectually. I examine these issues first through a contextualised history of our emerging discipline, which draws on local and international literature to articulate the thesis' overarching themes: pedagogy, practice and practice-based knowledge in the academy. Second, I have developed a blended somatic, auto-ethnographic and ethnographic approach to afford the study a uniquely positioned methodological process. Somatic explanations of experiencing and awareness are utilised as research and writing sensibilities throughout the process. By drawing on a familiar and ubiquitous contemporary dance education practice of I-experiencing, the tentatively titled 'Somathodology' progresses the methods design. The primary data collection consists of semi-structured interviews and focused reflections, research opportunities for a cohort of mid-career professional contemporary dancers to reflect on memories of learning dance, community and dance experience. I engage with a somatic, conceptual vocabulary to highlight relationships between tertiary dance and dancers' participatory, studio-based experiences of technique, rehearsal and performance. The interpretive work is informed by social theories of practice, identity and exchange in a loosely drawn metaphor of the Borromean rings (which symbolises the three intersecting theoretical loops). My interpretive insights expand the participants' experiential knowledge to illuminate specificities of maintaining studio practice and problems of sociality, identity and embodied skills in scholarly work. These are deconstructive tools to detail intersections of themes, theories and data and reveal rich embodied pedagogies that are influenced by practitioner-based understandings. Fulfilled by ongoing studio practices, I have contributed to a discourse of deeply embodied dance practice as critical sites for a durable disciplinary development.

DEDICATION

To my teachers



And that's the problem you see, I said gently straining to be heard... But we are, you see, vessels; we hold something inside us which is bigger, and much more beautiful than us as individuals... And it has been passed down – poured from vessel to vessel. Poured from teacher to student, and then to their students – for hundreds and

hundreds of centuries. It has survived not just in books but in living persons, in the words and touch, and thoughts shared between living beings, something beyond what a book could ever do. And if books are precious, (and they are), precious beyond all measure, the combined knowledge of generation after generation of effort and pain, mistake and discovery – then our teachers are so much more. For regardless of what we think of a teacher, regardless of the weaknesses and faults we may see in them, they are still the one and only door we have to the living experience of countless generations of teachers who came before us. Ultimately, every teacher contains the knowledge of all the teachers who came before them (Roach, 2005, pp. 135-136).

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Thanks to my family. In the labour of each sentence and the selection of words for my thesis, I express how grateful I am to you my Mother and Dad, for all your love, opportunity and efforts created on my behalf. Your deep listening skills are written into my writing. And my beloved children, who never seem to know what I do, but always care. Remembrances of a solid and loving family were incentive to strive and maintain my purpose. At the end, I express appreciation to my dear husband, Chris Priestley, who was beside me, always believing that there are simpler solutions to self-doubt and questions.

CHAPTER 1 INTRODUCTION

Metaphorical tendrils: Of teaching to thesis

I enter the studio. My mind is busy, nervous and I sense the accustomed encounter with breathing: a kinaesthetic rhythm intimately connected to more demanding cerebral plans. These are teaching plans, not yet realised, but already internally readied as knowing threads. Like tendrils of oxygen drenching lung materials, or skin composites layered and patterned, visceral and written responses form from the organic habiliment of contemporary dance. Techniques, lineage and performances swathed in newer pedagogies used to extend dance from and through our bodies. Woven inside and outside the body are experiences of conscious and connected dance. A fabric animated by teaching in our communities and richly fashioned by kinaesthetic order, intricacies and ephemera – awareness, creativity, movement, sensing all unravelling as a lifetime formed by postural and bodily habits in dance¹. (Memory-in-research process)

My thesis presents dance classes as sites of translation; transfer of human movement development, effort and communication, transformative to academic notions about the scholarly possibilities of dance. I present studio practice representations of embodied knowledge as increasingly diminishing specialist movement knowledge in relation to a range of academic roles and spaces. As a working title ‘Fit to teach’ is, therefore, a title that suggests several assumptions that what dancers do when they teach is still more about professional practice identification with the art form rather than a relationship with the production and dissemination of knowledge. My central concern is that the body, as it has been taught in the domain of practice understanding and techniques and subsequently developed in the dance studio, is reduced by academia. Practitioner teachers no longer fit dance knowledge production, or university life, if they are aligned to technical, experiential studio practices.

A challenge of this project is mediating ongoing tensions between my research and writing the thesis; developing a reflective auto-ethnographic voice (these passages are indented and named Memory-in-research-process), capturing the awareness of a body at work, the immediacy of my dance thinking, and developing academic capabilities, all to explore the somatic nature of dance experience in the academy. I have taken hold of the notion of writing as a form of academic labour and as a site for representing the intellectuality of dance thought through my formality with the

¹ This brief narrative is a memory prompted by the writing process of my thesis. I utilise dance memories to process complex research issues as they arise. That is, I utilise a somatic mode, my body slowing, aware in breathing, paying attention to memories surfacing while writing, to re-engage with the all-encompassing relational theme of my dancer body to the thesis. “I believe it is the workings of these shifts in attention that has an influence on how we interpret what we experience” (Nunes, 2009, p. 3). This process is a precursor of the methodology and the excerpts are named - (Memory-in-research process).

writing process, my word choices and the complex approach I have taken to interdisciplinary theorising. As much as possible, I articulate the split between conventions of disciplinary, formal writing and the creative thinking that underpins my research. To do this, I have added snapshot examples of dance memories as they arise and researcher journal reflections. This issue is explored in Hyland's (2005) theoretical work: "Despite this plethora of research, however, we do not yet have a model of interpersonal discourse that unites and integrates these features and that emerges from the study of academic writing itself" (p. 174). I argue that, even without an added intersubjectivity assumed through the medium of academic writing (Lea & Stierer, 2000; Lea & Street, 1998), disciplinary elements derived from kinaesthetic and technical dance skills invite in and sometimes separate dancers from their textual, scholarly worlds.

Throughout the thesis, I employ dance practice and performance vocabularies and metaphors as reflective media to explore how experienced dancers, like me, think in and through contexts and concepts of embodied dance. Slavin and Rahmani (2016) write: "We are actually using our own bodily experiences to engage the bodily experience of another person to know our minds" (p. 155). In the opening excerpt, for example, I drew on an image of oxygen expanding through the entire body, to grow a sense of subtler registers of dancers' professional experience² as they move into academic lives. Through occasional physiological representations, and dance related words as a means for understanding the readings, interviewing and writing, I exchange movement practice as thinking and knowledge, formalities slipping and transferable across to research. This study may also, therefore, be transferable across to other embodying disciplines, such as sports or healthcare.

I derive a sense of rhythm and flow in thinking, and through being aware of the necessity for breathing steadily throughout my thesis³ – this is an invitation for each reader to sense their breath patterns also while reading (Dowd, 1995). On my next breath out, a recurrence to allay the rapidity of my thoughts' medley caught in the act of writing, I reconnect to a memory, of an empty studio

² I contextualise my use for the word 'experience'. It is informed by sociologist, Scott's (2005) writing, 'The Evidence of Experience.' In this text, Scott quotes an earlier sociologist, Thompson (1978, p. 170): "Where people do not only experience their own experience as ideas within thoughts and procedures, they also experience their own experience of experience of feelings". Dance therapist, Halprin (1995) similarly explores experience – how movement evokes feeling and thus also inextricably contains it. I take up notions of sensing and feeling in movement practice as experience, integral to dance practice and professional identity. To explore my thesis, I define dance knowledge as the acquisition of experience. On Fraleigh's (1996) somatic terms, I have created a notion of experience as collective knowledge informed by performance and studio practice.

³ Just before the interpretation chapters, I incorporate a somatic dimension of consciously breathing through a transitional phase between the machinations of the thesis' early chapters and the sustained effort of the interpretive work (Entr'acte 4). As already mentioned, I aim to consciously breathe through the writing process. And to those who are reading the thesis, I want you to breathe: breathe in, breathe into your body, take pause, allow yourself to participate within the interdisciplinary effort of my thesis, and the reading. I have thus made my thesis somatic and, for you to settle into that space, I invite you to take pauses. There may be some challenging moments ahead. Footnotes are a space for pausing, to sense the rhythm of my thinking and writing. As you are drawn to the Footnotes, enter with me in a new space of thinking and alternative contexts of thinking and then breathe in – take your mind back to the writing, feeling the refreshment of that pause and the ways your mind and my mind organise together around the thesis. Breathe out, and return to the thesis.

gradually filling with younger dancers; dance experience flushing out of my tissues, sweat and breath, stirring memories of movement as I prepare to share my knowledge of dance.

Beyond the slightest glances we (the students and I) hardly communicate, nor do we speak words. It is not my teaching style to do so, nor was it that of my teachers. (Memory-in-research process)

My thesis is about intercepting and remembering kinaesthetic moments of teaching to reflect on and transform as mutable the moving body to scholarly contexts. Loosely linked as narratives that are embedded in the intersection between scholarly dance and mind/body practices (Burgess & Reay, 2002; Keating, 2007; Plumb, 1995), teaching is a pertinent way of “defining approaches to the study of dance on its own terms” (Frosch, 1999, p. 250). Ashley and Nakamura (2011) capture this as: “Integrating teaching, learning and research into a nexus [that] brings with it an aspiration to build a community of discovery” (p. 222). This is how I came to know contemporary dance in the early days of teaching it in academia. Our variable body techniques were not just a means to warm the body or make it more technically versatile. There were times we made studios into laboratories for body practice and as community sites of movement dialogue and innovation. And in those early days of institutionalisation,⁴⁴ we were to develop profound academically-oriented methods for working with, and communicating the discipline in and through, the body.

If we are to think of teaching as dancers performing unrehearsed in academia, the participants’ pedagogies are still largely experiential as well as individualistic. I place an “emphasis on individual uniqueness” (Collins, 1990, pp. 215-216, cited in Naples). Later in the thesis, I expand a notion of *taonga*⁵ and take from this term a sense of treasuring dancers’ individual experience in the academy and the stilling of their disciplinary bases (technique) that my initial thoughts imply. In the interpretations, I focus on forming co-constructed, flexible, experiential relationships with the thesis’ participants, topic and themes (Ritzer & Goodman, 2004).

Silence and the soft internal murmur of breathing wraps a blanket of intuitive sensibility around me and from that distance the students find themselves first, in their own bodies. Some cannot. Their resistance, as such an embodied expression, is like a visceral tug or a

⁴⁴ For this study, institutional structures of tertiary education are regarded as monolithic structures, or of ‘the academy’. I developed this understanding from an older text – ‘The academic profession: National, disciplinary, and institutional settings,’ by Burton C. Clark (1987). Clark traces the historical, critical changes to the structure of the university. As well as the disciplinary effects that were intensified by an increasing number of students, shifts in structure affected the professorial role, where research and teaching shared a load with increased administration. I am curious about how this shift affected the advent of dance into the university and, although here I have introduced the issues to help set the scene for the thesis, this is taken up in more detail in Chapter 2.

⁵ According to the Te Aka online Māori Dictionary ‘taonga’ means “treasure, anything prized – applied to anything considered to be of value including socially or culturally valuable objects, resources, phenomenon, ideas and techniques” (Moorfield, 2003-2016. Accessed 23 June 2015 <http://maoridictionary.co.nz/>).

determinant of the studio's holding space for nascent, subtle shifts towards an individual approach to artistic creativity. A last hustle as one student arrives late, I breathe in. In the briefest of interactions, she is like the closing of an imaginary door to the outside world, a hiatus. We breathe out and we start. Inside, we engage an otherwise repetitive movement practice, just as easily discernible by prior lessons' emphases still etched in practice mode, and traced on previous, generational bodies in dance. (Memory-in-research process)

Nakata, Nakata, Keech and Bolt (2012) write about conformity (which I have referred to as 'silence' in class): "Pedagogically, this may be more productive than attempts to confront, condemn, and convert their [students'] thinking so quickly, it, as we have all witnessed, breeds resistance or muted engagements" (pp. 134-135). The research journal excerpt extended a perspective of breathing to an example of an alternative non-conformist perspective of studio teaching. That is, I think of the silenced space of dance technique class as similarly cultural; systemic, inviting, pacing and sharing experience and knowledge in and through bodies focused and then sustained by new educational forms. And as much as I draw attention to silence this way, more critically I also infer a silencing of technical demands of studio practice in conforming to the educational demands of institutionalised dance.

Beyond these early reflections, and not making a spectre of the student, my study rarely examines pedagogical relationships between student and teacher experience. Although, in researching the discipline of teaching, it is not possible to ignore the students, a primary concern for this study is to understand the term 'teaching' as relational to the developing discipline of tertiary and higher education dance.⁶ In researching teaching dance as a practice medium, an alternative way of thinking about the word 'fit' is to surmise that academies recognise that what dancers do within the requisites of dance education is to reform the subject material, which, even in the early days of dance scholarship, Thomas (1996) described as "a mode of representation" (p. 65). In these contexts, students are regarded as generational representations of tertiary dance education and, for the thesis, less likely to primarily represent transitional indicia of the participants becoming teachers.

⁶ By keeping the terms 'post-secondary', 'tertiary' and 'higher education' dance together, I incorporate subtle differences between Australia and New Zealand's institutions' use of the terms (HERDSA, 2007/2013). I recognise that there are differences in each of these kinds of institutions and in conservatoires, which is another form of 'dance in the academy' but, by also working interchangeably amongst the terms, I make critical connections between dance-specific educational discourses that are more and less reliant on normal literacy imperatives and that are also emerging from established scholars across the Commonwealth, Europe and the US. These are countries and workplaces that influence the individuals I researched with.

Research aims

The study has three aims. The primary research aim is to explore connections between dancers embodied and experiential knowledge as they adapt to professional roles in tertiary dance. Somatics are introduced into the research process to reproduce a notion that practitioner-based educators may be practice-enabled or disabled by scholarly productivities (Joly, 2004). The practical purpose of this aim is to develop a uniquely oriented methodology. I have tentatively named this approach to researching a *somathodology*. Contextualised, theoretical and incorporating somatic principles and practices for studying first-person experience, *somathodology* becomes symptomatic of a certain mode of experiential embodied understanding. I-experiencing strategies shift the research focus from studying mature professional dancers who rely on embodied practices, to seeing how dance practice plays out in scholarly identity.

The second aim produces the exploratory theme of the thesis. I study how a cohort of contemporary dancers reconstrue a performance identity, reinterpret roles and transform them to become teachers in tertiary education to see what kind of benefits and challenges there are in doing so. Tracing an arc between two professional career positions derives from my concern that studio practice and practice-based identities in the academy may or may not be considered essential elements of a scholarly dance identity. While I recognise that dancers' adaptation from performance to academia may be applicable to other dance pedagogies, cultures, contexts and styles, my study remains within the realm of contemporary dance where knowledge is largely constructed and still framed through the embodied, dialogical practice of performance (Anttila, 2008; Thorndike, 2010). Studio practice incorporates, but is not limited to, lineages of essentialist techniques: for example, ballet, Cunningham, Graham or Hawkins that aggregate physical and expressive vocabularies for dance movement, performance and choreography. For a dancer to progress as a scholar, they may have replaced or displaced critical dance practice methodologies (Johnson, 2007). My intention is to catch hold of these indelible, artistic and pedagogical remnants of dancers' singular and embodied life work.

The third aim is to understand more about dance as an emerging scholarly discipline (Green, 2001c). I connect dancers' embodied methodologies to the developing field of Australasian tertiary dance and experiences that may be confined by western theatre-based practices and neo-liberal models of education. Even in this aim, it is important to emphasise my somatic engagement and process-oriented account, as it helps position a question about scholarly research through the practice medium of teaching. I understand that teaching is not a discrete role in the academy, but one of many activities integrated into academic life (Harland, 2012). In exploring how the research participants relate their experiences of dance to various professional roles in the academy, the final aim is about understanding the exchanges dancers make from movement practice to working within

less familiar forms of dance studies – for example, standing at a desk or lectern to teach, marking essays, administration, or writing research. Also, then, knowing that as teachers and scholars in the early days of post-secondary education, the research participants may have neither prior academic experience, nor be academically dance-qualified (as tertiary institutions in Australasia were only just then including dance qualifications in the curricula), the thesis accommodates political and educational influences on the institutions.

The research questions

The baseline question that drives my thesis is this: What experiences, emphases and embodied qualities do contemporary dancers draw on, bring to, or leave behind in academia? The question is about what becoming a practice-based scholar in tertiary dance entails. Practices of awareness, reflection and writing become a methodology that resonates with my experiences of becoming a dance academic. Denzin (1970) describes this process as drilling into a “theoretical triangulation” (p. 313) in which I, the researcher, methodically examine the research question as an ontological sortie, to see how new perspectives form in relation to the thesis topics. I can then progress diverse contextual readings of the same. Consequential to the somatically-oriented methodology is a rationale for establishing a methods and interpretive design for the participants to respond and reflect on for more than one occasion and for the following reasons. The research query is facilitated by three sub-questions that arise from the thesis’ central concern. As details of the main research question, I want to know more about:

- 1) How do contemporary dancers maintain connections to long-term experiences of the discipline as they transition to tertiary education?

The first sub-question is perhaps the most complex. In Chapter 2 and the following *Entr’acte* (Body), I draw out notions of long-term dancer experience as a historical context. This is in relation to when and why contemporary dance was drawn into tertiary education. The study includes participants as dancers who were around at the time. I have envisaged that there are fewer dance academics focusing on performance as their primary art-making practice. In posing the sub-question, I reason with a subjective sense of an embodied historical context; that of experienced performers experiencing academia (Phelan, 1993; Scott, 2005). If so, it becomes of interest to think of the participants as pioneers of practice-based knowledge and pedagogical requirements in the academy and how, or if, dancers manage to keep their bodies attuned to and for dance. By becoming academic in terms of either skill set, I imply a performative role that performers play when they become tertiary educators: not just for performance but pedagogical practices that relate to

performativity⁷ and, in consideration of working in spaces such as offices or lecture theatres, body practices may have defused embodied sites as necessary for developing the discipline (Stock, 2014).

- 2) What embodied aspects of studio practice do dancers draw on in their roles as teachers and scholars?

My second research sub-question developed out of an inquisitive interest about the dancers' intentions to progress their careers as teachers and in the research pathway, and whether the participants ever intended to become scholars. It may easily be assumed that by combining both ends of expertise, dancers cross readily into a range of alternative professional disciplines (Blumenthal, Inouye, & Mitchell, 2003). I was motivated to explore how professional dancers think their embodied practice fits into their roles as teachers and scholars and, in doing so, bring attention to ways they might experience dance practice in the academy. Posing this question freed me from a preoccupation with researching dance knowledge and its transmission through observing teaching occasions. I became more engaged in the idea that participants' reflective responses might open better ways to perceiving the experiential similarities and differences they derive. In turn, this question holds a means to collect data from participants and to interpret their perspectives of, and motivations for, institutional life.

- 3) To what extent does a dance teacher's new academic identity inform the discipline of dance?

The third sub-question is rooted in a previously unexplained dance ontology: an assumption that dancers embody a hierarchically organised system attendant with studio practice vocabularies. These may or may not be designed to re-evaluate disciplinary attributes. If they do, the reader will know the study's research aims are realised, dancers' academic selves may be reflected in those adaptations to teaching and pedagogies convergent with the discipline developing in the academy as scholarly work. On the other hand, the tantalising notion that the academies are there for self-determining aspects of maturation of the discipline may be what Peseta (2014) cites as "the uncanny effect too of infantilising academic developers' professional imagination such that our identities, values, and actions can appear to outsiders as inseparable from what an institution requires" (p. 66).

⁷ By performativity, I refer to Lyotard's postmodern condition as it "identifies fundamental shifts in conceptions of the nature, function and status of knowledge that would become clear both within and beyond the confines of the academy" (Roberts, 2013, p. 27). Deconstructing dance knowledge as performative activities that result in pedagogy is a deconstruction of assumptions about the binary of skills acquired through performing and acquired through teaching in the academy – both relate to professional identity. Roberts' explanations of performativity as "a mode of thinking that has become cemented ... and embodied in institutional procedures and priorities" (ibid., p. 27) is a standpoint that adds to the critical tone of my argument. It also allows me to reconsider discourses of empowerment, identity and agency in what Butler (1990) characterises as a re-gendered performativity: "reiterated acting, one that produces the effect of static or normal while obscuring the contradiction and instability of any single person" (p. 179). However, although most Australasian tertiary institutions teach dance degrees, it is difficult to locate research that investigates performativity in relation to embodied dance pedagogy. I draw on Chappell's (2008) work with performativity in primary education to focus on dance attributes that are, "enhanced by the relationship between the creativity and performativity policy agendas" (p. 93). In discursive gaps between the meanings used for the same term, I discern 'competent practitioner/educator' and underlying performative values of tertiary education dance.

A qualitative study like this is not, therefore, only aimed at discovering the meaning individuals place on practical and embodied experience, but the significance and value of those meanings “at one step removed from experience” (Michelsen, 1996, p. 443).

In examining this research question, I start to unpack socio-educational expectations of researching a kinaesthetic subject such as dance removed from an assumption of shared experience in the academy. This empirical study does not seek to define dance pedagogy as residing in any one or other of the participants’ individual motivations to teach. Dancers may wish to be perceived as practitioners, still individual performers, as well as members of a new disciplinary collective. Notions of access (Alcoff, 2006; 2010) accommodate a complex reconstruction of individual knowledge legitimisation. Perspectives of legitimation and authority may be read as thematically relevant to identity experiences that the participants faced in their transition to academia and, in turn, to what extent their new academic identities inform the discipline of dance.

Over time values about teaching and dance in the academy change, modified by experience and enflamed by dancers’ understanding of practice and scholarly narratives. Heller (2001) describes the representative, amorphous states that I respond to as “resources including knowledge and the power to influence the production and distribution of knowledge” (2001, p. 257). I aim to make sense of the dancers’ worlds, at one and two steps removed, through anecdotes accumulated by experience and that therefore contain beliefs and values about dance. At the intersections of practice purpose, I integrate social theories to expand the overarching themes: pedagogy, practice and practice-based knowledge in the academy.

As I anticipate emphases that are placed on dance teachers’ experiences in the academy, I am guided by Lather’s (2006) and Lepecki’s (2001) theoretical work and that dance-in-education is an activity of current neo-liberal contexts of tertiary study. My interpretations are based around theories to show dance as having ontological and epistemological components: bodies, community, dance movement, physiology, pedagogical lineage and practice. This circumvents some of the critical and “pressing questions” about the status of the “knowledge producer” (Lather, 2006, p. 42). Lather’s theories of education precede the research. Lepecki’s (2001) also devolves kinaesthetic connections to the discipline and, on somatic terms of reference, values systems that are about embodied approaches to scholarly life. Each separate consideration informs my decision to extend the theoretical framework beyond scholarly theories of dance and draw on broader education and social theories to develop the methods and interpret data⁸.

⁸ I am already concerned about generating data. Data seems so lifeless, lost in time, unbreathing and an alternative rhythm to the liveliness I hoped for in our interviews. The issue of ‘inert’ data becomes problematised as one of my methodological themes.

Like rehearsals for tour: Beckoning an excursion through the thesis

For much of my early performance life, I danced in two New Zealand-based contemporary dance companies, both relatively small and touring a lot. One of my memories includes a most exciting moment – of being in a small company when a new work’s rehearsal schedule goes up on the board. It is a rare event to feel left out of even the choicest roles. I recapture this memory to explain a similar anticipation I feel introducing a snapshot tour through the first chapters of the thesis. A sense of tension about the collaborative, hard and rewarding work ahead animates how I order the thesis chapters and designate the four entr’actes, consecutively entitled *Participant*, *Body*, *Somatics* and *Breath*.⁹ They form separate, requisite, contextual and theoretical elements for the *somathodology*.

Entr’acte 1 Participant

Yet, already in my research, when people were deliberating about their participation, I noticed a lack of confidence in sharing subjective experience, if they extended to academic contexts and perhaps this has created waves in me thinking through an accountability to studio practice care. (Researcher Journal, June 2012; Monchinski, 2010)

I have written *Participant* as an early intermission between the introduction and contextual framework and there I introduce the participants who became part of my research. I play on the word ‘participant’ and use an experimental, theoretical approach to writing this entr’acte to balance the inherent subjectivity of the contextual framework. In the context of the emerging institutionalisation of Australasian tertiary dance, I was interested in exploring what other mid-to-late career contemporary dancers (who have helped pioneer early programmes and still contribute to the wider dance community as artists, teachers and scholars) might say. While I was not expecting to tell singular stories, or identify each or any participants, I had identified several criteria for the kind of dancer I wanted to situate the thesis’ topic and aims in context. Considering a slippage in terms between teaching in dance companies or community studios and teaching dance in the academy, the participants’ shared history introduced early in the thesis illustrates the importance I place on practitioner-based educational perspectives. Considering *taonga* as a notion of ‘socially or culturally valuable resource’ explains how I simultaneously consider the research participants to be participant of a self-reliant practice tradition, and essential to researching a disciplinary basis for dance in academia.

⁹ In theatrical terms, an entr’acte is a deliberate interval, a kind of diversion from the plot’s main narrative presented as a single multi-layered item, but which can also act as an axis for the entire show. A device like this, necessitating deeper aspects of the plot in a stage show, interrupts my thesis presentation through a set of specific topics. These items become contextual axes for the thesis’ entirety.

The empirical form of data, which comprises verbal and written texts, come from 40 semi-structured interviews with 17 dance academics. Subsequent responses to the interviews, researcher memories and memos all reform as perspectives of practitioner-based embodied dance. As “[o]ur science is open-ended, unruly, [and] disruptive” (MacLure, 2006; Garratt, Pearce & Piper, 2007, p. 197 – both cited in Denzin, 2013, p. 355), I am reliant on a criticality about the ‘use’ of empirical data and for my unruly methods – “complicating, disconcerting ways of engaging and representing educational scenes ..., which intentionally undermines its own self-certainty, interferes with the hierarchical disposition of its conceptual structures, and blurs the illusory transparency of its access to the world” (MacLure, 2006, p. 10). Denzin (2015) writes: “Rather they [other researchers who use and critique the use of data] seek performative interventions and representations that heighten critical reflective awareness leading to concrete forms of praxis. Underneath it all it is assumed that we make the world visible through our interpretive practices” (p. 199). It is these kinds of perspectives about data and interpretive practices that lead me to theoretically examine a dual use of the word ‘participant’. I include a notion that dancers’ experience of tertiary dance, initiated by the rawness of data collection, is as though participating in tertiary dance is of itself a developmental endeavour of embodied praxis. The first entr’acte examines issues of accessing participants – gatekeeper issues without isolating or critiquing tertiary institutions one way or another.

Chapter 2 Palpable accounts of the thesis

Chapter 2 and the following two entr’actes (Body and Somatics) explore a range of literature as contextual and theoretical bases for the thesis. Rather than a simple descriptive narrative, Chapter 2 abstracts and critiques three carefully oriented contexts of dance merging with the academy. The two entr’actes focus on eclectic tensions between body theories and dance practice and somatics as a viable conceptual vocabulary for an embodied discipline. Prior to the entr’actes, I think about the three selected contexts as a discussion scaffold for the thesis:

- 1) A historical context of contemporary dance practices (as they are already taught in tertiary institutions);
- 2) Critical comparisons between postmodernism and neo-liberalism as they are arguably two significant epistemological influences of the discipline in the academy;
- 3) Defining a range of issues that other practitioner-based teachers may experience in tertiary education.

I have situated my thesis at a crossroads between dance education and socio-educational agendas (Moore & Muller, 2010) and draw on the three contexts to deliberate what happens when there are

shifts in modes of teacher delivery in academia. A select overview of Australasian institutionalised dance history is interwoven with anecdotes about experiences and memories of teaching and developing tertiary programmes in New Zealand. Unashamed interventions of deliberation through the auto-narrative are incorporated as I discuss postmodern/contemporary dance practice within the perspective of neo-liberal educational circumstance. Contradictions, revealed by historicising an ever-changing art form such as contemporary dance, are compared to other studies and made relevant to practitioner-based methods of education in academia (Clegg, 2008; Peseta & Grant, 2011; Shreeve, 2011). Aligned with the third aim of the thesis, I recognise that how dancers' identities are influenced by the discipline comes with an added complexity of 'bringing in their practice-rich bodies'. Chapter 2 provides contextual insights into how to anticipate the participants' expectations of scholarly roles, and what to think about in terms of practitioner-based pedagogies, traits and behaviours in relation to both studio and lecture-based teaching.

Entr'acte 2 Body

I have read examples of dance and other academic prose by Richardson (1997; 2000a), King (2003), Johnson (2004), Butler (1993) and Fraleigh (2009). It is with their modes of writing in mind that I write the next two entr'actes. I do not attempt to emulate their styles of writing, but take from them ways to think about a critical distance that has been created from 'normal' scholarly forms to embed a somatic sensibility in my theorising. This is important for the thesis.

By first reframing several of the uses and meanings of the body, I deconstruct and reconstruct terms of the body as issues that are the thesis' central concern: the utilisation of prior embodied dance experience in pedagogy, how dancers' work with their body in academic roles and epistemological standpoints for dancers' embodied knowledge in the academy. The body (theorised and organically in practice mode) becomes paradoxically a division, but still central to all aspects of the thesis. By treating the research participants' bodies as less than certain but still experiencing, thinking bodies in academia, I explore embodying practices as 'natural' sites for developing critical knowledge.

Underpinning the terms of use for the body, I make physiological, social, dance and feminist discourses relevant references with which to approach corporeal aspects of scholarship. While this study is written first and foremost to explore a group of contemporary dancers who embody a kind of professional identity, I make connections between *the* body, practice and theories. Additionally, through developing a reflexive writing process a praxeological placement of dance knowledge in academia is made. In the latter part of the entr'acte, theoretical insights result in a social linguistic take on embodied thinking. My aim with this entr'acte is to place a special emphasis on the dancer's body and discuss theorising 'it' as a theoretical and methodological issue for the thesis. In context of Australasian tertiary education, my research draws attention to recent models of institutionalised

dance that defer to the practice-rich body or, within the means of understanding creative practice in neo-liberal institutional contexts, embodied forms of scholarly endeavour.

Entr'acte 3 Somatics

The second interlude of writing between contexts and theories positions somatics as the central epistemology for the research and in more than one way. This entr'acte is a real opportunity to detail and abstract the somatic terms of reference. My conceptual emphases are embodied in somatic modes of attention: awareness, listening and immediacy help synthesise the research aims, design and process (Merriam, 2009). I primarily draw on Fraleigh's (1996; 1999, 2002; 2004; 2009) substantial work. Fraleigh is deeply influential to my somatic research and educational practices too. It is through the theoretical interweaving and practice-based pedagogical understandings that I reveal a somatically informed research approach developed to examine complex discourses of dance habitus¹⁰ – at once adaptive and reformed by contemporary dance in tertiary education.

I take account that somatics holds an increasingly important place in the discipline of dance, and may help to expand my topic and accommodate a previously stated familiar awareness method. For example, in the first chapters of the thesis, I embed memories and reflections to create recess from the writing and prompt shifts in my thinking. On somatic practice in my writing, I search for literature and theories to explore contextual and theoretical assumptions I make about contemporary dance in the academy. By aligning body and embodiment contexts and then separating them out with somatic as well as socio-educational and political agendas, I commence the work of minutely deconstructing embodied educational and socially constructed pedagogical characteristics of members of the Australasian contemporary dance community. By exploring benefits and challenges of embodied knowledge within their academic community, my study can quite literally be explained as a research project that embodies dancers living in “different worlds” of their same body (Davidson & Tolich, 1999, p. 24).

In keeping with the I-experiencing methodological emphases that I place on my study, I employ this entr'acte for purposes other than mulling over somatics in academia. I draw on my experiences of developing and teaching somatic programmes in New Zealand to understand how somatic studies in academic dance recondition and decondition pervasive neo-liberal education agendas that are expanded in Chapter 2. Powell (1999) articulates this as “an alliance that advocates literacy that is both politicized and holistic” (p. 121). While cognisant that institutional dance may align with neo-liberal educational reforms for innovation (Shumilova, Cai & Pekkola, 2005), participation (Nielsen

¹⁰ Habitus, as theorised by Bourdieu (2002), refers to those valuable features of and relationships with a discipline: “Those worthiest of being preserved by the collective memory” (p. 98). For the study, I emphasise habitus as what is valuable and specific to sustaining practices of dancing, and for the ways practice relates to a felt sense of identity in the academic profession.

& Ybarra, 2012) and inclusivity (McGloin & Stirling, 2015)¹¹, epistemological traces between dance practice and academia are to be re-evaluated. The advocacy for a revision of dance literacy happens partly by thinking through my experience: the challenges and benefits of shaping programmes for increasingly diverse ranges of students and developing pedagogies specific to tertiary dance. A somatic epistemology¹² therefore helps explain self-referential complexities of my research process.

The methodology draws heavily on somatics as holistic, proliferating in dance pedagogy and educational philosophy of the moving body. Brockman (2001) contends: “Rather, it [dance] is directly experienced. In short, neither culture nor language is the source of somatic knowledge” (p. 331). That is, although already reformed as a recognisable educational discourse of dance as a discipline for students (Bolwell, 1998), somatic experience in the academy may have initiated a less explored I-laden, self-making experiencing that may not be assumed as the I-laden experience of academics. As much as dance has settled into academia as a field of enquiry, somatic pedagogical notions of embodiment found in I-laden vocabularies may hold more methodologies for researching direct experiences of embodied movement knowledge and, in this study, the purposes of embodied technical practice.

Chapter 3 The emergence of somathodology: Dancing the bricoleur

Research in the mode of the bricoleur requires that we do not remain straitjacketed by the conventional meanings we have been taught to associate with the object. Instead such research invites us to approach the object in a radical spirit of openness to its potential for new or richer meaning. It is an invitation to reinterpretation (Crotty, 1998, p. 51).

Chapter 3 deeply explores the first aim of the thesis. To that purpose, I lay out the foundations of *somathodology* and, here, introduce each of the three parts – methodology, methods collection and interpretive design – to demonstrate foundations for an experimental mix of research and somatic strategies and styles. I describe the approach as a qualitative process. I draw on structuralism and post-structuralism as relevant overarching paradigms that become integral to my theoretical foray (Atkinson, 2002; Patton, 2002; Stake, 2010). I have briefly explored the role of bricoleur (Jørgensen & Philipps, 2010; Kincheloe, 2001; Lincoln, 2001; Pinar, 2001) as preparation for understanding how to deconstruct and reconstruct practice and movement, embody the role of researcher and relate

¹¹ While these texts embrace culturally specific issues, they are written in international contexts. Much of their research reports and informs global tertiary education trends.

¹² I combine the two words ‘somatic’ and ‘epistemology’ to “encompass postural and movement evaluation, communication through touch, experiential anatomy and imagery and movement patterning. These practices are applied to everyday and specialised activities for persons in all stages of health and development”. The International Somatic Movement Education and Therapy Association (ISMETA, n.d.) employ this extract as part of their Scope of Practice definition. My aim is to call on my somatic experience and knowledge to maintain a similar sense of presence and connectedness to the thesis and to harness a specific perception of dance in the academy in the specialised activity of tertiary dance, education and research.

eclectic theories to the somatic turn. As I reflect the ethnographic invitation of Crotty's provocation, post-structuralist critiques help me stay *in* a unifying state: the body-in-research. The selected paradigms and theories clarify each new direction the thesis' tracings take.

What I am trying to do here is write the methodology as processes that find roots in ethnography, and autoethnography. I draw on the bricoleur role to intercept and piece together dense and unexpected themes in dancers' academic meaning-making and where memories, initiated by the researcher process and field notes constitute an important part of these methodological emphases. I rely on an increasingly internalised researcher fluency to bring to light less easily articulated, embedded notions of dancers' learning about teaching in the academy. As Lemke (2005) writes, "we construct meaning of our lives ... across multiple timescales of action and activity, from the blink of an eye to the work of a lifetime" (p. 110). Themes of dancers in academia are also briefly expanded through theoretical terms of reflexivity, performativity, intersubjectivity,¹³ and subjectivity. As examined in the Entr'acte *Somatics*, these terms abstract the associations I make with participants' transitions from dancing to teaching. They are useful as they unexpectedly relate to interdisciplinary perspectives connected to the body and institutions (Blackman, 2008; Burt, 2006; Butler, 2005; Coles & Defert, 1998; Denzin, 2003; Thompson Klein, 1996). Reflexivity is expanded, however, for me to understand conditions and meanings as they apply to embodied dance.

Deliberating somatic notions of sensing and feeling as reflexive methodological perspectives exposes complex themes of researcher/practitioner roles and professional knowledge in dialogic tension with each other. I refer to the researcher as a primary (experiencing) instrument, albeit still in the realms of the qualitative researcher gaze (Hoey, 2013). I make comparisons between insider knowledge and participant observer – researcher experiences are necessary details of this research narrative and, to some extent at least, are already formed by knowledge production in the academy. More specifically, auto-ethnography provides methodological permission to examine the field of dance pedagogy as though it were of my embodied self (Perry & Medina, 2011). However, as my study is not essentially about me, I employ readings about auto-ethnography as a supplementary reference: to establish and then mediate a subjective intensity throughout the study process.

Methodological processes based around excavating embodied first-person experiences, enable a critical approach that looks forwards to and backwards from data and brings to light unexpected benefits of researching with qualitative verbal and written data (Alvesson & Sköldbberg, 2000;

¹³ I draw on the notion of intersubjectivity as a social construction and phenomenological term that encompasses the effect of researching relationships between members of any given community (Potter, 2005; Stake, 2010). Gillespie and Cornish (2009) write "From the standpoint of intersubjectivity, the research which interests us concerns interlocutors' on-going efforts to maintain mutual understanding" (p. 30). I have not yet taken the writing space to elaborate how I think of the participants and me in the collaborative act of researching, but this latter quote pre-empts my aim.

McArthur, 2010). Lincoln (2001) summarises the bricoleur as the person in charge of plunging the depth of the research, a person who, “looks for not yet imagined tools, fashioning them with not yet imagined connections” (p. 693). I also include necessary pragmatics of the study: ethics and quality criteria. Simons (2000) argues that the application of ethics in research resides in a “particular situation and circumstances” (p. 41). I utilise Tracy’s (2010) evaluation of qualitative quality as she expresses the means to recognise possibly unresolvable issues of credibility, coherency and transferability that, for example, relate specifically to the complexity of ‘lived-in’ or embodied research.

In Part 2 of Chapter 3, I present semi-structured interviews and focused reflections as appropriate and reliable methods for allowing the participants to express as freely as possible their engagement and relationship to embodied pedagogy and practice in the academy (Perry & Medina, 2011). My aim was to ask interview questions that reflect the research questions and simultaneously prompt participants’ ongoing reflections. What accommodates this methods design is a methodological reflexivity that flexibly connects the research methods to ongoing dance practice, reflective writing (Stronach, Garratt, Pearce, & Piper, 2007) and evokes participant roles as creatively collaborative and concurrently dancer, teacher and scholar. Berger and Luckmann (1966) assert: “Experts in these rarefied bodies of knowledge lay claim to a novel status” and, further to this claim, “jurisdiction” over that knowledge (p. 135). I think of the interview as “self-communicating; it is a story contained in itself that hardly requires much description of explanation” (Kvale, 1996, p. 145).

In Part 3 of the *somathodology*, deconstructed themes of pedagogy, practice and practice-based knowledge produce an applied approach to interpreting the data. By deconstructing moments of understanding through reflection, this results in a new context for researching education’s discursive meanings in dance experience. In thinking through the ways and whys dance in tertiary education has formed distinctive and different platforms for learning about and through dance, deconstructing even the terms of reference for the methodology involves me as researcher in “opening to new and possibly unsettling experiences” (Willig, 2001, p. 1). To keep tabs on this unsettling, I employ the theoretical device of deconstruction with reference to the word ‘trace’ that is part of the thesis title and to alleviate tensions caused by selecting theories from a range of paradigms.

My interpretations are based on a somatically coordinated pace of reflective awareness and listening styles; my aim is to prepare an interdisciplinary¹⁴ bricolage that highlights the usefulness of the

¹⁴ In Repko’s (2011) text, interdisciplinary studies are defined as “addressing a topic that is too broad or complex to be dealt with adequately by a single discipline and draws on disciplinary perspectives and integrates their insights to produce a more comprehensive understanding or cognitive advancement” (p. 12). While interdisciplinarity is not the key topic of the thesis, in an interdisciplinary context the boundaries for studying dancers’ roles in tertiary education are already crossed (Repko, 2011). My intention for using the term interdisciplinary is to place equal value on practice elements of reflecting and enacting my interdisciplinary knowledge and practices as they relate to the study. This gives way to positioning somatic/cognitive media of perception, observation and interpretation as an inbuilt engagement with both disciplines of dance and tertiary education. In interdisciplinary ways, dance practice can help to build consensual

selected social theories. As a contestable, theoretical paradigm, post-structuralism lays out the groundwork for a requisite fluidity, which is about multiple and ambiguous kinaesthetic/physical discursive sites in which dance academics might find themselves in (Fraleigh & Hanstein, 1999; Fenwick, 2004; Sarup, 1988; Stock, 2014). Dick (2004) states that discourse analysis is a research method that “is concerned with how individuals use language in specific social contexts” and how discourse “produces compliance or resistance” (p. 203). I utilise discourse analysis initially to help interpret the roles and identity of each participant separately and together. At the same time, underlying discourses of institutionalised dance that distinguish practices as embodied, written and linguistic allays the burden of auto-narrative aspects of interpreting the data. I therefore briefly draw on more theorists to intercept and connect to meaning-making of the dual purpose of the research process and topics. Spiegel’s edited writings in ‘Practicing History’ (2005) and Haug’s theories contribute to expectations of the research with “the sense of participating in a continuous and unsettling process of revision” (Eley, 2005, p. 43; Haug, 1999). Haug’s (1999) collective memory method is a means for understanding how self-selected research participants interact with one another without meaning to in the inter-medium of data collection. Jørgensen and Phillips (2002) write that, “The underlying premise is that discursive practice both reflects and actively contributes to social and cultural change” (p. 78). As the methodology unravels the key research purpose, my research ‘text’ becomes shared as texts of embodied experience attuned to educational inferences of practice for the moving body.

In the last part of this chapter, I utilise the mathematical metaphor of Borromean rings to sustain the interpretive shape and flow. Due to tensions implied by the arcing intersections, Borromean rings form an elliptical trajectory. In the three following interpretive chapters (Ch 4–6), I employ a deconstructive “ring-by-ring approach” (Chichak et al., 2004, p. 1308) to theoretically hold up each set of emerging themes separately and, at the same time, form an interpretive sequence that harks back to the thesis topic. Considering each emerging theme, communicability of the field through embodied practice and identity as well as pedagogy is explored. This is interdisciplinary research. Each aspect of *somathodology* adds to a versatile research platform for reconstituting questions, contexts, theories, methodology and methods.

Entr’acte 4 Breath

Breath is a piece of writing that comes after the methodology chapter and before the three interpretive chapters. Like the way I have used the other entr’actes, *Breath* pauses the thesis: not its own chapter, but engaged in somatic and literary spaces between theories, methodology and interpretations of the data. I adapt the practice of breathing, as I have already been using it, as an

understandings of tertiary education (and vice versa) and generate a novel approach to ‘writing’ (and possibly reading) the research. This sub-theme presents interrelated challenges and benefits of interdisciplinarity to dance in academia.

active metaphor and a pivotal point of the thesis, shifting emphases, meanings and order. For example, the metaphor of breathing out retrospectively completes the reflexive process as an “analysis of how the research should proceed” (Harding, 1987, p. 2). In the subsequent interpretations, I breathe consciously as a mode of self-reflective purpose. In an epistemological awareness of the discipline of dance, I regard breathing in academic endeavour as engendering an embodied voice for deconstructing and realising relationships between practices and identities. In studio classes taught by other dancers, choreographers, practitioners and teachers, dancers work on breath. In this entr’acte, breathing is about establishing research skills gained from technical proficiency and dance fitness, and employed to replenish expressive, rhythmic and embodied vocabularies for the thesis.

Breath is also, therefore, used as an enactment of experimentally somatic writing. Reflective of a creativity to align with contexts of dance academia, I engage with breathing as a private process of somatic awareness. That is, I make a physicalised example of enacting my body in research by becoming conscious of breathing while writing. I draw on feeling: breathing, in and out, as though this increased awareness affects the experience of researching dance. In this conscious somatic act, my writing enters the embodied space of other dancers, so that I can think through in a rhythmic way the benefits and challenges of new professional roles. In brief, the research process literally combines the act of breathing with the complexity of understanding dance practice, roles and identities in the academy. Through breathing consciously and using breathing as a metaphor, I trace experiential interstices between performing bodies as sites of knowledge, researching with somatics and other dancers’ academic lives.

Synopsis of the three interpretive chapters: For the love of practice, an exchange for identity

Chapters 4 to 6 comprise three interpretive discussions that form the study’s main argument and respond to the research questions. Each of the interpretations deconstructs data through social theories and emerging themes. Data and researcher reflections link to practice, identity and knowledge discourses at play in tertiary dance. Issues that were introduced in the contextual and conceptual frameworks become perspectives utilised to explore nuances of the participants’ transitions to academia as related reflections. Concerns about embodied dance practice in academia reveal underlying knowledge discourses at play in their professional lives.

In Chapter 4, my aim is to explore dancers’ enduring influences, the necessity for studio practice and the extent to which practice skills are crucial to the discipline. Dance technique as a knowledge discourse releases the emerging themes into new interpretations of dance as an embodied discipline and studios as communal spaces for developing the discipline. Practice as it is embodied by the participants and relating to professional identities in flux is linked by theory to Chapter 5. The second interpretive discussion leaves behind practice theories and draws on a range of identity

theories to explore how professionally-derived traces of practice may or may not be aligned with dancers' identity in the academy. Alluding to participants' experiences already embodied and practitioner-based in the academy avails the data of a new argument: those professional dancers' identities are sites of disciplinary exchange.

Exchange is the theoretical emphasis for Chapter 6. Structuralist themes of exchange reconnect the overarching themes and position dance pedagogy, practice and practice-based knowledge as critical sites of negotiation for dance developing as a field of enquiry. Mauss' early notions of exchange that are derived by Pasifika concepts of *hau*, *taonga* and *mana* highlight theoretical relationships I trace between dance practice and identity. As introduced by Ritzer and Goodman (2004), I draw on exchange theories to weigh up the benefits and challenges of becoming a scholar in the academy. In the synthesis of interpretive graft, exchange theories support my embodied thinking and writing. On-going effects of theorising a practitioner-bound exchange between practice and the academy absorb a new level of reflexivity and, comprising the Borromean rings, a "greater degree of structural diversity" (Chichak et al, 2004, p. 1308). Final remnants of data and more researcher reflections assimilate themes in fractured discussion and, like a miscellany of light filaments piercing darkness on a stage, catch a group of dancers exchanging moments, as one in dance.

Summary of research purpose

This study is a dissertation that, first and foremost, explores a community of dancers and their embodied, academic identities. To date, no systematic investigation has considered the impact of practitioner-based pedagogy on the academy or the discipline itself. In conducting this research, I identify opportunities for more research about as yet unarticulated and, perhaps more importantly, related topics of physical and kinaesthetic knowledge derived of technical studio practices as a critical means to arriving at a collective intention for scholarly endeavour. My study seeks to advance our understanding of the transition dancers make to academia and inform academies so that they can support and enable what dancers to know, as valuable embodied knowledge. By increasing an understanding of what it takes and means to be a dancer and a dance academic, the research can also assist the academies to become more discerning in providing pedagogical environments in which the kinaesthetic practices of dance can flourish on embodied academic terms.

ENTR'ACTE 1 PARTICIPANT

This entr'acte is an introduction to the research participants, though not in a conventional form. It is a prelude to the research contexts and undeniably an early aspect of the methodology. Personal biographies are avoided. In post-structural matrices of substitution and multivocality (influenced by discourse analysts Jørgensen and Phillips [2010]), the research participants' comments on experiences of transition and teaching within an institution could happen without disclosing specific details relevant to any institution. Instead, I think about the transformative: the discipline merging with the roles dancers play throughout their careers as creative artists, both interpretive and expressive. In the interval between Chapters 1 and 2, I acknowledge the participants' deep and embodied connections to their professional communities. By not being specific about their name at any time, or position in any one or other academic institution, I avoid possible exposure and potential conflicts of interest, as these are also dance teachers and scholars who still work in institutions or who may again in the future.

In this first entr'acte, I address the following matters. In detailing the profile of the participants, I envision their prior participation in a variety of historical, theoretical and authoritative positions. This participation holds direct and extensive connections to the essential and embodied nature of dance practice and identity that give rise to the two theories I utilise for the interpretations. This section has been placed early in the thesis to mark a critical response to turning semi-structured interview discussions and reflections into data, 'live' for interpretation. Issues of anonymity and gatekeeping are also discussed.

Participants: Resonant of practice and contributing to the research

Whakatauki ~ I felt encouraged that I was still valued as a senior artist... space there [in the academy] for people like myself to contribute. (Anon, Ausdance National Dance Forum, 2011)

The brief anecdote above highlights one reason my doctoral research topic came about. It was from noticing how as I get older, despite my attending classes, performing and indeed enjoyment in watching senior dancers, I become less considered a dancer and more comfortably labelled (even by my professional colleagues) a teacher. I am not trying to evoke good or bad memories but to find out the extent to which dancers may be reconstructed by the academy through several embodied perceptions of dance (Phelan, 1993). I think of older and experienced dancers with shared histories comprising social and traditional notions of performance knowledge. These are important connections to the aims of the thesis and a call to the reader to regard their contributions just as embodied, precious and ephemeral. By placing a research emphasis on the reader's role with

Fraleigh's (2004; 2009) awareness model, for example, a new emphasis is placed on sensing the body and a dialectical research practice between experiencing bodies and minds merge. Each connection discussed becomes metamorphic of the research perspectives about dance in academia.

Questions arise about where dancer experience fits within the educational nexus and they become the context for exploring 'experience' as older generations of dancers came to tertiary dance. For this study, I define 'dancer'¹⁵ as someone who has trained intensively for performance. Although I did not foresee selecting specific dancers as participants, I identified several criteria for the kind of dancer I wanted the data collection phases. As well as having trained intensively as dancers, they have subsequently performed extensively in companies or independently choreographed works. In thinking about research participants as an assemblage of artists re-enacting their specialist field, I facilitate a more literal version of transitions to academia than, say, a research project witnessing conducts of teaching. In readiness for *picturing* experienced dancers in embodied work in academia, active images of the participants as practitioners are called to mind.

The individuals who eventually became the participant group were 13 females and 4 males. Most were in their early to mid-fifties at the time of data collection. Several participants were affiliated long-term with a single institution and working in leadership roles; several were new to their current institution but had been working in others; several no longer worked in the academy, or worked part-time. Whether the research participants' performing backgrounds, or their specificity and depth of embodied knowledge are an advantage or disadvantage in their individual range of academic contexts are all questions to be reconnoitred through the consequent research. This is done through the perspectival lenses of somatics, theory, or by breathing life back into inert 'anonymous' data.

Improvising with the paradox of embodied data

Issues that I have struggled with in forming the research questions are reformed through troubling the notion of data (Denzin, 2013; 2015). As self-evaluators of a new experiential territory, I wanted to sit alongside those who engage with various kinds of dance practice, contributing to professional communities in and outside of the academy. In my research process, I evaluated the risk associated with whether dance practice might define them or whether the data itself holds the critical themes. Neumann's (2007) statement, "that fieldwork is strongest when a researcher studies a... small group of people interacting in the present" (p. 302), offers a valuable perspective that guided my narrow criteria to methods of collecting data from a group of mature, professional artistic people who pioneered academic dance communities. Dance improvisation sets the refrain for a research scene.

¹⁵ Please note that in Chapter 2, I write more about separating out artist roles of performer and artist roles of choreographer in dance practice. An important feature of interpreting improvised academic identities in Chapter 5 is about developing ideas about the dancers' role in the academy.

Jacobs (2007) clarifies what I mean by aligning improvisation practice to the potentially disembodied act of interpreting data:

This process of collaborative interaction focused the collaborating partnerships on disciplinary discourses, and was instrumental in expanding the emerging collective identity as tertiary educator/teacher, to include a reciprocal identity as Discourse educator/teacher, between the language lecturers and disciplinary specialists (p. 68).

While I defer to ethnographic opportunities to collect data and listen to dance-in-education stories,¹⁶ the participants' specialist profiles put this study in the privileged position of interacting with raw, archived, lived-in artist/educator identities, as they may or may not underpin the discipline in tertiary contexts. In using the term 'disembodied' more than once in relation to the participants' profile and experience, I am reminded of Shapiro's (1999) use of the term – an "all 'body' with no reflection or connection to theory other than of dance genre and technique" (p. 81). This reminds me of how similar the process of collecting data is to an improvisation that extends well beyond the initiating influences of the choreographic idea or rehearsal. Shapiro goes on to write of a "decontextualization of the subject from his or her life experiences or social context" (ibid.). The participants become collaborative practitioners of verbal and written communications and signifiers of gaps in the discipline.

The organic, spontaneous qualities of improvised dance further encompass my idea for equating the participants to sites of academic experience. Harding (1987) describes the effort it takes to situate the research as inseparable from understanding the research problems themselves. I make connections to embodying research and disembodied data as gestures of ethical and intuitive intent and as a means for presenting the professional ethics of the participants' stories through this new metaphor of improvisation. I draw on Knoblauch (2005) to find the rationale for such a focused approach (see Chapter 3). Before teaching in tertiary contexts, the dancers have taught in companies or community classes. These dancers may or may not be qualified as teachers. Because the institutions were also new, some dancers were less likely educated in academic contexts (Nicholson-Goodman, 2011). They could have come into teaching in academia without necessarily transitioning through higher education qualifications. On the other hand, some of them have been instrumental in establishing tertiary dance programmes.

¹⁶ There are several examples of dance ethnographies in the edited text, "Fields of motion: Ethnography in the worlds of dance" (Davida, 2011). I have been conscious while developing the ethnography for this study, that I have not been able to find one that specifically examines teacher experience without interpreting the experience of teaching in the academy through the perspective of what the students need. Even a very good example of constructivist ethnography, authored by Buck, Fortin and Long (pp. 233-254) somehow avoids the actual experience of the embodied teacher subject of the research.

Each aspect of working in and out of an academic community informs the selection of practice, identity and exchange theories for the data interpretations. Van Manen's (1990) statement that "research in education done by educators ought to be guided by pedagogical standards" (p. 4) propels my questions and methods, and places the research into more than one context of teaching. By relating to how dancers might or might not adapt practice understanding to teaching in the academy, I recognise composite values the participants might place on practice understanding and/or the immediacy of their academic roles. Like the choreographer, drawing together a likely group of mature dancers, I expand pedagogical contexts to accommodate experiential features of practitioner based scholarly roles and narrow our occupations sufficiently to teaching and researching dance (i.e. teaching is a requisite for an academic role, while scholarly roles might also include lecturing about dance, conducting and presenting written research, administration or curriculum design).

In terms of a collective identity, all the participants continue to educate or have educated students for an extended period in a range of studies such as: choreography, cultural dance, functional anatomy, improvisation, interdisciplinary and media, performance, research, somatics and technique. Even as the participants describe their version of transition, their thoughts and experience are no longer subjective; they are embodied filters for exploring the discipline-in-transition. I have thus woven a participant emphasis on what Simonsen (2007) describes as a "social ontology of practice" (p. 168). Simonsen's geographies of practice provoke an argument for and against situating experiential knowledge in academia at all. It is for the participants to decide how to draw on their dancing experience and teaching as sites of disciplinary knowledge in turn.

In summary, by giving this kind of data voice without fully knowing the outcome, I trace a path that Fraleigh (2004) clarifies: "As we create ourselves in our dances, we draw upon the meanings we attach to our corporeality; we stylize our body" (p. 50). In recognising the extent to which dance programmes may also have been improvised, I focus on researching those who embody less easily defined positions as practitioners in the academic community. Also, in thinking about pedagogy and embodiment as research factors to match the research questions, I developed a participant profile for exploring underlying embodiment discourses submerged as data of the discipline of dance.

Site-specific research¹⁷

The site of research elicits any of the participant positions as partial traces of embodiment and developmental to disciplinary notions of pedagogy, practice and practice-based knowledge in the academy. There are several more ways I account for selecting a group of dancers and for bringing their diverse experiences together.

To ensure the originality and relevance of the research, I initially chose to site the research where I lived, in the locale of Aotearoa/New Zealand. However, it is important to have a broader understanding of the participants in the research. Merriam's (1998) explanation resets my research scene as "a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident" (p. 23). Given the expansive fields of dance academic departments in Australia, I found a nearby relation to the newness of dance academic life. I draw attention to people who came from or travelled overseas and brought their experience of dance practices and educational philosophies back from the US and UK, predominantly in the period between the 1970s and 90s. People who danced (learnt and taught in American and British colleges), literally introduced bodies of movement, histories and knowledge into the Australasian academics.

An alternative international dimension was thought about: Australasian dance academics are now working in countries further afield. However, some of the participants contributed heavily to the development of tertiary programmes in one or more of these countries. Their international and national experiences and knowledge become embodied sites, significant to the thesis' trajectory. Including them allowed me to embrace disciplinary influences that already developed longitudinally from UK, US and Europe dance departments. I recognise that the histories of New Zealand and Australia in tertiary dance are separate and different. By making connections between those who established dance programmes in Australasia and those who have worked further afield, I hone a contextual dimension for the study's participants to report back authoritatively to their effects on the discipline, as dance became more of a global, established field of scholarly enquiry.

I avoid an assumption that participants are currently employed by one institution or another. About the notion of institutional proximity, while some of the participants live in urban areas with one or more large tertiary institution in reach of work, some had moved away from cities to follow alternative career paths. While some keep in touch with former dance colleagues, several of the people who wanted to be part of the study, both inside and outside of institutional employment, reported sadness at their professional isolation and this became a secondary theme that is taken up in the interpretations. My research is informed by the fact that some participants no longer work in

¹⁷ A sub-theme of site-specific dance is taken up in Chapter 5.

the academy. By considering their extant streams of experience and what they had to say about community and the discipline, I started to think that participants might define themselves as academics where and when necessary. Whether the participants were working in ‘academic’ places at one time or another or one place or another would not define them.

But that is not all.

Improvisation: Love and pain and work

There is more to thinking of the participants’ ‘body’¹⁸ as experienced bodies. When thinking of a teacher ‘body’ relating to community, I allude to Chilean poet, Neruda (2001) who refers to a lifetime of “love, grief and labour” (p. 52). The dancers I wanted to interview do not all still perform, some do not always work in academia and some dance between both. Establishing theoretical and interpretive criteria that draws on performing and teaching values is an advance on my classification of a project about an improvising community at work. This is another way to view embodied knowledge in dance. I argue that practice: passion, pain and work inspires dancers to teach and that practice memories and unquenched desires to perform may be bodies subverted to motivate students in institutional generations of community.

This research is not focused on the singular experiences of teaching in the academy. Exploring experience as embodied sites is still in context with academia and now created in terms of professional community (Naples, 2003). Those who joined me in the research were dancers who motivate and commit to institutionalised dance. These dancers may or may not become disembodied as they improvise and articulate within and about their new professional contexts. Paradoxically, in thinking about ways they might reproduce the experiential as practice sites, I place emphases on how participants embody uniqueness in sometimes marginalised academic lives.

The improvisation idea underpins my reasons for respecting the research participants’ anonymity throughout the project. Anonymity is, therefore, both contentious and essential to the methodological structure to allow the participants’ autonomy and authority to resonate in all the thesis’ parts. This was stated in the Ethics forms and is discussed further in the *somathodology*. I have taken that each dancer who selected to be interviewed represents their academic role and developed and practiced in one or more institutions. I also realise that their perceptions about what constitutes scholarly dance are not fixed. Nor can their thoughts and opinions become a generalised stance on contemporary dance as a constituent discipline in the academy.

¹⁸ I explore a notion of the dancers’ ‘body’ through responding to a range of contrasting theoretical positions in the second Entr’acte.

Participant reflections about *an* academic identity may be disturbing, unfolding or dissolving of a precious individual identity along the way. Van Manen (2016) states a value that is meaningful to the project. It is about writing research, which engages with lived experience. Loosening up the contexts for what participants' have to say about the thesis' overarching themes through an 'improvised' anonymity is to recognise boundaries of the research process, lets me in as researcher, and yet avoids provoking separation from the purpose of the study. The rawness of my expectation about experiences within the academy has become the 'thinking-ness' of the thesis.

A summary of participation

As the project is not about comparing or witnessing teaching or defining tertiary dance pedagogy, the data collection is designed therefore as a muted exchange, professionals engaging with their thoughts and memories about the practice of dance and teaching as a medium for disciplinary practice intent. After observing a colleague teaching several years ago, I reflected: "She embodies the ephemeral nature of performance, slipping and swaying between logical thought and the visceral readings of memory, experience and the necessary gestures that compound the vocabularies of our discipline" (Molloy, 2009). In this reflective example, I notice how even in non-research mode, unexpected and relevant connections to my thesis form unbidden. The distinctive moment about my dance colleague as 'stilled' in dance observation, positions their practice as much as participation. That is, this kind of reflection conditions my voice to other far-reaching voices – an enduring, participating community. This study is, therefore, opportunity for the participants to reflect on dance practice in the academy and the ways they have come to fit within new professional environments. These reflections inform implicit dialogical research connections to a community and a focus on my research of those who occupy less defined positions in the broader academic community.

The paying audience: Gatekeepers of academic dance

The ethnographer must reduce and crystallize a world of observation to produce a clear picture of community (Fetterman, 2010, p. 24).

In any research study, there are conflicting attitudes about how to develop a clear or consistent picture of a community under scrutiny. I initially thought to sidestep the issue of gatekeeping. I am motivated to briefly explore issues of gatekeeping as institutional mechanisms (Brown, 2013; Miller & Bell, 2012). I think about gatekeepers as having impacts or influencing obligations of the participants in their professional communities as they continue to participate in the study, and their scholarly life. Brown (2013) writes: "While we can come to know difference through dancing as a practice of somatic intelligence and interdisciplinary potential, the difficulty remains in getting this epistemological difference acknowledged and understood by the gatekeepers and regulators of

academia” (para 24). Finding ways of letting dancers who have transitioned to academia know about the project was simplified by communicating through broader dance and other art form networks and websites. I did not have to rely on the decision of an academic administrator about whether the project was relevant or not to that institution.

I hoped that it would not be only me as ethnographer but for the participants to discern and control our research occasions and to an extent then the eventual outcomes the study might produce. For example, if their embodied dance knowledge is measured by a gamut of day-to-day institutionalised directives, participants may be clear about why or how research like this would benefit them as academics, their institutions, or the discipline (Letherby & Bywaters, 2007).

CHAPTER 2 PALPABLE ACCOUNTS OF THE THESIS

- 1) A historical context of contemporary dance practices (as they are already taught in tertiary institutions);
- 2) Critical comparisons between postmodernism and neo-liberalism as they are arguably two significant epistemological influences of the discipline in the academy;
- 3) Defining a range of issues that other practitioner-based teachers may experience in tertiary education.

Chapter 2 focuses on dance's theoretical and socio-political educational contexts to release overarching themes into the thesis flow. Here I consider how postmodern/contemporary dance became part of the academic nexus. I draw on diverse literature to evaluate how participant transitions to academia fit in context with the overarching themes and as touchstones for an auto-ethnographic research account. I make connections between wide-ranging and eclectic philosophies about tertiary education and find interesting gaps in dance literature.

Tertiary dance histories are woven together to influence how I go about researching dance pedagogy, practice and practice-based knowledge. I parallel reflections and my experience with histories and discourses that frame dance, developed as a discipline in the academy. This contextual framework evaluates postmodern/contemporary dance as a practice-based form that was introduced into academia. In teaching across several kinds of tertiary dance programmes, I have become aware of an emerging educational hierarchy. I therefore explore a dance community's 'specificity of knowledge' about the teaching purposes of the practical that is technical, choreographic and performance aspects of the discipline in arguably a new field of academic enquiry. The subsequent paragraphs may be read as a partial revision in process of the discipline. Through former circumstance and anecdotes about teaching and developing programmes for one of the first New Zealand-based institutions, I engage with an experiential standpoint and develop two relevant binary approaches.

A debate about the educative purpose of technique and choreography orients my notions of practitioner-based knowledge and institutions that are influenced by neo-liberalism. Through the literature, I shape a critical distance between the conservatoire style of training professional dancers and postmodern, choreographic emphases on artmaking and consider the rapidly developing

academic approach to perspectives of neo-liberal¹⁹ education. I introduce somatics as a familiar and contextual mode of enquiry and as a subject that typifies studying the dancing body in academia. These interwoven contexts give rise to arguing the effects of programme diversity in terms of the specificity of practitioner knowledge.

The socio-political and educational agendas that informed the development of tertiary dance narrow my focus to the concluding context. In thinking about each performer in the research as being part of an expert assemblage, as performers of their own specialist field, or insiders to the field of tertiary dance, each member becomes a co-constructor and collaborative analyst of scholarly experience. Defining a range of issues that other practitioner based teachers may experience in tertiary education, lead me to query what becoming a practice-based scholar in tertiary dance might entail. Teacher autonomy, gender, casualisation and professional identity are highlighted as significant contexts for the shaping of the methodology. What is more significant is locating issues of practice that fit with intellectual knowledge bases, required for succeeding as practice-based disciplines in academia.

A historical context of contemporary dance entering the Australasian academics

How did dance enter the scholarly world and subsequently K-12 education with its various practices? In the early 1900s, the development of modern dance (eschewing the rules of ballet) spurred an ongoing philosophical debate about dance: its nature, purpose, notation, place in history, and relationship to psyche, gender, politics, and change. The debate generated knowledge that led Margaret Newall H'Doubler (1925) to establish the first dance major, in the physical education department of the University of Wisconsin, the year following her book publication (Hanna, 2008, p. 492).

Dance coming into tertiary education is an important context for the thesis. In the quote, Hanna (2008) traces a timeline from early European gymnastic establishments of the 1930s to the 70s that included dance. The quote neatly encapsulates the initial timeline I have made relevant to the context of this chapter – dance entering the scholarly world (albeit post-secondary, not K-12²⁰), increasingly scholar-specific debates about dance and the establishment of dance in the academy. This era marks educational developments in dance in both the US and UK and these have had a

¹⁹ Neo-liberalism may add a fractious tone to the way I anticipate participant reveries when they encounter “Universities that try to be all things, as in the Dawkins system, now risk dissipating research potential and consigning themselves to bulk teaching in the bargain basement” (Marginson, 2005, What it means, para. 1).

²⁰ It is not possible to expand all the themes that literature presents – suffice to say that “The modern era of K12 education began in the 1960s with the desegregation of the state’s public schools ... Thus, to discuss the major policies and players that helped shape student performance in the 21st century, the logical place to start is with integration ...” (Houlihan, 2010, Abstract). While my thesis is about post-secondary dance education (which from my experience is also termed dance-in-education) and Houlihan’s report addresses K-12 education, a re-setting of qualification occurred for dance teachers in the Colleges of Education in Australia and New Zealand. This has an influence on the socio-political and tertiary dance in-education themes I present and thereby progress my arguments.

significant influence on tertiary dance in Australasia. It is at about the same time when professional contemporary dancers (several who are participants of my research) were performing in the 70s and 80s, who came to teaching. Differences and similarities, mainly regarding American teaching colleges, physical education schools and writing departments, where scholarly and authorial voices of dance critics were developed, align and contrast with the rise of dance-in-education through British liberal arts colleges (van der Wende, 2011). The mobility in the dancers' histories and the description of tertiary education teaching as neither fixed nor specifically culturally bound is examined in the context of postmodern/contemporary dance. I explore how singular were the identities of such dancers, who might have then entered the academies.

The first tertiary dance programme in New Zealand was introduced into the Physical Education curriculum at the University of Otago in 1947. Snook, Buck and Horsley (2013) state that, "Phillip Smithells was appointed Director of the School of Physical Education in 1947 and was an influential advocate for dance until 1974" (p. 32). The School of Physical Education was "created in the 1940s to meet the demand for well-educated teachers" (ibid.). Smithells and his cohort of teachers were influenced by the European schools of physical education and teacher training. They were "pioneers of dance education, as it was from the University of Otago physical education degree that many of New Zealand's key dance educators, artists and advocates were first exposed to dance academia" (ibid., 2013, p. 32). Nevertheless, several University of Otago's dance educators, artists and advocates were closely following the American example of connecting and combining postmodern performance and technical skills-building with academic study. Helen Langford (née Busfield, Dip. Ph.ED, University of Otago University, 1972-1974, M.Arts, UCLA) for example, became an inspiring teacher and choreographer for the university's performance company, Dance=Arts (H. Langford, personal communication, circa 2001). Either way this important New Zealand programme was part of a newly integrated praxis in the nexus of dance as performance art and physical education.

Contemporariness from the 60s-90s

I have installed a general understanding of postmodernism (Lyotard, 1984; Crotty, 1998) as contemporary dance was influenced by the era. The use of the terms in a tertiary context is confined to developments of Western theatre dance. The art form has retrospectively been described as modern, postmodern, western theatre dance, contemporary and/or concert dance. I prefer to use the term contemporary dance as it was the term we used for the companies and tertiary institutions I worked for. However, the terms postmodern and contemporary dance are not completely historically aligned. Graham established The Martha Graham School of Contemporary Dance in 1927 (Horosko, 2002). Her school and pedagogy are still in existence and, according to their website, the company "has been a leader in contemporary dance since 1926 ... with multiple points

of access for audiences” (2012, The Martha Graham Dance Company, para. 10). Contemporary dance similarly developed out of artistic practices from Western Europe post war and in the US mid-twentieth century, and has since grown throughout the world as a broad range of performance genres for dancers.

In tertiary contexts, it is not possible to avoid developments of conservatoire style training regimes in institutions such as the Australian Ballet School (established 1964), New Zealand School of Dance (established 1967) and other private providers who focus more exclusively on “training dancers for the profession” (DANZ, QUT websites). The following historical example supports this view. “From 1946, Laurel Martyn’s Ballet Guild (the company became Ballet Victoria in 1967) integrated the structure and system of classical ballet with strongly emotional and, in the case of work such as *Matthinna* (1954), political interests” (Vincent, 2012, para. 13).

The term ‘postmodern’ encapsulates the era of artist-choreographers such as Alwin Nikolai and Merce Cunningham who were in their extended heyday from the 60s to 80s – and still working through subsequent decade(s). These and other postmodern artists choreographed later than Graham’s company and the school’s advent. Conversely, “choreographers such as these new post-moderners wanted to reduce dance to its simplest form and to examine what they thought dance really was” (Ambrosio, 1999, p. 66). From H’Doubler’s early days of dance in academia, dance techniques and methods had already been studied and modified, although still aimed at revealing the ephemeral moments of artists in performance. As institutions diversified their parameters of dance study, dancers’ expectations of what they had to teach have also shifted.

In 1965, Ballet Victoria established a school that trained dancers in ballet and contemporary dance to Certificate Level. In 1972, their three years of professional training became the antecedent programme for the Victorian College of Arts (VCA), School of Dance, now offering undergraduate and postgraduate degrees as part of the University of Melbourne (Pascoe, 2000). From reflections that come about from training at this institution over its period of change and professional performance experiences occurring in the late 70s and 80s, I noticed it became increasingly rare for choreographers to adhere to any one or other “model of practice” (Mitra, 2008, p. 565)²¹ other than in our daily contemporary or ballet class. Similarly, significant changes in universities and liberal arts education settings since the 1970s have impacted the teaching of contemporary dance and this has contributed to the development of a new professional community (Shapiro, 1999). The first recognised Australian *tertiary* dance programme was established in 1975 at the Rusden Teachers

²¹ Mitra’s (2008) paper theorises a performance event by renowned British Indian choreographer, Akram Khan, which was first performed in 2005. An example of non-adherence to traditional performance forms is a timeline misstep. I make efforts to keep the contextual framework in some sort of historical timeline. Mitra uses important terms that reflect a new dance hybridisation and subtle shifts, that had already occurred in the academies, found their way back into performance – and I cannot assume that the performer is always a different human to the academic.

College which is now part of Deakin University. With increasingly possible travel and international professional opportunities, activities were born in the tradition of American summer schools and new emphases were formed on educational structures for the discipline.

An example of institutional structures mediating a combined purpose for dance practice and performance is Auckland's Performing Arts School (PAS). In 1989, Unitec acquired the PAS programme and became the first New Zealand undergraduate degree (Bachelor of Performing and Screen Arts, with a Dance major) (Molloy, 2013;²² Snook et al., 2013). At the time, Unitec self-branded as an institute of technology; a combination of tertiary education delivery modes. From my direct experience of developing this dance programme, some early parts were improvised.²³ Unitec programmes enrolled students with an increasingly diverse mix of prior dance experience. By the 90s dancers and theorists alike had developed diverse capabilities for teaching in a range of conventional and unconventional ways, although mostly still for performance. In the UK, dance theatre practitioners were exploring new ways of thinking about educating people in dance, and English dancers such as Claid (2006) were bent on rejecting the institutionalisation of dance.

Into the millennium and the embodied cost of diversifying dance

Anecdotes, text and the selective use of primary sources demonstrate increasingly assorted perspectives on what dance educationalists and theorists think students should be taught (for example, Bannon, 2010). If students are not experienced in either body practices or teaching, they are less likely to be able to communicate the same. Given the now established field of dance studies in academia in the Commonwealth, Europe and the US, a vastly different and significant body of literature is on the rise. These countries and workplaces have influenced the individuals that responded to my research invitation. Dance studies programmes now move across disciplinary and interdisciplinary fields taken from choreography, body theories, performance technologies and somatics, for health, cultural and diverse populations and still on into community education. Despite differing constructs between dance training and education, this emphasises how dance communities have come to use the terms 'academy' and 'university' and 'tertiary' somewhat interchangeably.

Whereas New Zealand practice-based programmes such as Unitec continue to focus on technique and performance, academic degrees in Australian institutions such as Queensland University of Technology (QUT) or New Zealand-based University of Auckland diversified practice elements

²² I have written an expanded version of this account in the online celebration of DANZ Magazine (2013): Deep curiosity about movement: Refinement, efficiency and experiential nuances of expressivity. Available at <http://danz.org.nz/Deep+curiosity+about+movement>

²³ In 2003, the NZQA Unitec BPASA Strategic Purpose Statement states that: "Graduates from this programme will have developed inquiring, flexible, critical and creative attitudes towards contemporary issues and theoretical concepts. With the skills and techniques to contribute at a professional level, they will have experience in technical, conceptual, cultural and communication aspects and acquired hands-on learning in an environment that encourages originally creative, interpretive experimentation". The early years of NZQA meant that industry standards were sometimes devised or interpreted as we worked with them.

and centred a significant amount of the learning on creative industries and scholarly research. Stock (2004) explains:

“Goals are quite different from when QUT Dance was established in 1979, as a diploma course to train professional dancers...a national and international reputation for the high technical standard and versatility of its performance students and for the employability of its graduates in all areas...[from] the 1990s former Head of Dance, Professor Susan Street, established a number of differentiated courses to train performers, choreographers and educators and her legacy was an important one on which to build. ...the first of its kind in Australia. It combines creativity, technology and enterprise in an interdisciplinary combination. This change was instigated with the recognition that the 21st century was privileging the ‘knowledge society’” (p. 2).

In common terms, dance studies aligned with meta-academic fields of academia, specifically in education, cultural histories, research, and scholarship that deferred technical practice to include trans- and inter- disciplinary theory and somatics. Claid (2006) challenges the duality and difference in the roles of being a dancer and an academic, where emphasis is no longer given to the physical dynamics of an active body. Dance education is “eclectic, connected to other local artists and not of the academy” (East, EDUC 427, 2009). Although East’s reference reflects tertiary and liberal arts education models, Claid suggests that the balance of hours spent on studio practice was recreated by comparable differences in the two identities. I draw attention to increasing demands for preventing and managing the plethora of injuries sustained by the technical and creative explorations of less technically able students (Martin, 2009). Less constrained by conservatoire or academic imperatives; “Knowledge about the technical requisites of dance is an important consideration in the care of the dancer” (Motta-Valencia, 2006, p. 698). Moreover, practitioner educators may have, by then, become as skilled in less conventional, integrated movement practices (Eddy, 2009; Fortin, Long, & Lord, 2002; Long, 2002). When relating to practitioners working in the academy, these contexts introduce new perspectives to the research concerns.

Debating the educative purpose of technique and choreography

Each kind of programme is inevitably shaped by previous generations of teaching influences, attributes and knowledge bases. Making up a new ‘self’ (Fraleigh, 1996; 2004) by teaching dance in academia may have been symptomatic of the educational product of a volatile historicity. Without comparing programmes, I perceived a new disciplinary separation between university dance studies programmes and dance technique-based institutions (conservatoires). I emphasise dance in tertiary contexts and demonstrate how the discipline may have developed and changed. In identifying differences between the roles of choreographer and performance artist, I provide the reader with an

alternative locus for the teaching/scholarly 'body' and reintroduce the participants I wanted for the research (Banes, 1987).

I consider dance teaching roles in academia as historically comprised of two significant forms; performing and choreographing. An emphasis is placed on performance that was reliant on technique at the time. Scholarly representations of the era between 1960 to now, argue the representation of technical acuity as derived of classical and modern techniques (Banes, 1987; Claid, 2006; Phelan, 1993), such as ballet, Bartinieff, Contact Improvisation, Cunningham, Hawkins, (more recently) Gaga, Graham, Humphreys, Jazz, Laban, Limon, Modern Dance, Pilates, Releasing Technique, Sweigard, yoga and somatic studies (including codified methods of Feldenkrais™, Pilates and Alexander Technique). This is not a complete list but shows that practice understanding and kinaesthetic knowledge had found a way in through the bodies of the various academies' teachers and out through the bodies of their students.

I recognise that pedagogical influences, embedded in the discipline, come with an added complexity of 'bringing in' dancers practice-rich bodies. There are more historical narratives to trace in dancers' transitions to academic teaching. I lay out an assumption about the specificity of dancers' technical and performance knowledge in relation to practice-based parameters of disciplinary knowledge. Clement (2007) refers to a standard; "qualities an individual can contribute to any form of art that are unique to that person. I would add that artistry is an attribute that I believe anyone can cultivate given enough time and encouragement" (p. 7). Clements' quote is the key to understanding a shift that may have occurred as dancers navigated the conveyance of new and old versions of practice understandings to their students.

In 2012, the Ausdance website placed an emphasis on studying dance through plugging 'regular daily practice', describing this as an opportunity "to give students practical experience". The diversity of graduate profiles and dance career options is not the subject of this thesis, yet the Ausdance website reveals the weight that was still given to technical, performance practices and how much conservatoire training influenced early dance educators.²⁴ The art form in this context is reliant on human registers of dance and, through an 'aware' body, movement patterns and detail interpretive expression to delimit the discipline's modes of discovery. On these terms, dancers were considered 'interpretive' artists, unless choreographing. Stevens and McKechnie (2005) state that dance, as a movement system is "deliberately and systematically cultivated for its own sake" (p. 243). In my performances, I was frequently absorbed by a pre-determined hierarchical relationship between the choreographer and dancer. The reason I consider these issues contextual to the thesis, is that in choreographic models of research there resides at least two assumptions. One is that there

²⁴ I have also assumed that the conservatoire model is more specific as a dance programme that prepares students for the 'profession' (or as 'professionals') (DANZ and Ausdance websites).

will be sufficiently well-trained dance practitioners to meet the needs of choreographers, and two, that the choreographer may be aesthetically and philosophically restrained by movement ranges with which to work.

Kinaesthesia comprises of active, articulate, refined subjectivities and requires extended practice of the body to orient dance movement as an alternative knowledge system. Nor are there reconstructions of individualised adaptations to unexpected learning occasions. They may be, however, a new medium of exchange: dance practice for long-term scholarly investigations (Davida, 2011). Sandell (1991) states: “The structure, setting, and time allotted in most art programs often tend to repress creative studio activity and critical response” (p. 181). I note that dance, in creative choreographic forms proffers the universities with ways to attract students who may have less experience in studio dance, but who aspire to perform dance.

A preference for thinking of a dancer as an autonomous producer of choreographic intent has made me wonder whether, in the academy, choreography has become a neo-liberal alternative to technical movement forms. I draw on Roche’s (2011) reflection: “It could be said that as they (dancers) engage with it, the choreography becomes another corporeal experience that can reshape and remodel their way of moving or moving identity” (p. 114). In the unfolding process of the thesis, I query whether dancers now exchange their practice understanding for choreographic research outputs (if that is what the institution requires) and whether knowing the body through practicing is consequentially changed, or rather dancers have now become simply the expressers of ideas about movement (Vellet, 2008).²⁵

These assumptions and other literary examples have advanced my research questions so that they are not only about how professional dancers construct or are constructed by embodied knowledge, but how and why they engage with dance in the academy. According to Humphries (1959), the dancers’ body is their artistic medium, refined by practice and experimentation, whereas the choreographer is an artist that takes movement and uses it as an expressive, artistic means either on their own body or on others. However, in subsequent and catalysing relationships with choreography (and technology) (McKechie & Stevens, 2009), new ideas about western-based theatre and new audiences for new takes on dance movement as meaning-making may have already disestablished prescriptive assumptions of dance movement derived of technique.

My intent behind this part of the enquiry is to demonstrate that in each of these rich historical educational contexts, dance practices and educational philosophies entered the Australasian academies over a short period and in various ways. In the meantime, I focus on the selected socio-

²⁵ Even though ‘physically absent’ on stage in performance (unless they are performing) the choreographer may be visible – as much as the painter’s presence remains on the canvas.

political agendas and interweave educational agendas to propose a dance pedagogy born into neo-liberal contexts.

Critical comparisons between postmodernism and neo-liberalism as they are arguably two significant epistemological influences of teaching dance in the academy

Postmodern theory, in its haste to disassociate from all forms of essentialism, has generated a series of epistemological confusions regarding the interconnections between location, identity and the constructions of knowledge. Thus, for instance, localised questions of experience, identity, culture and history, which enable us to understand specific processes of domination and subordination are often dismissed by postmodern theories as reiterations of cultural ‘essence’ or unified, stable identity (Alexander & Mohanty, 1997, p. xvii).

This context provides the reader with a tangible socio-political era in which to situate participants’ progression to teaching and pinpoints their authority as embodied storytellers of dance’s transition to tertiary education. Alexander and Mohanty’s quote presents my ‘critical education’ orientation to the thesis: locus of embodied knowledge, reconstruction of dance knowledge and stable academic identities. Knowing that the two country’s histories (where I have based my study) are separate but not completely different, I observe that some of the participants of my study have contributed heavily to the developments of tertiary dance in each or both countries. I make this part of the contextual account significant to the thesis trajectory. Postmodernism, as a worldview and in tertiary contexts (Kilgore, 2001), provides my study with a fluid meta-framework for subjective and propositional research accounts.

Some researchers date the postmodern from the 1980s, certainly the 1990s, which includes a period of neo-liberal educational reform. Moore and Muller (2010) state that postmodern concerns have a heightened significance in education, where “the problems of knowledge are posed as what to teach and of the purposes of induction into that knowledge” (p. 628). In addition, I am conscious that on-going global effects of neo-liberalism will not fully explain the specificity of practitioner knowledge as it shifted from dance training to tertiary education, nor to academia. The research questions are utilised to underpin my reason for including neo-liberal theories about other practice-based educators in the academy. In keeping with neo-liberal pressures on tertiary education, I explore how other practitioner-educators experience transitions that are reflected by practice-based scholarly work. A cross-disciplinary aspect of the research topic affords relevant opportunities to explore far-reaching impacts of neo-liberalism on dance practice-based pedagogies.

As I utilise the term neo-liberalism, I attend to Hall’s (2011) characterisation: “Neo-liberalism is, therefore, not one thing. It combines with other models, modifying them. It borrows, evolves and diversifies. It is constantly ‘in-process’. We are talking here, then, about a long-term tendency and

not about a teleological destination” (p. 708). The fluidity and lack of destination inside Hall’s definition gives rise to my surmise that we did not quite know what we were doing in the 80s when we thought to bring dance into the academics. Interestingly it was now in Australia that, “The financing of universities was deregulated, requiring students to become a user payee through a repayable loan system known as the Higher Education Contribution Scheme (HECS) and encouraging universities to increase income by admitting full-fee-paying students, including foreign students” (Marginson, 2005). In the same online opinion, Marginson calls the era a “sub-commercial interest regime”. In terms of a unified knowledge production and transmission that a new academic might engage with, Alexander and Mohanty (1997) also explain that neo-liberalism had a critical point.

Since their inception in Australasia, tertiary programmes that were established (disestablished or changed) have diversified dance education through broader access for students and ranges of subjects in accordance with Government policies (Marginson, 2013; Tertiary Education Commission, 2011). Systems in education themselves had diversified around the world and the contextual framework highlights Australasian institutions as eclectically driven, as well as informed by socio-political agendas for education. Van der Wende (2011) states: “Clearly, this demand for broader bachelor programs is framed by, on the one hand, the aim of improving learning effectiveness and, on the other hand, a knowledge economy discourse related to ... the type of utilitarian rationale that belong to the neo-classical economic paradigm” (p. 8). A subsequent contextual appraisal of dance in the broader context of tertiary and higher education in New Zealand and Australia since the 1970s provides a useful discussion platform for identifying far-reaching implications of my study’s research topic.

By questioning an assumed confidence in the postmodernism of contemporary dance in academia, neo-liberalism becomes relevant to incorporate in the contextual framework. Lepecki (2001) states that, “What becomes urgent, then, is to investigate what the new ‘critical distances’ should be like, when all seems to move towards a denial of such distancing” (para. 2). I interpret Lepecki as a critical educational distance that may deny dancers from otherwise self-selected, kinaesthetic, intellectual sites. As such, neither the elaborate social movement of postmodern dance, nor the newer styles of dance as performance art are at odds with dance in the academy. Therefore, I assume a position where dancers who became the early academics are less integral to the development of dance in the academy.

In New Zealand and Australia’s instigation of tertiary dance, teachers were implicated by a range of socio-political currents. The value of dance practice essentials, such as performance, studio practice and choreography, all require elements of individuality and this is a perspective that is made relevant by postmodernism and neoliberalism. In this context, I consign dancers’ purpose for

teaching the discipline to a reworking of professional identity, as opposed to echoing dance capabilities in the academy. In the range of career options, the status of teachers' practice as pedagogical method and the responsiveness to choreographic emphases are to be considered (Roche, 2011). They provide traces and evidence of a neo-disciplinary exchange between professional dance and tertiary education.

If dancers come to academia where barriers to career progression may already be in place, what they do as new academics may be valued by whether what they teach maintains the status of the discipline as an institutionalised version of dance. Accommodating notions of identity in dancers' histories and describing tertiary pedagogies as collective or individual, or, as fixed location for body knowing may be problematic (Edwards & Usher, 2008; Kansteiner, 2002). Butler's (1990) invocations to performativity are made relevant, and subjects of casualisation and career progression are considered. Although I have not prioritised dance academic's employment issues, I make note of them to see how the research participants might be impacted all the same.

I argue that if dancers are experienced in technical practices but not in teaching them in the academy, they are less likely to be able to articulate a professional identity in the academy. On these terms, contemporary dance as a new discipline enters the academy with what cultural educationalist Teaiwa (2005) critiques as a version of complicity. She writes about "The classroom as we have inherited it is undoubtedly a colonial space (p. 2). She writes: "Education is the perfect example of this colonial paradox" (ibid.). And her "attempt to use it to help myself and others discover more about our pre-colonial heritage, and fashion futures for ourselves that are liberating" (ibid.) reminds me of my attempt to understand the deep concerns of my thesis. If we are to think of practice-led teachers taking advantage of the ways in which "universities have been restructured, [and] old patterns of work and knowledge have been broken up" (Davies, Browne, Gannon, Honan & Somerville, 2009, p. 344), we can envision the complexity of dancers transitioning to academia with traditional knowledge bases for dancing.

If I think about the way I progress my arguments, I must regard the effects of introducing a historical epoch to the context of teaching in academia and how to put them back into contexts of my emerging research. In keeping with my pedagogy motif, I include Bryce (2004) and Kane's (2005) reports to show that The Australian Department of Education and New Zealand Ministry of Education researched both liberal arts and neo-liberal strategies to build dance programmes. This provided increasing choices for dance students, with less focus on technical excellence, or academic progress resulting from participation in arts education (Bryce, 2004) as requisites for entrance to tertiary education. Lather (1991) states that: "Postmodernism in the social sciences might be understood as a name for 'the crises of confidence' in western conceptual systems" (p. 159). I think of Alcoff's (2006) treatise as a response. She makes "the problem a social one, the options available to us are

socially constructed, and the practices we engage in cannot be understood as simply the results of autonomous individual choice” (p. 11). Postmodern theory, in context with essentialism, as it has already been briefly introduced, reveals the central argument of my research – that dancers gain and lose ‘confidence’ elements of their professional practice and a teacher autonomy that responds to disciplinary priorities maintained by studio practices.

Somatics as currency: A subject that now typifies studying the dancing body in academia

As somatic studies are deeply embedded in histories of tertiary dance, I briefly problematise the inclusion of this practical subject. By historicising education developments of the art form as practice-based, still “on the level of the narrator’s agency rather than on the story level” (Berns, 2013, para. 17), historical contexts of somatics as well as dancer/teacher autonomy inform the research contexts. An alternative assumption of confidence in the academy may be a version of Cartesian dualism inherent in a new intellectualism in the early days of the Judson Theatre (Banes, 1987). Banes (1987) and Claid (2006) describe how dancers of their era – now become educators – attended regular daily practice sessions and there are multiple references to technical or movement deconstruction for performance. One of Banes’ dancers points out: “Although the actual steps that constitute Childs’ dancers are rarely more complex than everyday movements, the dances could only be performed by trained dancers” (Childs, 1987, p. 140). I term this technical access to subtle expressivity and complex movement as “Kinaesthesia (the sense of movement), proprioception (felt muscular position) and the vestibular system (sense of balance)” (Paterson, 2009, p. 768). While many dancers of the 80s attended classes other than technique (for example aikido and tai chi), in these terms, technique rather than somatic becomes the dynamic embodied assurance of the discipline of dance. Rather than a deliberate denial of physical knowledge bound in time-rich studio-based practices such as technique, somatics may simply shuffle in a changing focus on dance scholarly work.

Little has been written by postmodern/contemporary dancers who perceive the art form as of their experiencing technical practice knowledge, in what Barbour (2006) describes as “an epistemological strategy” (p. 2). Eddy (2009) writes: “Dancers use somatic education to strengthen technical capacity, expand expressiveness, and reduce incidents of injury, as well as for self-development” (2009, p. 21). Cooper (2011) states:

Dancers occupy a privileged position in dance research and writing; we can explore, analyse, and critique dance from a first-person somatosensory stance, as well as an informed third-person observer perspective, leading to an enriched and balanced dialogue that refutes the mind/body dualism so prevalent in Western thought and in our academic institutions (p. 53).

Cooper Albright (1997) indicates a return to performativity. Her notions of body in, not just performance but, I-experiencing modes in the academy carry inferences of change. Oliver (2010) asserts that contemporary dance theories find their voice through writing. (Kaščák and Pupala, 2012) state: “And when this picture can be distorted, it points to a weakening autonomy of the teaching profession and a higher degree of its subordination to a socio-political imperative” (p. 3). I draw on an anecdotal perspective of New Zealand’s Unitec BPASA Dance major as an example of how.

Whilst introducing stand-alone dance practice papers, Ali East, who was at the time Head of Dance, and our colleague, Raewyn Thorburn, co-developed an early version of a somatics programme. I was an established New Zealand based contemporary dancer with a keen interest in teaching. I remember feeling challenged when asked to teach students who had little or no dance experience prior to their enrolling in the undergraduate degree. Some students had prior cultural dance experiences and an articulation of movement in other forms. East requested that the ballet technique class, which already incorporated applied approaches to physiology and biomechanics informed by my practice as a bodywork therapist, change its title to Movement Fundamentals.²⁶ We started by writing down the experience of dancing. (Memory-in-research process)

By incorporating recent histories of dance merging with the scholarly realm, I reveal relevant emphases on the extent to which dancers reconstructed the subject through their embodied knowing of dance (Phelan, 1993). Wrapped by the term ‘fundamental’ and inspired by somatic study, PAS (which is now the early New Zealand Unitec undergraduate degree programme), re-established a more general dance practice. This was arguably an innovation that fit well with neo-liberal edicts of student-centred approaches, inclusivity and academic praxes. Dance students now employ practice-based kinaesthetic study skills to match the raw experience of learning dance first-hand through research, writing and the practice of journaling, thereby articulating and connecting to their body in the experiential act of moving. In her experience of becoming an educator, Shapiro (1998) describes this as disembodied form, and her body, a body come to scholarly endeavour. Barbour (2011) argues that: “In using an embodied strategy for knowing, we can experience ourselves as already embodying knowledge and also as being able to create knowledge” (p. 95).

²⁶ There are challenges in this thesis that are about drawing on events that I participated in as anecdotal evidence. They are not recorded but have happened and research has been conducted to substantiate events. For example, even in a most recent article about Unitec, the author writes: “The Performing Arts School was initially established to fill the gap left by the cessation of Limbs Dance Company... In 1994 Unitec acquired the Performing Arts School and merged its existing TV and film programme to form the Unitec Performing Arts School. The school is no stranger to growth and change and this is something the institution is happy to take in their stride” (McLean, 2016). While the written information is somewhat variable, the reported conditions of change are consistent with the way this early undergraduate programme came about.

My study relates to the ways dance theorists shape a discourse of embodiment for dance. Philips, Stock and Vincs (2009) assert that: “Examining literal embodiment and presence, as opposed to cultural studies about states of embodiment, unsettles academic conventions, prompting questions of subjectivity and generating suspicion about corporeal intelligence/s and the reliability of artistic/aesthetic communications generally” (p. 1).²⁷ Nevertheless, it is the stress dance theorists Cooper Albright (1997), Shapiro (1998; 1999), Green (2002; 2007) and Stevens and McKechnie (2005) lay on dancers’ embodied agency that suits narrowing the project’s emphasis. Within different viewpoints both inside and outside the subject of dance, certain questions are raised about somatically informed methods of tertiary dance. Specifically, they are about researching or assuming relationships between an individual’s sites of knowing and the physical nature of discursive, educative practices within which dance is understood.

Defining a range of issues that other practitioner-based teachers may experience in tertiary education

The third research question, to what extent does a dance teachers’ new academic identity inform the discipline of dance is assigned to reworking my assumed understanding of institutional employment relating to professional identity. Shreeve (2011) states that artists are often employed because of their capability in professional practices that were developed outside the institution: “As a designer or an artist you are employed to teach your creative practice to students, but when practice and teaching relations are experienced by the tutor as two camps, these worlds are experienced as different entities” (p. 82). I draw on Shreeve’s perspective to think through an increased range of reasons dancers might have for transitioning to academia and re-evaluate aspects of studio practice that utilises their prior embodied identity in new roles as teachers and scholars.

So far, I have reflected on kinds of embodied knowledge that experienced dancers have developed and draw on to teach, in ways that distinguishes them as teacher, scholar and a researcher person in their discipline in academia (Kelly & Brailsford, 2013). These considerations open the research to be able to reflect dancers shifted career potential. Billot (2010, p. 719) notes that: “In addition, there appears to be poor alignment between institutional expectation and support structures” and that, “Such challenges include individuals encountering greater selfquestioning and experiencing fear and anxiety” (ibid.). I draw on each of these references to evaluate dance teachers’ roles through other practitioner-based theories of knowledge, and return to a notion that practitioner expertise was necessary to scaffold any new discipline in the academy (Shreeve, 2011). These are ways into

²⁷ While not an emphasis of this study, a critique of the Philips, Stock and Vincs (2009) article equating performance research with choreographic research may be found in: Rowe, N, & Buck, R. (2013). *Moths, candles and fires: Examining dance as creative practice research in a Master’s degree*. Higher Education Research and Development, 32(6), 1022-1036.

considering teaching dance as practitioner-based and therefore comparable to this mode of teaching in other disciplines.

An educational report, which was undertaken by Jones and Galloway, (2011) indicates that there is little preparation for role change from practitioner to scholar in academia, resulting in tension as individuals re-assess their responsibilities and develop new ways and hours of working. The report provides an underlying theme of performativity in relation to dance education's history and pedagogical expertise. I argue that dancers who have become teachers 'performing' in neo-liberal educational frameworks engender an increasing number of part-time and casual work contracts. Many dancers teach across the various styles of programmes that were discussed earlier in this chapter (conservatoire, tertiary and higher education) and as independent workers may negotiate their hours of work to maintain a professional choreographer or performance identity in the community. If part of a normal career progression pathway is dancers' rejecting a perceived right for workers to receive increasing levels of qualification as part of their remuneration, and the same workers are also aware that they do not have enough time to do the work for their communities, a critical commentary emerges about why dancers might work in the academy at all.

The following paragraph demonstrates gender inequities in dance in context with education and how they might be seen to mar the disciplines' relationship with pedagogies. For example, Mill's (1869) historical commentary of the role women *could* play in the academy, when placed alongside Australasian statistics of people involved with dance, denotes a critical gaze on gender equity in dance jobs. The community of Australasian academic dancers is slight and the discipline is inevitably gendered (Burt, 2007; Dils & Cooper Albright, 2001; Grant, B., personal communication, February 13, 2012). As Vincent (The Encyclopaedia of Women, 2014) asserts on gendered terms, this is more about "...the role[s] that women have played in driving the development of dance in Australia in the 20th century, as well as the barriers that women have faced in obtaining positions of power in the Australian dance 'fraternity'" (para. 4).

As with other countries there has been an increase in staff casualisation in tertiary dance with practitioners also playing out the ubiquitous role of guest lecturer. My research questions were not created to perceive the effects of an Australasian wide casualisation *or* gendering of academic staff (Gottschalk & McEachern, 2010; Isaacs, 2010; May, Strachan, Broadbent & Peetz, 2011). Instead, I draw attention to career impacts for dancers of both genders who became teachers 'performing' in neo-liberal educational frameworks. If dancers are not experienced in academia, they are less likely to be able to communicate what else frames decreasing workloads and professional connections to the academy. By considering a loss of fulltime status in the academy, I re-infer the issue of performativity as well as performance and pedagogy and query whether technical studio

practice conforms to practice-based and practice led models that already satisfy body pedagogies, scholarship and research.

While dance-specific discourses are more and less reliant on scholarly and textual imperatives (Shapiro, 2008), my literature search includes finding out what scholars represent as practitioner knowledge (for example, Bagley & Cancienne, 2001). The conditions of the professional lives that are experienced by each dancer, and how that has been adapted to their self-informed pedagogical method becomes less easily generalisable. Furthermore, the status of their subject knowledge is less easily identifiable. I have started to think that dancers define themselves as academics where and when necessary. As independent workers, they negotiate hours of work to maintain a performer (or choreographer) identity in the professional community. As previously stated, the dancers who self-selected to be interviewed are not all still performing, and further, some are not working in academia. Some have quite similar professional journeys to each other and dance between both. Whether they are working in academic places at one time or another may not define them. Their dance practice however, may define them.

Summary of contexts

The language of dancers, while contextually specific, also provides an entry point for a discourse on knowledge development, given the amount of attention dancers spend physically articulating concepts and verbally articulating sensations (Thorndike, 2010, p. 14).

This chapter frames my questions about what it means to be a tertiary dance educator in terms of embodied practice. This preparation phase for the research has been finding out whether contemporary dance practice fits with the field of dance and embodied knowledge in the academy. Consistencies between the early professional communities of contemporary dance at this point remain marked and unclear. Shapiro (1999) states that: “What is typically unexplored is the way the dominant culture of the university is already embodied and lived out in the individual subject academic” (p. 19). Although western theatre-based dance, which is the basis of experience for the kind of dancer I am writing about, is not opposed to socio-theoretical influences on other forms of dance (for example, community, primary to secondary teacher education, cultural dance and multimedia performing arts), a focus on pedagogy in the academy reveals alternative connections to the developing discipline of scholarly dance.

Subtle references to bodies moving into education procure perspectives about values that have been placed on dancing bodies and practice, and inevitably changes to the discipline have occurred. Dancers were less likely to be educated in academic contexts and as instigators of their own

experiential territory, the research participants may require opportunities to present a range of accounts and reflect on various kinds of embodying encounters outside of their pedagogical practices. As referenced, there are plenty of sources about choreographic practice that belie there is a problem in the broader concerns of neo-liberal education. However, whilst practice-led and practice-based research (Philips, Stock & Vincs, 2009) provide examples of aesthetic outputs that equate with the scholarly realm, a holistic notion of dance practice in tertiary education may still seem at odds with 'normal' literacy outputs of scholarly research.

ENTR'ACTE 2 BODY

“It’s always going to be about the body,” I wrote reflectively. “I could possibly use this for research. So, my question is how is ‘the’ body contributing to the thinking process ... migrating to academia ... it, merging with I ... dialoguing with other body authors ... a community of separate selves.” (Researcher Journal, February 2011)

The second entr’acte glances backwards into the notion of the body participant and forwards to the next entr’acte, which is about somatics. I have located these entr’actes as critical precedents of the methodology.

While dancing, a role responds to unexpected moments of dancer insight, precise timing, the ability to adjust to the body’s narrative as it happens. Howsoever abstract these aspects may be to the audience seated outside of the work, the dancer makes in the moment decisions to reinterpret movement. They make these moments exclusions of infinitesimal pieces of choreographed material. The decisions and the exclusions all inevitably constitute a memorable moment and innate logic of the evolving dance piece at work. (Memory-in-research process)

An entr’acte presents intermediated spaces (Geiger, 2015) and, similarly, I aim to mediate terms of reference for ‘the body’ in my research. I draw on an eclectic range of embodied memories and body, dance, phenomenology, feminism and psychoanalysis theories to see if I can relate the ‘felt’ experiences of practice and long-term dance to my research and the academy. Presenting theories of the body from a range of perspectives, I respond to them using three somatic modes of awareness: attention, listening and immediacy. This is to soften the theories, as they are thick with objective explanations of the body and I wonder whether and how authors of body theories feel their body – not just in the act of writing but also as they live and breathe. I ask a question: what body practices do the theorists undertake? For example, I get a sense that, when he writes about techniques of the body, Mauss (1973) is writing from a practice understanding that includes the rigorous self-discipline of a swimmer’s regime. I get a sense that Mauss’ writing is informed by practice understandings of flow, pace and timing, the position of the body and the effects of practice elements.

I remember how I used to walk around the theatre before the audience came in – sometimes just before the audience came in and depending on the venue, I would take a final peak through the closed curtains before we started. I wanted my body to feel what the audience might feel; I wanted to see them as though they were fleshy and real. (Memory-in-research process)

Through thoughtful strategies still reminiscent of dance practice, I propose a research site where the technical body is not just an artefact of experience but a site of developing from practice knowledge. Shapiro (1999) reminds me of this as she examines: “The dichotomy between a static or seamless language and a concrete experiential language emerges when one tries to theorize a sociology of knowledge or consciousness” (p. 42). In the same vein as my memory, I want to write freely in an embodied, fleshy space responding silently, as much as writing is a silent communication, to theories as corporeal traces and embodied elements (Kansteiner, 2002). I have named my work a form of physical theorising. I know I will struggle with writing as a form of physical theorising, and this is taken up again in Entr’actes 3 and 4.

The struggle is about envisaging and developing an embodied practice-driven style, sufficient to drive the thesis’ aims forward to the methodology. On terms of the dichotomy implied by calling the body ‘it’, I place special emphasis on the participants’ technical bodies as they are older, embodied and theoretically positioned within academia. Brown (2003) writes: “I have a body. What I express is what happens to my body. Through our movements and unscripted gestures, we experience the anarchy of the body in expressing desires of its own” (para, 4). Experiential bodily knowledge is thus made available to the research design. In turn, I propose that a theory laden thesis produces methods design that is more capable of exploring dancers’ kinaesthetic teaching practices transitioning into academia.

On terms with the dance(d) body

Among other topics, dance literature is about theorising the creative moving body in dance. I engage with dance theories that include mention of the moving body to define and delimit dance in tertiary education contexts and as several kinds of academic practice (Cooper Albright, 2013; Dempster, 2005; Fraleigh, 2004; King, 2003; Kunst, 2009; Shapiro, 1998, 1999, 2002; Sieben, 2007). As previously mentioned, this study is partly autoethnographic and in keeping with a subjectivity that first and foremost identifies with the participants, I see us embodying a certain kind of professional identity. On this note, I introduce a range of practitioners whose workshops I have attended and whose writings are respectfully disseminated throughout the thesis. Amongst others: Sylvie Fortin, Hubert Godard, Sondra Fraleigh, Robert Schleip, Anna Halprin’s student Christine Caldwell, and Bonnie Cohen’s student Donna Farhi. I am imbued by their theories and practices as a way of seeing the world. I argue that we/I theorise the body in specific and different ways from social embodiment and body theorists.²⁸

²⁸ I have assumed that body theorists may not all be dancers – or – I cannot assume that body theorists theorise knowledge about the body from a dance practice-based experiential perspective, nor have I assumed that dance theorists are not deeply engaged in critical thinking, education and social sciences.

My aim is to revise the danced-body thus theorised, provoking a tangible organic body to match and contrast the theories. According to Slavin and Rahmani (2016), our bodies act as the gatekeepers through whom we interpret the material world: “As we enter the minds of another person and are affected by their minds, we understand these experiences through and with our bodies” (p. 159). Perhaps then, this study is a means to open a “door we have to the living experience of countless generations of teachers” (Roach, 2005, p. 136) and discover more communicable, kinaesthetic values of dance. Dancing bodies may be ‘fit’ for academia, but academia may or may not fit with the kinaesthetic and technical practices of dancing bodies. As in Chapter 2, and in context with Australasian tertiary education, my research draws attention to models of institutionalised dance that defers to the practice-rich body; or within the means of creative practice in neo-liberal institutional contexts, make our bodies less than likely scholarly endeavour.

In emphasising the usefulness of several kinds of theories, I argue that the ways ‘the body’ have been theorised may have silenced considerations of dancers’ technical knowledge. Body theorists, Desmond (1999) and Noland (2009), question an assumption about the relevance of combining body theories and performative experiences. Shapiro writes of an engaged resistance within body memories as: “The written signs of the relations within which subjectivity is formed” (p. 23). Each of these quotes is a “view that also distinguishes the body in its subjectivity and motility as known through movement” (Fraleigh, 2004, p. 55). I have quoted these authors together to reframe the participants as more or less technically enabled and embodied versions of subjectivity in dance movement education. At the same time, I explore their roles as scholars through a notion of alternative, embodied ‘bodily voices’ within the academy.

To attend to the experiencing body, I frequently engage with phenomenological theories of embodiment (for example, Behnke, 1996; Leder, 1990; Merleau-Ponty, 1945, 1968; Sheets-Johnstone, 2009²⁹) and draw on the subjectivity implied by phenomena of an experiencing-self. I tease out theories of embodiment through combining concepts of self, subjectivity, memory and the older dancing body. However, it has been the selected and still diverse body and embodiment theories (Blackman, 2008; Butler, 1993, 2000, 2005; Foucault, 1988; Grosz, 1994; Johnson, 1995, 1997; Juhan, 2003; Noland, 2009; Radley, 1995; Shilling, 2012) that help me construe technical practice as one of the more literal embodiment-in-education discourses for pedagogy in the academy.

²⁹ For example, Sheets-Johnstone (as discussed in Fraleigh’s 2002 review of ‘The Primacy of Movement,’ 1999) evokes self-experiencing descriptions of movement as both reflexive and logical. She argues that knowledge comes first and foremost through “moving oneself” (p. 220).

The construal value of technique

I think about practice understanding as pervasive of dancer experience and initiated through years of technical practice. Embodied disciplinary prevalence is an important aspect of the art form, where demand is placed on performers' on-going learning investment in kinaesthetic investigation (Blumenthal, Inouye, & Mitchell, 2003). As early as 1995, Siedentop and Fortin conducted a study that engaged with a new scholarly conception of dance technique. They also described how technical practice had a direct influence on teaching practices. They noted: "A technical dance class was a place to develop not only technical skill proficiency, but a place where the individuality life of the students could be enriched by exploring movement as a source of meaning to be expressed and communicated" (p. 12). I am curious about dancers' generational, subjective sense of the kinaesthetic or physical and explore this in relation to the place of dance technique in scholarly work. For Mauss (1973) techniques of the body are highly developed body actions, "the art of using the human body, [when] the facts of education were dominant" (p. 73). Mauss' statement is an extension to what I am inferring; that at the cost of neo-liberal tertiary education, dancer's practice understanding of the body is not fully engaged with or utilised in the academies.

Performing dance is an art form that factors in the human body as a proprioceptive platform, has a substantial vocabulary and as such, salient aesthetic source. I therefore make techniques of the body inseparable from dancers' access to a deeper theoretical understanding of human capabilities for movement. I argue that however rare, the mutuality of life and dance inspired by regular technical practice in the studio become striking examples of dancers' disciplinary diversity. Adaptations to institutional praxes may have had to replace practices in the studio routines of technique in the academy as a medium for expressing the educated, socially constructed body in the academy (Radley, 1995). By positioning the technical body as a real site of textual and disciplinary significance, the realm of technique is no longer a thing in education but education accessed through archives of felt experience of dancers at work. I argue that when dance teachers become academic (writer, researcher or scholar), a professionally mobilised dancing pedagogue, they may lose time to develop their subject through practicing their body in dance. Adaptations made by each professional dancer to become pedagogue (or scholar) in institutionally-based educational systems may be reflected as the emergence of the two ends of the split in their capacity to practice from a previously produced form of expert self and a new identity in the academy.

Corpo-real-ising feminism

Aspects of feminism are brought into the thesis to think about dance experience as novel to academia and, through the relevant occasion of discussing these theories, I address the previously stated issue of people undergoing performative, pedagogical change (Sandell, 1991). The feminist movement traditionally challenges social and educational perceptions of gender, but does not limit this as mandate for the usefulness of feminist theory. However, Butler's (1990) notion that: "Gender is, ... the tacit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions is obscured by the credibility of those productions and the punishments that attend not agreeing to believe in them" (p. 140). I incorporate feminism as a watershed for uneasy concerns of dancers' academic difference that accommodate embodied and professional narratives as "contingent and discursive" (Randall, 2010, p. 112). Without such feminist considerations, methodological and other embodied relationships with the research process might ignore disciplinary or power relationships about the body encountered by the participants – and inadvertently affect the research interpretations.

I introduce the notion that feminist theories support the methodology and this has emerged out of recognising how gendered the notion of performance embodiment is. Propounded by Butler (1988; 1990), embodiment is a gendered subjectivity. Butler has led feminist theorists on this account since the latter part of the 1980s. Utilising her own and other feminist theories, my aim to understand more about our emerging scholarly discipline as dance knowledge construction – and as most dancers who become academics are women (Green, 2001a, 2001c; Smith, 2010). At the same time, I am aware of the substantial body of feminist work that speaks to the construct of a 'male gaze'. I still sidestep issues and concerns of a direct relationship to gendered experiences, for example, how vulnerable the female dancer has been made (Kolb, 2009; Manning, 1997). It is a notion of the destabilisation of practitioner self and identity that pivots feminist analyses on the centrality of the body in the thesis.

A feminist post-structuralist standpoint of 'self' (combined with somatic concepts of the I-body experiencing) provides relevant arguments to consider how the study's participants might best transfer "the contours of their experience" (Richardson, 1997, p. 19) across in a research setting. An emerging ontology of kinaesthetic experience, emphasises and embodiment is validated by feminist notions and bound in statements such as this – "The body has been at the centre of feminist thinking because of the tension between women lived bodily experiences and the discursive meanings that mediate such experiences" (Conboy, Medina & Stanbury, 1997, p. 1). If I am to explore 'bodies' in dance pedagogy, scholarly roles and productivities, I must think through sites of research and include bodies (as well as the office, lectern, studio), now to be described in the thesis as one more of our natural settings.

If dancers think about their bodies as gendered, gender explanations provide the study with opportunities to respond to a concern that tertiary dance educators (of both genders) may be constrained from utilising their bodies as an important resource of their embodied knowledge (Fortin, Long, & Lord, 2002). I engage with feminist theories to give voice to surfacing concerns about what happens to dance technique practices in academia and, in relation to scholarly theorising of the body, anticipate troubled relationships between prior experiences of dance and tertiary education. Shapiro (1999) asserts that: “The self is held together through focusing on the body in dance” (p. 115). I respond to this quote to bring forth a theoretical circumstance for dance practitioners in the academy as they transition to more conventional scholarly pathways. I have mentioned an emphasis I place on individuality to consider the critical nature of the technical body divide. This time individualisation is in terms of the academy rather than revised as dancer identity. Uncertain access to the discipline bears the necessary makings of a new professional ‘self’ in the academy.

By reframing several of my uses and meanings of ‘the body’ within feminist perspectives, I deconstruct and reconstruct theoretical terms for the body as issues that are of the thesis’ concern: the utilisation of prior experience, how dancers’ work with their body in academic roles, and embodied knowledge in the academy. Whether dancers are enabled by the academy to prioritise knowledge from theorising, or more literally practicing their dancing bodies in ways that enrich their academic roles and identities is a question clarified by Michelson’s notions of the body. She writes, “the irrational, the bodily, the emotional and the concrete are not seen as directly productive of knowledge; they must be reworked – in effect, appropriated – by reason so that the subjective and particular can be erased” (Michelson, 1996, p. 441).

A rough draft of the older body in academia

Problems laid out as technical practice and the attribution of values lead me on, guided by a subjectively laden research approach and how to frame the terms *older* with *experience*.

Over thirty years of observing tertiary and professional events, I notice that young dancers parade virtuosic displays of choreographed movement (I did too) or, now in contrast, pedestrian forms – depleted stocks of movement vocabularies. Watching older dancers dance is different. Drawing from technical backgrounds and experiential forms of performance, older dancers watch each other at work intuitively, spatially and dynamically. Often, we silently dialogue our intention through subtle shifts in body and movement form. Position and the eventual act of moving is an outcome designed and communicated long before ever meeting the audience with the ‘performance.’ (Researcher Journal, 2009)

Drawing attention to where a senior dancer finds her space in the academy brings forward issues of when dancers' embodied practices may prescribe indelible marks of the profession on academic identities (Devos & Banaji, 2003; Shapiro, 1998). Vigier's (1994) "impulse to rethink the body", where knowing is, "not restricted to the dancer" (p. 63) becomes a way of expressing that the body is one of dancers' principle sources of theoretical expression. My thesis builds on this notion; as dancers give of their experience to the audience, dance class and teaching become natural extensions for engaging with experience and a situated means for older, experienced bodies to exemplify disciplinary elements of artistic, practice-based academic cultures.

I have already stressed that I consider the dancers' body is replenished by technique for performance experience (Laws, 2002). Their extensive vocabularies of non-verbal movement are, on embodied terms "of potentially great utility for educators, for by attending not just to speech but to gesture, it should be possible to better track the changing learning states of a given pupil"³⁰ (Anderson, 2005). As such, older dancers that were introduced in the first Entr'acte bear living witness to qualities that resonate in educative inscriptions of dance practice and identities. The maintenance of practice and rehearsal become synonymous with developing academic dance literacies. Blickem (2010) questions this idea: "Is socialisation into the profession possible when closeness to practice is variable?" (p. 3). This question is one that reflects how I have become intertwined with researching through dancing memories and lineages of teaching. In the stiller occupations of researching dance, contexts and perspectives about who is, and is not, an experienced dancer is arguably reflective of an embodied academic catchment for the discipline's scholarly sustainability.

Embodying our cognition: Experiencing in tertiary education

A central point of my argument is that there are social and cognitive discourses in academia that are specifically embodied (Coward, 2005; Dickens, 2004; Hyland, 2005). Sandoval (1991) treats experience as embodied and strategically created in-community. A question about where dance experience fits within the educational nexus becomes the context for considering lived, felt experiences that early generations of dancers brought to tertiary dance. While the former authors make way for dancers' place in the academy, Hyland (2005) acknowledges a necessity for "disciplinary practices, [to] construct and maintain relationships with their readers and thus with their communities" (p. 175). While feminists concern of the body and embodiment match the ineffability of balancing both individual and group experience in academia, I employ Halprin (1995) and Caldwell's (2012) theoretical concerns of embodiment to apprehend an uneasy sense of dancing bodies' cognitive agency in academia.

³⁰ As this direct quote was in the Chapter's Footnote, I include the stated context for the Footnote. "According to Goldin-Meadow (cited in Anderson, 2005), gesture is typically used not just to signal different moments in the learning process (e.g. to index moments of decision or re-consideration in a problem-solving routine), but also appears to have utility in advancing the learning process, perhaps by providing another, representational format that might facilitate the expression of ideas currently unsuited (for whatever reason) to verbal expression". The learning process described by Goldin-Meadow reminds me of the progressive repetitive nature of learning technique.

The following quote reflects a complexity about dance belonging to the broader academic community. “Cognition is embodied when it is deeply dependent upon features of the physical body of an agent, that is, when aspects of the agent’s body beyond the brain play a significant causal or physically constitutive role in cognitive processing” (Wilson & Foglia, 2011, para 1). Wilson and Foglia (ibid.) build a “classical phenomenological idea that cognitive agents bring forth a world by means of the activity of their situated living bodies (Enactive cognition, para, 2). To draw out the notion of dance experience as a version of embodied cognition (as defined by Wilson & Foglia, 2011), clarifies what I mean by *capability* and *experiencing-in-education*.

By embracing several theories and terms, dancers’ bodies become a metaphor for disciplinary practice capabilities and signification of experience well beyond the performance event. From a psychoanalytical perspective Slavin and Rahmani (2016) state: “As we see, metaphors call up images and sensations in which the body and bodily experience is central to the understanding of the metaphor itself” (p. 154). As dancers’ metaphors of ‘bringing forth a world’ of meaningful experience implies, a view of capabilities and dance knowledge phenomena “emerges through the primary agent’s bodily engagement with the environment, rather than being simply determined by and dependent upon either pre-existent situations or personal construals” (Wilson & Foglia, 2011). Wilson (2002) previously encountered this notion of cognition *as* environment and in doing so described minds that are pre-located and body-based.

I employ Damasio’s (2000) focus on the vanishing body of amnesiacs (and consequential threats to strong physical markers of an organism), to think through the threat I have associated with a reduction of physical body practice, namely technique, in the academy. Damasio asserts a relationship between shared experiences and a sense of agency. Shapiro (2011) writes “cognition emerges through dynamic interaction of the brain, body and the world” (p. 119). The theoretical articulation of embodied cognition between body capabilities and praxes of the body is consistent with the issues of us *not* developing a scholarly dialectic of the technical body. On reading through Strozzi Institute’s educational methodology, I came to understand my perceived educational divide:

When we follow the traditional education model we read books and listen to lectures about theories for acting in the world. The body is simply the delivery system that transports us to the classroom and then remains in the background as we absorb information. In this model, we say someone has learned something if they can understand and analyze the data. This person, we would say, is smart because they can prove what they say is true (Strozzi-Heckler & Haines, 2014).

Taken together these statements form a way in to develop a theoretical approach to embodied scholarship, as agency of collaboration, pedagogy, and education research (Newton Suter, 2012).

This is what Green (2007) chronicles as “a major shift in dance education research: the movement from an essentialist and individualistic emphasis” to an “emphasis on the fragmented, educationally constructed body in dance” (p. 1085). The purpose for segueing between theorists and that traces an implicit dialogic between physical bodies to education through practice, is advanced by Kunst (2009): “Where dance teaching is a process itself, and therefore demands an audience... what unfolds before us is the perceptive embodiment of the body, the intermediation of the body, the cognitive and biogenetic potentiality of movement” (p. 7). Kunst articulates a complexity I entertain, of extending teaching from practice to researching disciplinary practice, and dancers’ identities in the academy.

In summary, I propose a research site where the participants’ technical bodies are understood as somatic sites of memory and experience. Caldwell (2012) writes: “By seeing human beings as a coherent collation of interdependent systems, most of which share interconnected means of encoding storing, and retrieving various kinds of information, we can appreciate body memory as a very real and relevant contributor to our self-identity and behaviour (p. 263). By exploring dancers’ descriptions and reflections about how they draw on dance, whether in their own body practice or in-memory of same, the study of theoretical diversities of the body in practice reveal the significance of exploring deeper levels of bodily engagement in dance academic practice.

ENTR'ACTE 3 SOMATICS

Somatics is a symbolic breach between contextual and methodological modes. I begin by deliberating how to use my abundant influences of somatics to decide the research in accordance with the primary aim of the project. In the impulses of this entr'acte, I search for somatic terms to express new knowledge and the development of a resultant educational research product.

Teaching somatics, what has embodying somatics – to teach it to contemporary dance students – taught me about somatics? It is in the mingling experience, practices of community, awareness of 'me'- 'us' in movement and the space for deep reflection about movement. My body practice eventually delivers to my mind. That is provision to research. I align this to a shared and individual attention to data; insights drawn from the relationships we made then in practice movements that were and will continue to be activated from our practices, and deep to the base of my spine³¹ (Researcher Journal, September 2013).

What I am trying to do is write my thesis closer to the subject of the soma. The following emphasis on soma is what defines the project's impetus as conditioned by lived and taught experience.

The detour whereby the [somatic] subject passes from mere consciousness-experience to knowledge experience is always a detour into an intersubjective network. Since this is the case, the subject has no private knowledge... But the subject is no mere empty frame or tabula rasa upon which society inscribes whatever it wills... By virtue of his irreducible consciousness-experience, the shuttling subject is aware that he makes demands, has needs, and calls for appropriate appreciations... Thus, however thoroughly the subject may be integrated as a member into a well-structured community, he remains a positively and not merely negatively differentiated member (Dauenhauer, 1980, p. 308).

My intention as a practice-based witness to the research is clarified by Dauenhauer's formative engagement with the corporeal, and the academic sharing of movement and performance experience (Fraleigh, 1996, 2005; Jannides, 2004). This is what provides the study with unique methodological process. By working reflexively and somatically, I have become mindful of linguistic and kinaesthetic repertoires that are available to practitioners and educators alike. Somatics expands the thesis' issues and concerns. That is, the thesis' threads are imbued with theoretical surmising about tertiary dance and somatic practices. Fraleigh (1996) states that: "While dance art is intended for

³¹ Practices of yoga initiate the delicate sensing of awareness drawn from the base of my spine. My understanding of this physiological response is informed by the Māori word *ihi* – essential force, excitement, power, charm, and personal magnetism – psychic force as opposed to spiritual power (*mana*). *Ihi* is a word I came across while travelling through New Zealand and performing on the marae. The word evocatively describes the moments throughout the thesis where I feel closely aligned with performance experience – the nerves and the satisfaction of knowing movement as a deep and available communicative form.

others, the body, as subjectively lived, is an experience that precedes any awareness of purpose (ibid., p. 42). Thus contextualised, I focus on researching contemporary dance as it transitions into academia *through* the bodies of experienced performers.

I explore researchable experience as a conglomerate of visceral entities (Pert, 1999); mind, body, intellect, experiences and senses, housed as living tissues – and site specific to embodied dance. I define somatics as symptomatic of affects that relate to the body; the materiality of bodily experience and nuanced corporeal means for negotiating and adapting with the visceral, responsive tissues to make meaning of experience and feeling. Fortin (personal communication, September 18, 2002) described somatic practice to me as an immersion in a landscape of subjectivity.³² As much as I make connections between dance as a field of enquiry and how somatics came to be a contemporary dance subject, I argue that the holistic subjectivity of the participants lived experience is more and less available in dance research.

About the soma: Researching through awareness, an ongoing practice stirred deep to the base of my spine

In practicing dance, there are times when the only agent of change is practice itself. Our bodies were exhausted – technique exposed contradictions in our bodies, irreconcilable differences between right and left, until the performance when the strengths appeared out of subtler expressive efforts to overcome flaws, tension dissipated by feeling deep to the base of the spine, fascia in action, and the most complex dance postures available to the momentous, universal enactment of dance. (Memory-in-research process)

I draw on somatics, as much as my body can be communicated by movement (Laban, 1975) through normal scholarly attributes and practices of writing and thinking. However, I understand ‘soma’ as physiological, drawing on my years of study and practical workshops with several of the authors I reference below and newly reported interdisciplinary research about fascia that arises and informs medical and bodywork methods (for example, Godard, 1994, 2002; Lederman, 2010; LeMoon, 2008; Schleip, 2012; Schleip, Jäger, & Klingler, 2012). My experiences of bodywork, and in my earlier days of responding to choreographers even in the moment of performance, are recreated as practices of awareness; these are ways of listening that are about absorbing experience. Activities that reanimate the immediacy of dance already draw us back into sensory experiences of dancing.

Like other somatic educators, I trace my understanding to earlier studies and approaches of the soma: the work of Bainbridge Cohen (1994), Bainbridge Cohen & Conrad Da’oud (1997), Calais-

³² I quote Fortin to re-conceptualise feelings that I remembered from the conversation, so that I can somatically explore the collectivistic, embodied ‘bodily voices’ of other dancers who settle within the academy.

Germain (1993), Dowd, (1995), Franklin (1996, 2003), Hanna (1993, 2004), Hartley (1995), Johnson (1986, 1994, 1995, 1997), Olsen, (2002, 2004), Shusterman (2000; 2008), Sweigard (1974) and Todd (1937). In the early days of somatics in contemporary dance, Foster (1995) wrote that it established “lexicons of meaning, their own syntagmatic and paradigmatic practices, their own capacity to reflect critically on themselves and on related practices” (p. 15). Reviewing each author’s research has given me opportunities for reflection about how to explain the proprioceptive practices I have built into my contemporary dance pedagogies and the resultant research that is expressed in this thesis.

The combined notion of practice, feeling and fascia as transformative is a metaphor for my experiences as a somatic educator and sensory-based reflections. “Somatics may not seek truth as measurable facts, but as how one constructs the body itself from a subjective viewpoint” (Green, 2001b, p. 46). I suggest that there are less discernible assumptions, about how to think of embodiment and experience-in-research in the academy and they may be shaping what Berger and Luckmann (1966, p. 135) term an institutional emergence of new knowledge. For example, an emergent epistemology of somatic knowing in dance (Ginot, 2010), which requires students to learn an individualised embodied art form, is as much through embodying approaches to dancing. In a somatic mode of experiential connectivity, I make new links between the rise in popularity of somatics and the reduction of practice understanding.

Considering a disciplinary base emerging from corporeal experience, I regard the expression ‘somatic knowledge’ as partially inhibiting and a temptation to reduce technical practice methods into “a single theoretical model” (De Giorgi, 2015, p. 55). As I evaluate somatics as a widespread, eclectic approach to dance in tertiary education, I have identified more “contradictions, tensions, and epistemological incoherencies” (De Giorgi, 2015, p. 56). For example, many dance scholars write that somatics are study systems³³ that regard individual, physical and specific bodily awareness practices as a source of dancers’ body knowledge (Eddy, 2002, 2006; Fortin, 2002; Fraleigh, 1996, 2002, 2004, 2010; Green, 2001a, 2001b, 2002, 2007, 2015; Shapiro, 1998, 1999, 2008). What might lead to connections between the subjective, participant experience and the discipline of dance, is placing emphases on internally focused bodies of practice understanding, rather than externally focused ‘natural’ bodies that teach (Bartineff & Lewis, 1980; Berson, 2005; Csordas, 1990; 1993; Hanna, 1983; Sweigard, 1974; Olsen, 2002; Fraleigh, 1996, 2004, 2005; Sieben, 2007).). As Claid (2006) states, the latter intention may lead prematurely to “conventions

³³ The early history of somatics emerged from psychiatric nursing (Fealy, Hallett, & Malchau Dietz, 2015), and the ghastly treatment interventions (such as electroconvulsive therapy or ECT) that did not specifically relate to dancers (unless you look for author Carol Loeb Shloss story of Lucia Joyce: *To Dance in the Wake*, 2005). Otherwise, this earlier history of somatics is not considered here, but may be relevant for readers to gain an understanding of the preliminary definition I utilise in broader contexts and academic imperatives from which somatics in dance practices emerged.

of narrative and climax” (p. 92). My intention here is to undertake a somatic research engagement that eventually reconciles embodied and disembodied experiences of dancers in academia.

My project has become more about embodiment practice while researching than reconstructing pedagogy in the discipline. Ginot (2010), in her unpacking of practitioner/teacher roles, relates to the reflective origins of the discipline. In the developing methodology, I utilise my critiques of somatic practices as a means for becoming aware of details that subjectively enable and disable dancers to build and control experience as interactive with internal contexts (expressive body) and in relation to external environments. I offer a focus on somatic awareness as a unique form of kinaesthetic intellectual labour.

Dancing into the methodology

I want to use somatics in the research as a source of creativity and to help describe how I have come to design the methods for my project. Schieb (2002, cited in Knight, 2005) states: “Creativity constructs new tools and new outcomes – new embodiments of knowledge. It constructs new relationships, rules, communities of practice and connections – new social practices” (p. 1). Green (2002), offers a complex use for the term creativity, relevant to how I think about somatic research as creative and the simultaneous act of dance practice. The identity of a participant’s body is itself somatic and, therefore, a field of study. Thus, in my project, I generate theoretical discussions about contemporary dancers’ practice-based academic identities by ‘somatically’ traversing dance to their adaptive, pedagogical modes. A concept of somatic awareness as proximity³⁴ in the research process is reliant on subjective and intersubjective modes. The approach and methods become somatic, experiential and, arguably, research awareness is because of dance practice modes. Somatics on these accounts is incorporated to pay attention to research en-actions, reactions and responses. These are all ideas that highlight somatic connections I make to the methodology.

³⁴ A notion of proximity harks back to Lepecki’s (2001, n. p.) “critical distance”, which is a concept that was introduced in the contextual framework (Chapter 2) in relation to the neo-liberal ‘market place’ for dance and combined with the ways I reflect a new self in the academy, is to be drawn out in the interpretations in Chapters 5 and 6. Journal excerpts enhance the notion that there is already separation between dancer and academic, which extends the metaphor to a somatic version of proximity. As crucial as it is to understand the proximity of the body in a dance as a site of its individual learning, academic proximities to the discipline becomes a mode of critical distance that I can use in the research.

CHAPTER 3 THE EMERGENCE OF SOMATHODOLOGY

Chapter 3 is written in three parts, commencing Part 1 with a brief explanation for setting my study in a qualitative research methodology that primarily has “traditional criteria used to evaluate qualitative work” (Gordon & Patterson, 2013, p. 689). The constraints and benefits of a qualitative research journey are related to the thesis and the range of approaches used are unpacked. The relationships between classical methodologies of ethnography and auto-ethnography are tracked to an emergent understanding of a dance-focused embodiment process (which I have called *somathodology*): an intense and interwoven somatic position from which to focus the thesis. Because somatics is not of itself a traditional research process, I use a reflexive standpoint as a way into my somatic terms.

Part 2 elaborates the methods I have used to collect the data. I install somatic awareness practices as an extension of the research process: to be used to prepare, collect, think through and eventually interpret participant data. The methods are formulated in a design that harks back to ethnographic contexts for researching a community of contemporary dance in academia. Data collection includes semi-structured interviews, focused reflections from the participants and field notes. A discourse analysis approach vests the process with an initial idea about interpretive meaning, but data is also treated as a somatic occasion for pondering the body moving and in stillness in academic dance. Interpreting data in somatic mode means not to measure the participants’ experiences as one thing or another. Instead, I re-encapsulate Csordas’ (1990; 1993; 1999) anthropological contributions: “When the body is recognized for what it is in experiential terms, not as an object but as a subject, the mind-body distinction becomes much more uncertain” (Csordas, 1980, p. 36).³⁵ The indeterminacies of embodiment in the research treated as first the I-experiencing body and, second, treating what I have come to call inert data reclaims an alternative kind of subjectivity, and this in turn becomes the interpretive responsivity to mind body/experiencing. Through the sequence of data collection, a cohort of participants’ experience and experiences of participating in research are ascribable and interpretable traces of academic dance.

Part 3 details the interpretive methods process that results from the methodology; cultural and metaphorical designs for the interpretive chapters. I engage with data as somatic and reflective of the body moving. This is engagement itself, studied, imprinted upon and thus made available for methodological process. For example, by thinking about the research site beyond the setting where the interviews took place, and where terms of the body are already introduced, I enable an interpretive repertoire that consistently highlights *awareness*. This is unfixed by any articulation of

³⁵ I do not delve too far into theories about threshold concepts, but Meyer & Land’s (2005) notion of troublesome knowledge strikes a chord with the way I am thinking about uncertainty – the uncertainty of dance knowledge in the academy and the uncertainty of interview data successfully relaying kinaesthetic knowledge.

what it takes and means to be a dance academic. Literal examples of my researcher reflections are incorporated to give a sense of the writer at work. Combined with theorising, I accommodate broad contestable themes for the interpretations; that is, performativity, identity and the marginalisation of dance practice in the context of tertiary education. I utilise the metaphor of Borromean rings as a form through which to explore layered meanings in examples of data, managing the over-analytical flow of locating embodied data and reflections throughout the thesis process. The metaphor becomes a central aspect of the *somathodology*.

Part 1 Examining the selected blend of methodologies

So briefly qualitative

In qualitative research, the project of criteriology experiences particular contradictions because of the difficulty in regulating and constraining an endeavor whose guiding philosophy often stresses creativity, exploration, conceptual flexibility, and a freedom of spirit (Seale, 1999, p. 467).

The aim of the *somathodology* is to describe, explore, understand and explain more than one relationship with the research topic while allowing space for interpretive methods that support my intention to think deeply through “a concept of experience around the monolithic of the textual” (Csordas, 1993, p. 136). I draw on Denzin and Lincoln’s (1994) clarifications that further explain my emphases on a qualitative methodology. The authors view research as reflective creations and representative of a researcher deeply engaged in the phenomenon of enquiry. Methodological explanations such as theirs are consistent with developing a somatic framework, which underpins my multi-dimensional approach.

Deliberating the methodology as an explorative qualitative process problematises a construction that “highlights researchers’ vulnerabilities and positionality... and reveals the indeterminacy of knowledge claims even as it makes them” (Ellingson, 2009, p. 4).³⁶ In developing a *somathodology*, I want to explore qualitative data rich with the experiential; emphases and embodied qualities that dancers draw on, bring to or leave behind in their teaching methods. As a discipline, dance already has ontological and epistemological, components – community, dance, bodies, pedagogical lineage and somatic practices – to research with. I draw on McCabe and Holmes (2009) who developed a Foucauldian influenced degenerative reflexive formula where, “the participant becomes the expert in the topic and the researcher acts solely as a facilitator” (p. 1523). Bringing researcher

³⁶ I have not tried to treat data as singular stories; the participants have shared experience. Ellingson’s (2009) reference highlights how I identified the data as vulnerable and as I have come to regard them, are of the participants themselves. From a research-in-education point of view, the outcome is qualitative, embodied research that invests in ‘us’ as dancing academics who are “seeking to make the transfer” (Lincoln & Guba, 1985, p. 217) to education.

experientialism as a methodological association to the topic offers far-reaching perspectives to consider. As mentioned previously, the study is not just about examining the culture of dance that includes or excludes myself “as an explicit part of the subject of study” (Yin, 2011, p. 310), nor by extension do I preclude a position of expert self in this way. I expand various ways in which the ‘qualitative researcher’ may be categorised, when considering that we (the participants and I) are involved in ‘other’ scholarly roles like those that another practitioner-educator experience in the academy.

Ethnography: Opening the heart

Ethnography is a deeply engaged and committed approach to fieldwork that lies beyond the scope (but still on that continuum) of what most would claim to be doing when they engage in ‘ethnography’, which may amount to not much more than interviews (Hoey, 29 October 2013, personal communication).

An impression that resulted from this email discussion with Hoey was that each selected ethnographer avails themselves of ethnography in different ways. I take a range of orientations to distinguish ethnography as the methodological base of my approach. This is about somatically and theoretically interrogating members of a generation of the professional dance community, what they do and say; they contributed substantial skills and vision to early Australasian academia. Considering ethnography as a baseline methodology produces three simultaneous points of discursive entry:

- 1) Exploring how an embodied acquaintance³⁷ with dance is qualitatively different if the research is conducted by a dancer ‘experiencing’ it,
- 2) Wondering whether somatic experiences catalyse dancers’ scholarly impermanence in the academy,
- 3) Rationalising a way for researching dance teaching, without measuring acts of dance teaching but rather taken as an embodied process of scholarly becoming.

³⁷ I am exploring experience through concepts of an acquaintance with knowledge and knowledge of self, and, once again, deliberately use terms somewhat interchangeably although this time with Scott’s concepts of experience (see Spiegel, 2005). Russell’s (1912/1967) summary is also relevant to the methodology, “We have acquaintance in sensation with the data of the outer senses, and in introspection with the data of what may be called the inner sense ... we have acquaintance in memory with things which have been data either of the outer senses or of the inner sense. Further, it is probable, though not certain, that we have acquaintance with Self, as that which is aware of things or has desires towards things” (p. 28). On Russell’s terms, I expand the notion of participant embodied knowledge.

While suiting the broadest sense of the project and the various purposes of the methodology, ethnography does not immediately represent a clear and coherent way of exploring embodied processes of scholarly becoming, if based around interviewing a small cohort of similar participants. What I am trying to establish with ethnography is whether a group of practitioner experts share kinaesthetic values that are important to dance practice in the academy. Coffey's (1999) ethnographic terms of embodied situated-ness, are integrated as methodological resource for researching transitions to academia. Ethnography's sites of 'natural settings' relocates the research (as site-specific) within a range of three familiar and substantial perspectives about locale – studios, dancers' bodies teaching, and practice understanding. In the early days of my project, I wrote about this:

Dance studios are spaces to alleviate institutional hierarchies, where dancers in a range of academic roles rediscover a kinaesthetic parity: sharing movement, touching, in our concerns for emotional and psychological safety. Studios are sites and so are bodies, both places where we discern otherwise affected institutionalised physical knowledge as contributions of the human being. (Researcher Journal, December 2011)

For me, a natural space for dance is the studio. I also consider dancers' movement to be vocabularies if they shift between dancing and academic roles as occasion and exchanges that mark an expressive habitus. This thereby places the methodological purpose as how to research experience and teaching behaviours in context. The issue of drawing on teaching to explore experientialism is therefore already partly resolved by analysing the research methodology as 'alive', 'invisible', 'fading', 'present', 'absent', 'disappearing' and 'in-process'. In carrying out this research, expanding the boundaries of embodied sites for the interviews creates a different (invisible presence) analytical mode.

A contextualised ethnographic approach prompts critical questions about what it takes to transition from dancer, to teacher, and on to academic. Fetterman (1989) describes ethnography as "the art and science of describing a culture" (p. 1), which brings to light the question of what to explore. For example, what dance practice concerns do the research participants have within a culture that is newly cognisant of institutional 'academic' practices? The merging of ethnographic values and texts form an inductive research strategy to explore the discursive medium of teaching, whether dancers are 'fit' to teach in academia, and presupposes questions about whether dancers are physically situated and intellectually oriented to stay within the multimodal field of academic dance.

While Hoey (2010) explains a rationale for the simplicity of interviewing, dance ethnographers remind me that preparing for research is simply experiential and, I think, like the kinetic preparation for dancing. Even though ethnography is "a written representation of a culture" and "expansive as a fieldwork method" (van Maanen, 2011, p. 1), it is dance ethnographers like Sklar (2000) and

Barbour (2005; 2006; 2011) who suggest critical ways of exploring participant experience; phenomenologies of dance, body, time and space as requisites for somatic scholarly research. I am shaping a methodological approach that accentuates somatics also as *my* embodied practice. In somatically induced ‘modes of attention’, I convene a methodological empathy with the participants’ ‘selves’ to understand how they relate to dance practice knowledge in academia. Howsoever these various authors discuss and practice ethnography I draw on their approaches to build the methodology around more and less overt constructs of dance’s somatic education perspectives.

In summary, ethnography is a versatile approach that I utilise to embrace important philosophic shifts in tertiary dance that may have a profound impact on dancers’ practice. Woods (1996) states that “ethnography, with its emphasis on respecting the empirical world, penetrating layers of meaning, facilitating taking the role of the other, defining situations and a sense of process, is the natural methodology in seeking to understand the art of teaching” (p. 7). I draw from ethnography because it neither provides one single critical way to answer the research concerns, nor assumes how the same group existed in and out of their community before the act of research (Wolcott, 1987). By treating ethnography as a fluent and fluid *mise-en-scène*,³⁸ I relocate the ontological object of the research that supports the role of the researcher, as not so much an investigator, but as another performer or at least the dramaturg; creating, analysing, reflecting, observing and co-constructing with others (who have become academics).

Performing research as auto-ethnographer

In one of the somatic workshops Hubert Godard (2002) conducted in New Zealand, I would remove myself from the group and practice yoga quietly on the Mana Retreat sundecks, in full view of an extraordinary sky and sea scene. On one of these occasions, Godard came out onto the deck and, equally silently, observed me in practice. I became a performer, not a performer as in being ‘watched’ but on another platform of performing form, an integrating self. He and I had the grace to not disturb the moment. (Memory-in-research process)

Even from the earliest days of commencing this research project, I wanted to tell stories of people I know about and who have a similar professional experience to me. I came across auto-ethnography through reading Richardson’s contentious and persuasive arguments for writing (and reading) differently in academic contexts. Auto-ethnography expands the methodology to a somatic application of an up-close (reflexive) and personal exploration (Davies, 1999). The themes that

³⁸ My understanding of a ‘*mise-en-scène*’ is that it is a term that originates in theatre and encompasses what is placed on stage for a scene. How I have used this term encompasses both meanings: I set the (methodological) scene and in doing so provide an illusion of more (theoretical) space around it.

position me as insider, ethnographer and auto-ethnographer initiate the methods for data collection. Godard (1995) considers the “‘pre-movement’ phase to be the ‘non-conscious language of posture’ ... expressive power of movement will depend on this pre-movement state which is closely linked to subjective experience (p. 225). While Godard articulates ways for me to immerse myself in the somatic realm (McHose, 2006), I also draw on Ellis and Bochner (2000) who view auto-ethnographic text as more “composed of concrete action, dialogue, emotion, and embodiment” (p. 739). Richardson (2000a) positions texts that write invested stories as characteristic of auto-ethnographic writing. She typifies this kind of research as “highly personalized, revealing texts in which authors tell stories about their own lived experiences and relating the personal to the cultural” (ibid., p. 11). As well as these authors, I take account of Hayano (1979) who considers auto-ethnography as insider ethnography, studies of the group of which the researcher is a member.

In thinking about what might give the research methodology access to participants’ ‘embodied’ voices, I notice how similar the practice of self-reflection in auto-ethnography (Ellis, 2004) is to somatics. These are terms for developing subtler listening and reflecting modes to be able to explore meanings of intertexts and subtexts of the participants’ experiential contributions. Reviewing the challenges and benefits of researching the complex, subjectivity-laden roles of dancer to academic as a subject so close to home, dislodges the problem of reading too much, too soon, too closely into the data as a description of events. Pratt (1999) writes how auto-ethnographic work responds to people in the indeterminate space of belonging to two or more communities at the same time and the subsequent texts as representations. This kind of representation is not just as it occurs within the study, but even before the interpretations are commenced. A somatic position becomes at one with data, attendant and aware, balanced through reflection and observations that continue through my practice.

Auto-ethnography is a method that “lets you use yourself to get to culture” (Pelias, 2003, p. 372). Navigating auto-ethnography is also not unheard of in dance research, as in for example the work of Anttila (2007), Barbour (2011) and Frosch (1999). These authors share my commitment to a practical means for accommodating somatic experientialism in dance research. By generating diverse perspectives of embodied dance in research, I think about auto-ethnography as a way of organising how dancers might respond in the research with their bodies, if what is written on their bodies is dance experience artefact and, as such, repositories, memories and resources of particular experiences of dance knowledge in the academy.³⁹ To clarify how I think about this I draw on Sklar (2000) who describes bodies as “laboratories for experimentation and kinetic details” (p. 73). I

³⁹ Shapiro’s text, ‘Pedagogy and the politics of the body’ (1999) contains so many embodied references to, critiques of and written articulations through her experiences as a dancer, I am left to wonder if auto-ethnography is the most likely qualitative methodology for us as embodied researchers? In Shapiro’s words: “The underlying importance of this body knowledge for critical educators is that it makes possible new, more intimate, and grounded forms of liberatory praxis” (p. 54). I am reminded of the choreographer/performer element encoded in my reflection at the beginning of this section. Still on this author’s terms, it is where my research stands “... in the meeting point between private and public” (p. 58).

already expect each research encounter with the participants to be sensitised by discussing an emergence of dance in academic practice; bodies enacting disciplinary adaptation and resilience.

If I am to understand what motivates professional dancers to adopt other professional identities, and witness the benefits and challenges of doing so, I convene the relationship between my 'self' stories and others' stories as the representation of a third entity, for example, in writing about the subject for the academy. Auto-ethnography holds tight to dissension, personal researcher experience of the topic distanced rather than accrued by participant voices (Lather, 1993). Lather's text constitutes a "marginalized group's point of entry" (ibid., p. 35). Liamputtong and Rumbold (2008) state that: "... auto-ethnography creates space for a different story, to undermine the idea that there is one single and unified story or meaning" (p. 113). In my eventual interpretations, a relationship to the academy will inevitably form beyond any single person, or their singular roles, (or the groups) they belong to and instead inform more general understandings of the discipline in the academy or at work.

Embodying research as participant observer

In this research, I map potentials of interactive, acculturated and embodied knowledge sites (Haug, 1992; Phelan, 1993). I have not yet explained how the methodology deals with somatically induced communications to make relevant dance's disciplinary practices. Introducing one of the more classical methods of ethnography stimulates an interesting collaborative take for the study (Tylor, 1986; Dwyer, 1982), which I have reflected as how to use familiar aspects of our discipline (sensory awareness, movement and gesture) as materiality of research. Participant observation is one such method (Atkinson & Hammersley, 1994; Heck, 2006). Distinctive moments of sensory awareness position participant observation methods, such as face-to-face interaction, interviews and observation, as methods that can be informed by somatic research. For example, Kawulich (2005) notes the usefulness of *not* taking notes during a research activity and instead, to "periodically review what the [researcher] want[s] to remember ... and, ... record their recollections in as much detail as they can remember as soon as possible after the activity ends" (para 79).

Even in non-research mode I align Kawulich's statements to my thesis at times of practice or alternative endeavours where I notice unexpected connections form unbidden. My aim is to listen, observe and to sense the research material. Maturana and Varela (1987) term this the 'phenomena of knowing'. By sensing, I mean the attuned organising awareness approach that is "based on listening to bodily cues arising from breath, touch, and movement" (Batson, 2009, p. 2). By listening, I mean to feel, even before recording the experience of researching, a natural response to 'performing' research and to move on that response as well.

Developing ‘modes of attention’ in different states: Analysis and the researcher I

I want to call attention to how we come, as researchers, to care about the things that we do and what that may mean for the things that we are able to do and say about our work (Hoey, 29 October 2013, personal communication).

A different element of the methodological design is a multifaceted subjectivity that immerses me in the research topics. I consider my research identity as an insider to the field of contemporary dance and tertiary education. This is to nurture a coherency in each extended relationship I trace between the participants as proponents of practice, education and research. Discussing participants’ subjective experiences as though they are bound for interpretation results in re-orienting the researcher position. Focused on epistemological concepts (what can be known about dance knowledge), emic knowledge seems indispensable to forge an empathic responsive approach to the participants and their patterns, not just as talk, gesture, or pedagogical movement, but also by observing my approach and then possibly our behaviours in familiar as well as new teaching sites. I see this creative fluidity is required of the role of researcher and this is to be drawn on throughout the methodology and during the data collection and interpretive phases.

The initial reason for discussing practitioner knowledge in relation to insider research is that I need to be able to operate on more than one level simultaneously; becoming an insider by not assuming insider-ness and through the process, remaining on another level as a positive, observant outsider (MacFarlane, 2009). That is, the insider position is clearly different from studies to be conducted by the objective outsider (Atkinson, 2002; Denzin & Lincoln, 2005; Patton, 2002; Schwandt, 1996; Stake, 2010) and the following paragraphs argue these differences in several ways. I combine Schwandt’s (1996) view as the temporality of perspective with Hoey’s notion of etic perspectives to reconsider an ‘expert’ view:

I wonder if data about teaching may be easily heard by other experts. Dancers who become teachers did not start out as academics. This presupposes a question about who has previously heard their experience. Who then defines dance practice as teachable in the academy, or who decides what aspects of dance are scholarly – other than dancers who teach there, if I am to focus on dance as epistemology? (Researcher Journal, November 2012)

In this reflection, I explore how dancer/teacher knowledge is a way into empathically defining embodied characteristics of teaching dance practice. Researching about dance knowledge is diversified by embodied practitioner/educator methods. Billington’s (1995) position where: “A change in emphasis from the position of researchers as expert ‘knowers’ or ‘measurers’ of human beings and their behaviour, to one in which researchers are ‘experts not necessarily in answers but

in the range of questions we can formulate, and interpretations we can access” (p. 38), rallies the researcher position as collaborator within the scope of the topic and access to a broader, contingent frame of the research concerns. Ellingson’s (2009) development of Richardson’s crystallisation method supports the complexity of my view of insider knowledge⁴⁰ and opens researching the field of dance pedagogy to include somatic themes of an academic ‘body’ and academic identities (Ellis, 2004; Green & Stinson, 1999). The term insider research is thus used to describe a dance-in-education project where the research participants’ and researcher’s thoughts and actions are historically bound by a direct involvement or educational connection with the research setting (Robson, 2002). I pre-empted this as a problem:

Which makes me think that each story is the sum of parts: I must remember to look at this in terms of history – do I write a short history of contemporary dance in academia – as well as a potted version of the kinds of contemporary techniques and styles these dancers use. (Researcher Journal, January 2011; Pavlenko, 2002)

Each journal entry provides a moment of recall, as much about insight-as-process, as intimacy with the research topic. “To this effect, I described each event whilst being aware that the subjective recollection of the event enhanced the event itself (Boufoy-Bastick, 2004). Hawk (2007) describes how the researcher’s level of knowledge, experience and immersion with the research enables an enriching depth of understanding. In problematising a researchable immediacy adaptive to the study, and a responsiveness ready for data collection and interpretation, I have taken the term human-as-instrument to focus on a collaborative research orientation. Lincoln and Guba (1985) coined the term “human-as-instrument” (p. 193), and I use the term to discuss flexible ways of thinking through contemporary dance in a neo-liberal era of education reform. In these ways, my role of researcher becomes embodied facilitator/collaborator.

Reflexivity and a researchable project design

The standpoint of reflexivity is one “in which the researcher pauses for a moment to think about how his or her presence, standpoint, or characteristics might have influenced the outcome of the research process” (Wall, 2006, p. 3). I have paused to think through how the data remains reflective of actual experience; my own and my participants’ experience. Wall’s cyclic orientation to reflexivity accommodates a participatory perspective, as though all of us (including the readers of this study) are momentarily caught in the act of research. Whilst theories and continuous researcher reflections resist any motivation to measure the participants’ experiences as one thing or another,

⁴⁰ By insider view of knowledge, I mean that I encapsulate long-term experience of developing and teaching dance studies. From 1990, I became involved with programme development at Unitec and in a range of tertiary institutions in Aotearoa, New Zealand. In the early days of dance academia, we were structuring what were still largely practitioner-based programmes for the newly developed New Zealand Qualifications (NZQA) framework.

or lead the expected reader/audience to misinterpret the data, reflexivity enables a different criticality to fit for the research process. As I reflect on the process of research, I am conscious of an implicit dual engagement with reflexivity (Alvesson & Sköldbberg, 2009) of research process and how I come to regard the experientialism of participant data.

In a *somathodological* context, data may be regarded as a somatically induced locus; precious and embodied insights about practitioner/institutional imperatives. I play the role of facilitator avoiding the collation of ‘the same thing’, looking for nuance instead. In this study, if “there is no outside the text” (Derrida, 1967, p. 158), reflexive action and reflections in and on the research process become processual and data re-enactments of shared embodied knowledge in academia. On these stated terms, the overarching themes already “rebound with reflexivity” (Richardson, 2000a, p. 8). If in this study, I can develop a clearer sense of the way dancers prioritise, articulate and emphasise pedagogy, practice and practice-based knowledge in relation to what they think needs to be known in tertiary dance, perhaps I can get closer to the discipline of dance.

I engage with hermeneutic characteristics of the fragmented and disembodied, contextualisation that a qualitative study entails (McNamara, 1999). In thinking about data as both embodied and paradoxically inert texts, I reengage with submerged themes of dance, community, practice, and education as well as emerging discourses that are otherwise embedded in intellectual and physical transition. This is directly relevant to studying what dancers might or might not say about their life-worlds⁴¹ as more than actual transitions to scholarly roles. I have found in the New Zealand-based scholar Longley’s (2011) thesis comparable concepts of the immediacy of reflective process. Dancers’ ‘texts’ bear “only the merest fraction of my dance experience [as it] glances the paper” (p. 56). Inevitably, as much as they reflect experiences of the researched, my observations of research participants’ words and actions similarly become somatic artefacts of researcher perspectives and participant experiences. For Longley, the idea of any ‘text’ having a single meaning or binary purpose is rejected. In similar mode, through setting out questions for the interviews, I already have a textual acquaintance with early raw themes that can be interpreted as more than one likely practitioner-educator experience or concern.

⁴¹ Even if the differences in ‘life-worlds’ (stage and the academy) are recognisable, say for example the participant is simultaneously a dancer, a studio-based teacher and an academic in her/his professional community, a full understanding of the life world of everyone teaching dance in the academy is difficult. Because of the phenomenological nature of the reflexive life-world, differences are harder to recognise and lead to complexities in achieving understanding what the participants might say as they participate in the research and through my theoretical writing – all as text in context (Derrida, 1967). However, acknowledging differences in life-worlds, leads to acknowledging differences in experience, not just in relation to different professional pathways, but in the formation of participant identities.

Somatic orientation: Awareness-in-research

While maintaining an ethnographic approach, somatic states of awareness such as reflective, deeply layered communications between my mind and body are a mode for paying attention to subtle, familiar details of dance pedagogy as I encounter them in the research (Minton, 2003). Somatic explanation of a thinking body (Eddy, 2002; Olsen, 2002) provides me with important methodological tools for articulating the dancers' experience. In research mode, I anticipate intensely introspective accounts to permeate each research encounter. Csordas' modes of attention are incorporated as key to the *somathodology*' concerns: "Within a paradigm of embodiment, analysis would shift from perceptual categories and questions of classification and differentiation, to perceptual process and questions of objectification and attention/apperception" (1980, p. 35-36).

My somatic orientation to awareness-in-research comes about from writing, thinking (and breathing), stimulated by utilising the theories and literature mentioned in the first chapters. From time to time, I metaphorically demonstrate imagery-based emphases and analogies and these are like other written modes of scholarly endeavour (for example, King, 2003; Foster, 1995; Longley, 2011; Phelan, 1993). In somatic practice mode of being attentive to my own body's adjustments to the processes of research, I discover discourses of embodiment and disembodiment to draw on in subsequent, interpretive chapters. Contexts and theories become catalysts of a more embodied level of research, as though this were an element of what happens to dancers' knowledge bases as they transition to academia.

A challenge for this research project is to develop a 'somatic state of research awareness' that works to write from a somatosensory space, that breathes life back into inert recorded and transcribed data and to maintain that for the interpretations. Batson (2007) states, that "When somatic education and dance making intersect, opportunities arise for reflecting on how a value system based in collaboration, dialogue, and shared ownership affects creative practice" (p. 55). In the porous kinaesthesia of interpreting data, the product of semi-structured interviews and in the subsequent participants' and researcher-focused reflections, somatic features of awareness emphasise the participants embodied, communicative experience of dance. By reducing the scope of ethnography to the role of insider researcher sensing the interpretive realm, I discuss tools that enable somatically 'being with' the data. Included here are alternative terms of awareness: discernment, perception, waiting, responding or patience. As terms belonging to a crucible of awareness skills, they are to be unpacked through the writing process as a real-time, bodied, methodological practice:

I wanted to tell you about listening, listening in layers, details so up close, panoramic, the long and now extended spaces between dancing and the consequence of hearing the choreographer's feedback. I wanted to tell you how each time I practice, my mind falls back

into the why I moved a certain way – as much from practice as from the detail in the comment. I orient this memory as a question deep to the base of my spine, once again trusting that I will know how to research and how to know what to do in the moment and then after too. (Memory-in-research process)

In thinking about practice awareness as essential components of the art of paying attention, I locate other practice-based elements in the same mode that prompts embodied acts. I incorporate each memory-in-research and researcher reflection to sustain reader and writer memories of sensing and feeling. Together with the thesis' questions, theories and contexts, I provoke an immersive discursive mode through a certain kind of listening. Including the following journal excerpt was prompted by my extending back into thinking about what I would do with choreographer feedback after a performance, a situation familiar to dancers deep in performance mode. By naming listening, I can now see how to draw on other 'modes of attention' – immediacy and awareness, as skills to represent data ready for interpretation:

As a dancer, learning other people's repertoires induces a different sense of listening, sometimes lost in the immediacy of learning long sequences of movement and in time with a group of differently shaped and enabled company members. I was always, and am excited by the moment when the movement became so familiar that the dance emerges, where the dancers let go of the structural compliances of the body, my body, and our bodies. We could slot into what felt like the groove of something else, a far more familiar communication between bodies and the dance and on a much deeper level. (Memory-in-research process)

A more detailed understanding of awareness of the body moving that comes from choreographers' abrupt departures from the immediacy of feeling, or their insight into what had not happened in performance, reminds me of necessary components of somatic education in tertiary dance. This distraction from immediacy in movement underpins the idea that the data may be reconciled through somatic modes of attention. These are examples of dance knowledge transmission or communicative capability and a way forward in my research.

In the stage between theorising and analysing the research participants' transcripts, these modes of attention become somatic registers through which to reflect on the participants' multiple ways of knowing dance. In sensitive somatic mode, I unhook contexts and theories from each other so that in the catalysis of data excerpts, emerging themes may be appreciated at a more intimate level. Through the act of preparing for the research by thinking in awareness and writing, I have come to perceive bodies (like mine) as sites of intertextuality and meaning-making, and academic

experiences such as researching, as an intersubjective⁴² trace of a developing educational community:

I think of bringing my thesis through an adaptive, interpretative process, as though it were part of a performance where the subject, once performance nerves are steadied, dances to the end of the show. (Memory-in-research process)

Somatics, ethnography's "expansive recall of field work experience" (van Maanen, 2011, p. 102) and reflexivity combine methodological purpose and accommodates me as a practitioner/researcher. To shift into a 'sensing awareness' embodied mode for this phase of my research, I utilise somatic practices of self-perception (awareness) and reflection to invest in and understand the experience of researching dance. I draw on Ellis' (2004) engagement with reflexivity as in "emotional recall" (p. 333) – that is I am aware that in the realm of somatic feeling (Halprin, 1995) there are likely to be times when I feel vulnerable, sensitised to the research and that I must "search for words to describe the feelings running through me" (Ellis, *ibid.*) and that those words will be interpretive of the data too. Being accountable and becoming one of 'us' offers a reflexive way of being in the research and therefore already refines the overarching themes: dance practice, pedagogy and knowledge in the academy.

Fit to research: Ethics, transferability, rich rigour, resonance and meaningful coherence

When working within the constraints of qualitative research methods, complex issues arise. Miles and Huberman's (1994) qualitative criteria are relevant to deliberating "confirm-ability, consistency, credibility, application and transferability" (p. 278). For example, the study's transferability and a concern about drawing on several, rather than many, professional dancers' stories are addressed by locating the participants' academic roles and practices in contexts of other theories. Tracy's (2010) re-evaluations are drawn on to explain more criteria that I associate with the project. They are briefly explored, and this embodied research is thus made recognisable, though somewhat idiosyncratic of dance praxes in education and research settings (Siedentop & Fortin, 1995).

Ethical approval was gained from the University of Auckland Human Participants Ethics Committee for the research to be conducted. This approval was gained before the start date of the first of the semi-structured initial interviews and the focused observations. Field notes form as a secondary source of data and were written after approval was received, and either before or as subsequent events of the data collection. This was approved of a reflective process comprising the

⁴² I use this theoretical term 'consciously' as it is also described by Fraleigh (1996) as "authentic community", or "creative intersubjectivity" and "ultimately acknowledged as a subject" (p. 60)

researcher journal, interchangeably named as field notes and memory-in-research process, writing that occurred during the writing phase. Informed Consent (IF) was sought and received by the 17 participants who contributed to the data. Participants Information (PI) Sheets and Consent Forms (CF) were provided to and received from the self-selected participants by email. At the commencement of each interview, I advised the participants that if at any time they felt uncomfortable with the questions or their responses, we could pause the recording or sections could be deleted from the transcripts.

To realise a core research purpose, which is to develop an approach in doing research through a first-person experience, an intention to document the research process as completely as possible has surfaced several more complex ethical issues. As the complexity of the methodological process increases, I have had to first go back into the landscape of the participants as individuals and evaluate a range of ethical issues that are of concern to me as researcher. The following section debates what counts as implicit consent having been given in the explicit consent of the signed forms. Traianou (2000) describes the issue as one of “heightened relevance” (p. 69). In discussion, what emerged was of heightened relevance to the methodological process, I am conscious that my aim, to maintain a somatic methodological coherency right across to the planned interpretive process, is fraught.

All risks associated with the collection of data, as I understood them at the time, were clearly outlined in the ethics consent process. My overall aim was to ensure that all data remained anonymous. For example, I considered the risk of associating the data with institutions. As this project was not about any institution, I reminded the interviewees in the first interviews that, if they did mention their institution this information would not be included in the data interpretations. Therefore, more strategies were put in place to maintain the participants’ anonymity by the removal of nearly all their identifying features in the interpretations. And, for example, I have called all participants ‘the participant’ and only identify them indirectly as ‘she’ or ‘he’.

There were still alternative risk factors I associated with anonymity and confidentiality, which I considered to relate to the participant issue of being a casual academic. Several participants work or have worked at more than one institution, but several are no longer working in dance or have small and/or casual contracts with one or more institutions. I was conscious that one or other participant may inadvertently identify an institution through comparisons or articulate issues that surrounded their employment in one or another institution. The naming strategy has provided the research participants who are or have been dance academics in the Australasian community with an assurance, that while they may reveal their identity and personal opinions about dance in academia during the interviews and interpretive process, this was not the focus of the research.

In each consideration of anonymity, I have made the participants somewhat invisible. And from this position emerged a perplexing question of trust. I had fears that there is a likelihood of my anonymity strategy not working and conversely, in ethical terms, I have also had to question the confidentiality of that anonymity (Wiles, Crow, Heath & Charles, 2008). The ethical issues imposed by managing such qualitative data are drawn out in more detail below and I reflect research issues that come from a continuous, acute state of awareness (Csordas, 1993).

The methods for collecting data are simple, yet the depth and richness of data gave rise to considering subtler aspects of confidentiality at risk. Neumann, (2007) states that: “One of the assumptions of ethnography is naturalism, or leaving natural phenomenon alone” and that, “[t]here are a variety of ways the researcher develops trust and rapport with the group to do this, to watch and listen carefully without impacting on the event... in essence, the researcher attempts to be invisible” (p. 302). In the latter part of the methods section, I attempted to reduce any other potential individualisation and thus autonomy of each participant story. I have drawn on Knoblauch’s (2005) explanation of focused ethnography to explain this: “As a peculiar form of ethnography, it [focused ethnography] is characterised by relatively short-term field visits (i.e. settings that are ‘part-time’ rather than permanent). The short duration of field visits is typically compensated for by the intensive use of audiovisual technologies of data collection and data-analysis” (para. 2). I call the data combined a ‘murmur’. To retrieve the confidentiality of the research, there have been member checks by two participants of several drafts of interpretations and the methodology that puts my work under an early and important scrutiny.

As much as I have thought about the research as focused, a revision-in-process, conducting the data collection on consecutive and discrete occasions let me witness subtler ruptures of the participants’ stories as they occurred and recurred in experiential perspectives. In the process of researching and witness through somatic activities, a methodological bias becomes part of the reflexive composition of theories, data and reflections. Or alternatively, the reader may apply the interpretations as constitutive of dance practice and written scholarly dance practice. Taken together these qualitative criteria fit the data out as representations of teaching and scholarly narratives attuned to a somatic interactivity, like hugs of reassurance in the final moments before stepping onto stage, together, in a dance company event.

An invitation for feedback of the interpretive result is another reminder of my integration with the familiar, the experiential nature of somatic work. By my interpretative intentions, images and reflections, I have deliberately developed an increasingly uneven methodological approach. Chapter 4 is reliant on collective memory theories and discourse analysis, formal and unremarkable in its interpretive process (Willig, 1999). Chapter 5 is more theoretical, insistent that identity is about professional belonging – yet I still hardly dare to write the pain of individual un-belonging. In Chapter 6, with its uneasy problematising through theorising within the dynamics of exchange, the

trust the participants gave me (their *taonga* as discussed in the first entr'acte) became explicable as a range of critical tertiary dance education perspectives.

One of my methodological intentions is to develop a dialogic process. The participants' data are multiple perspectives rather than a unifying one (Feagin, Orum & Sjoberg, 1991). Resonance becomes an important somatic feature of the research. In turn, I am influenced by Lather (1993, cited in Tracy, 2010) who "suggests that good poststructural reports are marked by (a) multiple representations of the real, [and] (b) dissensus and heterogeneity by allowing contradictions to remain unsettled" (p. 848). Tracy writes of this as work that utilises "concepts that fit their paradigm and research goals" (ibid.). As much as I seek the internal credibility of qualitative research by maintaining meticulous records, transcripts and field notes, these considerations reflect a resonant uncertainty in the research being completely shaped by the participants' responses or my interpretations.

Looking back over the methodology

To select processes with which to explore less discernible dancer transitions to scholarly work, I have drawn on familiar studio-biased re-enactments of dance education, but reframed them in critical contexts of written research. The methodological process I have described thus far reminds me of learning chunks of choreographic movement, initially trying out a set of movements or sequences and then, by repeating the chunks in a variety of ways, eventually revealing several underlying narratives of a dance within tertiary education. By reflecting on the research process as though it were performance circumstances in process, I draw attention to another incommensurable presence, the audience and their critique. In effect, I am influenced and enhanced by multiple constructions of dance and embodied and experiential knowledge.

Part 2 Progressing to the details of the somatic methods

The study focused on a cohort of 17 contemporary dancers who had already transitioned into professional teaching roles in the academy. I have based *somathodology* on a notion of data interwoven with historicising dance in the academy, performance and teaching experience on levels of agency, practice and identity rather than on any one singular, story level – and primarily “to establish what matters to the narrator ... and that people’s narratives always demonstrate[d] the significance of context, contingency, constraint and opportunity ... in the context of other life experience, events and circumstances (Mason, 2004, p. 166).⁴³ Considering debates around its potential to marginalise our professional worlds one way or another (Barbour, 2011) the contexts of experiential praxes are significant to the study’s methods.

As part of an extensive research practice, I have regularly journaled the research process. In doing so, I am frequently reminded of how similar this whole process is to the repetitive layering and editing process of rehearsing others’ choreographies. In some ways, I have made the thesis a choreography, making me mindful of the way I respond to choreographers too. I have made this bricolage a representation of dancers at work.

The methods I chose to use are continuous with the research process, with an aim to initiate sufficient data to pour through the conduit of theoretical contexts into the emerging themes. A rehearsal approach to data thereby contributes to accumulated perspectives and their contradictions already underpin the thesis – they surface themes that relate closely to the research questions (Stake, 2010). The perspectives are responsive to more than the material of a conventional interview and, in context with the roles dance performers play in an academic framework, relate to issues that stand inside and outside of a broader formative culture (Neumann, 2007). Face-to-face interactions, interviews, reflection and observation are all methods I used to reveal implicit and explicit connections to the research topic.

While interviews and focus reflections are not new in research, I incorporate the creative experientialism to inform the methods design. There are concepts, vocabularies and imagery laden reflections that draw the thesis methodologically closer to the complexities of practitioner

⁴³ Mason’s (2004) article “is set in the context of debates about how far social identity and agency should be individualised or relational concepts” (Abstract). Her study is not the same topic as mine, but examines ‘residential histories’. What makes Mason’s study relevant to quote is that the participants of her study were also talking about ‘home’. Mason adds: It is suggested that a misreading of personal narrative as an individualistic discursive form has fuelled the hold of the concept of individualism on popular and sociological imagination, in the face of increasingly compelling empirical evidence about the extent and nature of people’s connectivity with others”, and it is at this point that I understood the criticality of tracing developments of the individual dancer as teacher to academic and the effective application of their skills and technical knowledge in tertiary education. In the same article, Mason records, “Furthermore, when we asked why people had moved or stayed somewhere, they were usually unable or unwilling to offer one reason and instead they told often complex and lengthy stories of the interrelationships between sets of considerations, constraints, opportunities, coincidences and serendipity” (p.166). Later in my interpretations, I draw on Shapiro’s (1999) use of the word ‘home’ as equating to a similar sense of the participants’ uneasy academic belonging.

experiences of the art form in academia.⁴⁴ As much as each dancer is readied for emotional, postural and motivational realms of performance, I engage dance practice and theories as distinguishing research processes of habitus, individual awareness and communication. The Borromean metaphorical design, the multivocality of discourse analysis that Jørgensen and Phillips (2002) eschew, Spiegel's historicity (2005, 2007) and Haug's (1987, 1992, 1999) notions for a collective memory align with my somatic approach to locating terms and concepts to then fit with the interpretive design.

Each of the theories are briefly taken up at the end of Chapter 3 and, integrated with the Borromean metaphor, help explain an emerging somatic interpretive approach. Each research concern thus examined, links to my assumptions that the dancers' mix of scholarly roles is at least partly informed by direct dance experience. Each complexity provides me with ways to reconcile negotiations dancers make with professional communities both in (and outside) the academy. Each analytical means draws out the methodological trajectory of social theories – practice identity and exchange.

A reminder of listening in somatic mode

My long-term experience of practicing somatics is a deliberate and conscious effort to maintain an attention that is “irreducible as consciousness-experience” (Dauenhauer, 1980, p. 308), but reducible as practice-based understandings as I encounter them, embody them and reflect them. On these terms, somatic methods to ‘hear’ participant experiences contribute to a researcher holism for me to re-enact “relationships [to dance experiences that are] according to the patterns acquired in their primary experiences. These implicit relational styles are also expressed in the habitual posture of the body” Fuchs (2012, p.15). I have thus described my aim for the use of a kinetic sense of listening. Data holds elusive details about dancers' adaptations from performing to academia. So, rather than be drawn in to “plugging the theory and the data into one another” (Jackson & Mazzei, 2013, p. 261) I stand at the threshold of listening – to the study's cohort experiencing their body in academia and yet not make assertions about dancers' relating their prior personal dance experience *immediately* to reflecting scholarly identities.

After the interviews, I requested that the participants reflect on their responses, possibly also in context with all of us having in the meantime gone back into dance class, or our newer professional world. It was up to the participants to respond to this part of the research. In *somathodology*, interpretation becomes an elaboration of kinaesthetic connection that “becomes a general way in which life forms relate to the world” (Koubová, 2010, p. 2). The stages between theorising,

⁴⁴ I refer to Batson and Schwartz (2007) who assert that: “Somatic education values dialogue, respect for individual histories, and a sense of balance between body, mind, and spirit. It considers experience essential to learning, and it holds the student and the teacher accountable to one another when co-constructing a learning process” (p. 55). A sense of co-construction drives my approach to recognise how I respond to research experience sufficiently to be able to intercept ephemeral traces of participants' experiences as well.

collecting and interpreting transcripts as data events previously encountered and embodied, became subtle time-based somatic registers through which paying attention to the participants became one more ‘intuitive’ multiple ways of knowing dance.

Listening with awareness in group process (Merton, 1987) becomes a key methodological focus written into the interpretive work. “Instance-specific insights” (Schiffrin, Tannen & Hamilton, 2003, p. 7) make for layered meanings; listening-in-relation to participant observation, both as practitioner-based values of practice and academic identity. The semi-structured interviews and subsequent reflections become sensorial engagement and residual methods bathed in embodied reflections. My experience as a researcher and dancer/teacher in an academic context becomes a tool to amplify the research, and an explorative tool to guide my interpretations of lived-experience, contexts and theoretical analyses.

Locations for the research: Offices and studios

Internal questions about location exude from my reflections about the design for the methodology. Throughout my doctoral journey, I have noticed a reduction of time spent in the studio. Time that had previously been spent in dynamic physical practice sees my body now cramped in static postures of reading and writing. I have expanded my perspective as being more about how studying is in respite: the body both disrupting and enhancing becoming ‘academic’. For this study, the studio features not just as a teaching space⁴⁵ but perhaps more importantly as a former rehearsal site for performance and pedagogy, where dance experience was already embodied, empowered, and constantly reworked.

If issues and contexts of educative authority may be teased out from data, important details of the data collection phase must speak to the complexities of people generating and adapting to new work environments. Thrift (2004) states that ‘affect’ is a form of intelligence. Or, as Traianou (2000) states, it provides: “agency of those who need political support to overturn the status quo” (p. 69). Moreover, keeping in mind that the institutions I imagined the research participants’ work⁴⁶ in are as Brown (2013) proposes, on an expansive mission of innovation and creativity this adaptive, interpretive engagement is a means for engaging with transitions to academia. I explore the effects that interviewing in various spaces (studios and other workspaces) may have on data. Brown’s

⁴⁵ I derive a notion of a natural space for dance with what Levi-Strauss (1963) describes as acquiring a “conceptual support for differentiation” (p. 101). Because of reflecting on the selection of sites for the interviews and, in effect for the ensuing analyses, I have found ways to relocate the research in our own places: body, studios and embodied knowledge. In keeping with my performance metaphor, the reader is now the dancer caught between academia and contemporary dance, and moreover gripped in a tension between education systems and traditional technical systems for educating dancers.

⁴⁶ In calling to mind places of work, I record that in none of my dance teacher or lecturer in tertiary dance education contracts was there ever any consideration of the workload including a requisite 1.5-2 hours’ personal daily studio practice that comprises readiness for developing a dancer’s body at work.

surmise is matched by my supposition that dance institutions are spaces, sustained by reservoirs of body knowledge and located in the practice-based, still moving, articulate bodies of their teachers.

I consider studios are spatially-specific environments where communities and vocabularies of dance bodies are shared, yet most of dance is now taught in lecture theatres, not in studios, and dance scholars spend much of their time in offices on administration work. I highlight conventions of the studio as critical collective memory sites for interviewer/participant interchanges by considering the office or lecture theatre as alternative sites of disciplinary exchange. Whether dance teachers are embodied sites for the development of dance and, without pre-empting whether academia might think of dance in the same way, Lavenne, Renard and Tollet, (2005) make sense of my concern: “The reader plays a crucial role in the construction of meaning. It is therefore, of prime importance to examine how a text pre-empts, and articulates its own reading” (p. 3). I have played with the notion of reader prior to this interpretation and use an ambivalence of the quote. I regard anyone engaging in the thesis as a consumer of memory, and the participants in their moments of talking, the reader. In the explanations of practice experience, I consider dance practice in the studio as being its own institution (Scott, 2005).

The structure for the data collection process commences.

Data collection: Semi-structured interviews, focused reflections, field notes and observation

Data was collected in a phase comprised of three data collection processes. The data collection phase in the participants’ work settings was conducted between July 2012 and July 2013. Informed consent was sought and received back from all of the participants who contributed to the data. Participants Information Sheets (PIS) and Consent Forms (CF) were provided to the self-selected participants by email and their CF returned either by emailing an attached, scanned, signed copy or in person, before the first data collection process commenced.

Data collection process 1

Individual semi-structured interviews

The semi-structured, open-ended interviews process involved meeting participants individually for one or two seated interviews and/or an interview in a studio. In my aim to explore and understand more about how professional dancers evolve as teachers and construct their subject from a kinaesthetic skills and knowledge base, I hoped to dialogue with and observe each dancer’s singular experience from within a range of interactive, potentially embodied knowledge sites.

- One of the semi-structured interviews was to be conducted in an office location convenient for the participant to undertake a face-to-face style interview. This location was designed to highlight their sense of being in a newer work environment.

- Their next interview was to be conducted in a studio and some of the participants spontaneously came to it in dance practice gear.

The reason for selecting the different kinds of spaces was for the participants to be able to demonstrate verbal emphases and embodied qualities that were discernible to themselves. The reason for paying attention to ‘movement’ in the research settings is that I was interested in whether verbal emphases and embodied qualities were observable in familiar and unfamiliar sites of dancing; whether the participant was sitting, standing, moving, gesturing or lying down.

As my study progressed, the interviewees decided in which order of setting they preferred to be interviewed. I audio-recorded all interviews and no students were present at any of them. Each participant was interviewed separately. On two occasions, I engaged with the interview process in a café setting that included other dance educators. As these people were not self-selected as research participants the material of this part of the interview is not included, but became reflective practice for my interviewing technique. One interviewee had the meeting conducted in a car while we travelled to a dance conference. The interviews were otherwise all situated in institutional locations in Australia or New Zealand. Because of the distance travelled by some of the interviewees, or experiencing unexpected circumstances for arrangements of the meetings, several of the interviews were conducted by Skype from the participant’s office.

In any of the interviews, the participants were free to generate gestures or simple movement in accordance with the physical environment we were in, to actively illustrate a response to the open-ended questions. I was also able to move at times within a safe and gentle somatic movement to help illustrate a response or point, as well as speak. This practice was to support the participants as dancers and their moving body as central to their knowledge. In the interviews, the participants only ever moved gently and in accordance with their own levels of dance fitness. Our discussion became between experienced practitioners, and gesture and movement the dialectics of moving in a research mode.

For each of the separate participants, interview questions were repeated or developed throughout the process in response to previous interviews. This reformed as unique sites of verbal data associated with the central question; a mix of experiences, emphases and embodied qualities that becoming a practice-based scholar in tertiary education entails. I became collaborator in an organic, imaginative, intellectual process. The point of this early listening process was not to interpret, but simply and at times viscerally prompt my reflections and prepare for the next interview.

To provide the study with thick, reflective descriptions, the participants were asked if they would be interested in writing down some follow up notes for up to 30 minutes, using foci provided by the researcher. If they selected to respond, I provided them with the following three foci:

- 1) How is the process of teaching informed by your movement experience?
- 2) How does talking about teaching remind you of performing?
- 3) What are some of the memories of performance that come to mind when reflecting on your teaching?

My aim was to build in the participants' focused reflections as a part of the collaborative research process. Haug's memory process⁴⁷ (n.d.) was drawn on to design the foci questions. Prompted by recent insights from their interview(s), I hoped that the participants might feel freer to contextualise transitions to teaching within the interview process and that may or may not centre on a less interrupted selection of professionally derived perspectives and range of memories. Keeping in mind that Haug (1992) maintains how difficult it is to delegate memories to a collective understanding, I followed her prompt, which is that interventions by the researcher are necessary. I was curious about whether participants' learning and coming to teaching memories could be readily prompted by simply asking what happened to their dance practice when they transitioned to academia. To this end the foci were carefully worded. For example, I used 'teaching' and 'performing' as active terms in the verbal prompts and in the same sentences.

As I designed the foci questions, I realised that participants might read and summarise the short questions and their responses would come holistically from that. I was aiming for an organic accumulation of data enhanced by an overall tolerance for stories that may seem insignificant but present fragments of a bigger picture – this is also how I came to think about how to 'treat' data. By writing down their post-interview reflections, the participants were invited to draw on memories about teaching in a range of academic sites and contexts. Through the focus 'intervention', I aimed to provoke subtler reflections about what tertiary dance, education and pedagogy, meant to them and whether their careers in academia had become more important than their dancing. The participants' focused reflections were to be completed and emailed back to me by the sixth week after their last interview. My having time to attend to the ways the participants might intuitively

⁴⁷ Haug's memory work is re-introduced at the end of Chapter 3, Part 3 as relevant to the discourse analysis methods that support the interpretive process (see Mitchler, 2015, Discourse analysis and memory work: Creating a counterhegemonic and counter-ethnocentric practice).

thread their stories together, meant I was also able to adapt and revise the semi-structured interview questions throughout the process. As not all the participants sent through a reflection, they are simply integrated into the interpretations and emerging themes.

Data collection process 3

Field notes in a somatic mode of self-awareness

The next phase of data collection established more ways that somatics might inform the thesis. Through maintaining awareness and an attendant sensibility triggered by memories of dance, the field notes are relevant and central to somatically researching others in dance or other embodying disciplines. As well as the practice of reflection described above, I utilised the practice of an early listening to the data to explore whether there were themes surfacing from the recent experience of any one interview. What emerged as communicable and meaningful when re-reading the data post-interview and reflections in combination with listening to the transcripts playing alongside the reading, was how sensitised I became to the data, embedded in memories of the kinaesthetic; a symphony of murmurs and thoughts even yet un-analysed.

The interviewees had given their permission to be observed throughout each semi-structured interview. At the beginning of each session I reminded the participant that part of the process was my being attuned to my visual and other sensorial observations⁴⁸ in relation to the ‘environment’ that we were in. According to Haug (1999), to be able to count on the critical imagination of everyone, the researcher is committed to passing on process and context. For Nussbaum (2001) “it is empathy and the extension of concern” (p. 432). I reassured the participants that the reasons for these observations were not for judging or having an expectation of any kind of behaviour or experience that might emerge, but to become immersed viscerally in the interview experience.

I was asking the questions and listening to the answers and I did not make detailed notes of the observations, but instead after each of the data collection phases, I left space to write reflective notes maintaining a multi-axial awareness state that resonates with somatic practice (Fraleigh, 1999, 2004; Green, 2002). I left the research setting and spent 15-30 minutes writing and reflecting on my observations in a nearby quiet space, responding to the recent experience of listening and otherwise observing the participants in a range of their everyday, professional spaces. In this way, I wrote field notes as part of the research data collection process. These observations contained sense-laden information that had been simultaneously experienced directly.

In brief, I oriented the methods design to the *somathodology* through a somatic practice of paying attention to oneself whilst listening. This was done during the interviews and reading the focused reflections, as well as in the laborious period of delicate meaning-making processes entailed by

⁴⁸ I was particularly interested in the visceral stirrings of excitement caused by shared moments of laughter and memories of performing that erupted out of words that struck either me or the participants in the interviews as familiar to our experiences of dance.

transcribing and analysing data (De Fina, 2008). In writing these notes, I was conscious though that the participants' experiences are stilled. Through analysis of the methodological and methods process, data from the semi-structured interviews and focused reflections and field notes are reflected about deeply, and I hope to reveal how contemporary dancers' academic identities may be bound in this habituated, embodied version of their profession (Ainsworth & Hardy, 2004). From the participants' assertions, there were a range of responses with their own somatic undertones where I now rely on memories, sensing and re-sensing in researcher analyst mode.

Part 3 Interpretive design and a metaphor for handling data

We tend to disregard anything that does not fit in with the unified image that we present to ourselves and others. In order to give coherent meaning to ourselves, this mostly semi-conscious act of eliminating contradictions may become transparent in the verbal and written experiences as we document the details that do not fit (Haug, 1999, p. 10).

Discourse analysis has already been introduced to demonstrate how theorising adds to the flexibility of the methods design. By placing emerging themes of the body as a critical subject in the research, what the participants do, as well as say and write about the dancing body is integral and practicable; a powerful discourse of the body in academia, and a methodological process that differs to other studies of the body in academic discourse. The research questions have already opened concerns about such experiential knowledge in academia. For the interpretive design, I employ one of the research questions as subtext that responds to the overarching themes:

Q. What embodied aspects of studio practice do dancers draw on in their roles as teachers and scholars?

The research question is subsumed by submerged explanations of practice understanding in academia. Jørgensen and Philipps (2010) write: "The discussion within dialogical research of what (and whose) knowledge is accepted as legitimate... promoting who has the monopoly over knowledge of what, who is silenced and what knowledge is not recognised as knowledge" (p. 199). Their quote is a sub-textual opportunity to theorise conditions around which the participants transfer and contextualise their embodied authority through practice. Treating the research question as part of the methods' sequence reveals methodological complexities for researching practitioner-based experiences in the academy.

I designate Jørgensen and Phillips' (2010) discourse analysis strategies that are useful for working with data that largely resonates within the same discourse as the researcher. I selected two of their four analytical tools to grapple with significant "points of departure in the research questions" (p. 147):

Substitution: The analyst creates substitute text for comparison, so that the original words contained in the data are clarified or “pinned down” (p. 150). The notion of substitution lets me utilise an impression of how the participants’ words denote embodied meaning.

Multi-vocality: “The strategy is based on the discourse analytical premise concerning intertextuality – that is the premise that all utterances inevitably draw on, incorporate or challenge earlier utterances” (p.151).

Employing ‘substitution’ and ‘multi-vocality’ strategies demarcates the participants’ voices as generative of embodied responses about sites and educative authority of bodily knowledge. I rename the so-called inertia of data with Jørgensen and Phillips’ (2010) term: “the undecidability” (p. 48) of the data.

I stress what might not fit easily between data as transcription and data as focused reflection or field notes. Rather than determining what ‘the body’ may be doing to academia, previously written theories of the body that have been introduced now expose potentially enabling, or disconnecting institutionalising processes. My aim with keeping the data flexible and multi-vocal was to promote a core sense of commonality (Onyx & Small, 2001). The project’s effort to maintain the participants’ anonymity in a small community of Australasian dance educators has necessitated my employing this with the following rationale. Haug’s collaborative process, which also assembles data as an unlikely script or muted conversation amongst peers is reassembled as an interpretive strategy. Haug (1999) describes this as, “freedom for individuals attempting to do memory work to change the method for them, remaining within, or critically expanding the theoretical framework of the process” (p. 2). Explanations that are proffered by the research participants may include specific memories of a teaching experience, unusual emphasis on a transition event, or even an old performance scene. As collaboration, each sample of data may be openly engaged with as a distinctive sharing of embodied experiences.

Collaborative memory-work, substitution and multi-vocality are therefore integral to reconstructing the participants’ embodied memories about learning and performing dance and as they pertain to transitioning to academia. Reframed in a theoretical framework of deconstruction and embodied reflection, I can then examine memories of the research experience ‘written’ on the participants’ bodies as gestural or emotionally laden.⁴⁹ These criteria allow for the instigation of our dance

⁴⁹ I derive connections between theorising and the emotionality that I perceived as critical indicators that something ‘was up’ in the academy within the introduction to Nussbaum’s (2001) volume ‘Upheavals of thought: The intelligence of emotions.’ “If we do not come back to the phenomena with a sense of new illumination, then our own explanatory account is in trouble. Nonetheless we should insist that philosophy may, indeed should, be responsive to human experience and yet critical of the defective thinking it sometimes contains” (p. 11). Nussbaum’s work about emotion, among other things, is a way for me to defend when oftentimes I become emotional in researcher mode. The breadth of her explanation bridges the pathway I have taken to theorising the data –to provide the data with a way of expressing emotionally laden patterns within the interpretations “that does not focus exclusively on language” (ibid., p.113).

memories as a medium for interpretation. They occur in the intervals between interviews, transcribing and interpreting or during follow up occasions of teaching, rehearsing and performing. I am also reliant on the same memories being triggered through recording visceral responses.

Although I am familiar with participant backgrounds and to some extent how the participants might associate with the research topic, I avoid making the thesis biographical (Haug, 1999). In terms of selecting emerging themes, each of the research participants' accounts was engaged with in terms of experience-in-context with the thesis' overarching themes. It is also acknowledged we are in a collective project that illuminates a diverse way of disciplinary knowing. The details within the participants' stories contribute to those of others, partly because I know that others have also written (or are to write) about their experiences for this and other research projects. Haug describes this as a tendency to eliminate contradictions and, an important strategy for memory work.

In each of the methodological concerns, I am mindful that collective contributions of memory, self and identity in social science research are "In contrast to its earlier origins ...focuse[d] more on discourse and power than on the individual and liberation" (Cornforth, White, Milligan & Bird-Claiborne, 2009, p. 69). In brief, by evaluating my various approaches to the data collection process this means engaging in a critical deconstruction process. Combined theoretically and practically interwoven into any methodology (Atkinson, 2002; Kvale, 2006; Patton, 2002; Stake, 2010) the data collection processes draw forward constructions of and contradictions about the participants' experiences of teaching in academia.

Borromean rings: An unusual metaphor to assist with integrating social theories

Because of recurrent episodes of transcribing and replaying the interviews, I was aware that my listening changed. And I wanted to work with selected social theories of practice, identity and exchange in a systematic way. An assumption with data analysis is that the individuals' data automatically synthesises around common themes (Patton, 2002). Conversely, my instinct to avoid foreclosing the data on one theory or another gave rise to a responsive discursive sequence of emerging themes that safeguard the underlying values of professional forms of practice and identity in academia – that is, the practitioners' experience amongst the discourses of the developing field of dance. Derrida (1967) encouraged alternative readings of texts to re-decipher content and dislodge them from fixed or predictable outcomes – either one thing or the other. I have utilised a mathematical metaphor to help me do these things and a different image of Borromean rings, sustains the interpretive function of *somathodology*. The component rings of the Borromean structure represent the three separate ranges of theories in an interpretive arc, wielded outwardly to deconstruct the overarching themes. I look to explore a correspondingly dynamic interplay of themes and theories in-between the data: embodied and performance skills, teaching styles, developing curricula, an understanding of institutions expectations and career aspirations.

In keeping with my performance metaphors, the ‘dancer’ is now caught in a dual spotlight between academia and contemporary dance. The thesis is gripped in a theoretical tension between discourses of dance pedagogy and dancers’ practice-based skills. The centre of this theoretical limelight remains the body. Borromean rings were used in ancient times as symbols for the potency of “collaboration and unity” (Jablan, 1999, p. 269). In the process of deconstruction, I search for and interweave discourses that accommodate how the participants discuss negotiations of embodiment and disembodiment in their conventional pathways in the academy. Pitched away from central assumptions of the body in dance, notions of the body reform through this metaphor as a maelstrom and a triptych of interpretations. They swirl in relays to and fro, like the dancers’ adaptations to academia and from that a novel concept of the centrality of body scholarship is surmised.

In keeping with the structural form of Borromean rings the two ‘component’ rings place theoretical emphases on practice and identity. A further symbolism of the rings to the thesis is that as with Borromean properties of connection (Erhardt, 1997) the first theories remain linked. Jablan (1999) describes the first two links as “such that any two components form a trivial link” (p. 269) and continues “by introducing the third component – a circle intersecting the projection in opposite points” (p. 271). The third intersecting circle is space for the third sequence of interpretations, bound by theories of exchange. With the addition, or breaking, of the third theory (exchange), all three theories fall apart.

On re-reading this section, I experienced an immediate recognition, a familiar reflective potency; the circularity and saturation of dance practice repetition, and I respond to the Borromean metaphor as a somatic method for understanding the thesis’ interpretive process. Csordas’ (1990; 1993) defining the paradigm of embodiment engages me once more in the reflexive dialects of dance, and they are to be engaged with by my regularly revisiting and incorporating excerpts from my research journal as I interpret. That is, I have inserted this mathematical metaphor as a timely, reflexive, deconstructive, interpretive tool of the research. A somatic position to reflect the data as embodied experience is also established. (Researcher Journal, March 2016)

Even after separating dance pedagogy, dance practice and practice-based knowledge into three distinctively somatic perspectives – 1) the development and communicability of the field through somatic pedagogy, 2) a community embodied by dance, 3) dance knowledge considering I-experiencing spaces for transforming self, I did not know what the data could mean until I explored them through the catalysing of the three ranges of social theories.

I want the three interpretive chapters to hold some consistency in their writing mode. I utilise a writing process of deconstructing theories with data, field notes and journal excerpts. In the familiar linear structure of a written thesis, I present the two first theories as exploring discourses; of practice in Chapter 4 and identity in Chapter 5. A third pattern in the sequence of interpretation revisits, deconstructs and weaves data excerpts with theories for subsequent and increasingly chopped away researcher insights in Chapter 6. Rather than interpreting singular participant narratives, the sustaining theoretical threads of the first two chapters and overarching themes become illuminated as interwoven disciplinary threads, showing a shrinking or an expansion of overarching and emerging thematic elements.

From my understanding, the Borromean rings not only holds up the requisite tension of the interlocking rings, but also from the induced unpredictability of that tension, creates an elliptical energetic field that arcs away from its initial anticipated parameters. Deconstruction of the metaphor and eventually reconstruction of dance's tertiary education purpose may be described as research efforts to parallel the ephemerality of embodied text and, as a continuous qualitative process that avoids standardised or likely measured types of results. What is useful to the thesis is that while regarding the fixity of the two first rings (and theories), in their intersections with the third, there provokes a new flexibility in my interpretive repertoire; meaning-making and potentially richer perceptual dynamics of the participants' stories enter the thesis' interpretive space.

Ring 1 Practice

I cannot get rid of my technique. Here then we have a specific technique of the body, a gymnastic art perfected in our own day. But this specificity is characteristic of all techniques (Mauss, 1973, p. 71).

I utilise practice theories first, to understand the pattern of Borromean structure in residue of data that relates to teaching lineage and practice-based skills of contemporary dance. Borromean rings are composed of slightly irregular circles that form a linked elliptical field. By assuming "that data is partial, incomplete and always being retold and remembered" (ibid., p. 263) what unfolds from maintaining the metaphor and an internal reflective sequence of listening and interpreting, is an increase of my connections and disconnections to practice understanding in tertiary dance. Through fragments of raw data sheathed in theory, I problematise practice understanding built of technique and performance and adaptations of a lineage "that has survived not just in books but in living persons" (Roach, 2005, p. 135). A previously non-defined sequence that captures embodied elements of practitioner/educator roles, once articulated in the first Borromean ring, becomes relevant as to exploring resources of practice understanding in academia.

The unifying aspects of the second interpretive discussion is formed and reformed by the metaphor. Each data fragment in the second Borromean loop is the composition of expression – dancers’ embodied practice, connected to practice and rippling out in increasingly theoretical residues of practice experience and identities in the throes of academic life. Dancers’ embodied skills are treated as interconnected spaces of presence, dance practice and professional identity and practice understanding situated in outer-lying parameters of identity theories. The second interpretive discussion relates to disciplinary development, loss of community and an increasing and contradictory absence of the participants’ dancing body (Claid, 2006; Leder, 1990; Lepecki, 2004; Shapiro, 2005). By incorporating more shards of actual data, I intentionally, “disrupt the centering compulsion of traditional qualitative research” (Jackson & Mazzei, 2013, p. 262). The interlocking tension of each of the first two theoretical links maintains a resonance with the embodied body in dance, the data and the emerging themes. This increasing reliance on a complex metaphorical process sustains my resolve to explore implications of the participants’ pedagogical transitions in relation to an emerging professional identity in the academy.

The three interpretive chapters are designed to not hold up separately, but in an increasingly deconstructive mode, to overlap and extend at the edges of theories. In the metaphorical space of the third interlocking ring, rich and embedded meanings are transmitted from the data; elements and emphases that the research participants talked and wrote about. In one of Erhardt’s (1997) latter theorems, the scientist alludes to a halo-like extension that is dramatic and of the Borromean ring structure, and which I have loosely interpreted as my next phase interpretive arc. More data fragments are applied in response to theories of exchange and emit broad themes of disciplinary autonomy, revision in pedagogy and, together with Spiegel’s (2005, 2007) phenomena of revision, this is the final account of the thesis exploration. On Borromean terms, exchange is the converse strand that joins together the two other interpretations and reverts them to the energetic fullness of the thesis (Jablan, 1999). In these interpretations, I explore the way somatics has developed as a dance epistemology. I leave my other concerns for dance pedagogy aside. The third interpretive chapter is briefer, a theoretical space to reflect and interpret the participants’ prospects of advancing body scholarship, their perceptive cues about dance for the next generations of tertiary students and conversely of dancers letting their body go to become a ‘real’ academic.

The geometrical dimensions of Borromean rings present a consistency of dynamic awareness. The complexity of the structure simultaneously explains micro- and macro-connectivity, and gives rise to a facilitative way of listening to, responding and writing about critical discourses at play in academic dance. As I prepare to reconcile outstanding differences between participants’ views and

academia, I re-read researcher journal entries, clarifying a concern I hold about a “ridiculous intimacy that exists because of our shared histories” (Researcher Journal, July 2012). Because of thinking through this intimacy, I thereby avoid the problem of early synchronisation of the theories and themes, I selected to engage with the data as if I have been immersed in watching bodies performing; to perceive, to feel, to be affected by, to continue remembering as the days go by, to feel the wash of new insights and in these liminal perspectival spaces be self, thus made available for interpretation.

Each of the subsequent three interpretive chapters is delimited using the Borromean rings; how the research participants draw on embodied, performance traits and behaviours in both studio and lecture-based contexts, and how I hear and observe them now considering practice, identity and exchange theories, reveals what is important to the thesis. Raw and emerging themes are forearmed by Spiegel’s (2005) theory; intransigent as old orders change. I also draw on Bernauer and Rasmussen (1988) to focus how I might inadvertently explain away an interpretive opportunism in research processes through interpreting only a limited range of data and in the relatively short amount of interviewing time. Vaagen et al. (2000) found that a diluted and extended material ‘drips’ into the rings’ halos. This reminds me of the phenomenon of theorising data over a period. While the linear structure of writing the interpretations potentially steadies the senses and shifts them to reading in a certain and deliberate way, my aim is to sustain the interpretive coherency in a more metaphorical mode. I surmise that if one were to cut or take away one or another of the interpretations, over time the data excerpts already ‘dripped’ into theoretical spaces merge as underlying discourses of dance practice and professional identity in academia.

My aim is to select data in which refrains of “are they like me?”, or “they are like me”, become an inter-subjective basis for mutual recognition of a ‘life-world’ of tertiary dance. In understanding more about inter-subjectivity, which has been introduced as a secondary theoretical concept, I relate to my view of the scholarly world I am working with and what happens to practice and pedagogy within that world. My assumptions are grounded by an intensely collaborative approach to the anticipated findings.

Anticipated: Benefits and limitations of the somathodology and methods design

If muscles, fascia and limbs are trained by acts of dancing, practiced movement, like writing on the body, leaves dynamic tacit traces on the body's neuromuscular pathways. They all hold a clear capacity to take over, but as of an older no longer fashionable self in the academy but still there – they seem less likely present in the event of need. (Researcher Journal, January 2012)

In the conclusion of the theoretical framework, key texts from literature that were explored in earlier chapters were reassembled to confirm a methodology that is at once personal, reliant on dance and somatic applications and theoretically driven. One of the notable limitations of the *somathodology* is that as a novice researcher of a doctoral thesis, as other practitioners will be, a confidence element like that of working with a new choreographer, say, becomes unwieldy. The process of forming the methodology in somatic modes of attention is an important emphasis of the thesis but to achieve a thesis recognisably laced with contemporary dance vocabularies and syntax, I have felt that it is important to take the time to reflexively do so. In evaluating the thesis from this end of the process, I realise that the thesis structure is less reliant on somatic methods and more on a conventional academic structure. Attempts to translate an experiential practice to written media have proven daunting.

What supports the research methodology to find ways to more deeply understand the combination of practitioner and teacher role is what Argyris and Schon (1974) asserts as s/he “must be able to reflect on his or her own micro theories of action (that is contextually specific ideas about what works in the real world) ... and to relate these micro-theories to institutional norms” (p. 157). A matrix of theories and quotes expands the range of insights with what Lather describes as a new “economy of juxtaposition, paradox and montage” (1997, p. 237). The benefit of an eclectic approach is that I remove the familiarity of a disciplinary approach and somehow stay as close as possible to the kinaesthetic feelings and experiences of dancers as they transition to academia.

During the research process, some communication difficulties arose. Because of a high level of academic mobility, several of the research cohort were working from distant places: namely, Australia, Canada and Denmark. Through a series of emails, the interviewees self-selected their available times, and at the same time, I had to carefully consider personal investment and travel budgets. I could schedule in times over vacation periods in Auckland, New Zealand or travel to other locations around New Zealand to meet them. I tried to achieve several interviews in one travel time, which meant that sometimes I was unable to take the second interview as planned. Whilst acknowledging departmental assistance to conduct several of the interviews face to face, I was also reliant on the social media tool, Skype. Skype electronically works sometimes and not others, and increased what I have called a fractious transitional tone which has, at times, decreased the richness

of the data both in terms of time framing allowances and interview tenor. I persisted with the Skype interviews on several occasions and have through second interviews and emailed focus notes achieved the richness of data I had hoped for.

I was aware that in selecting a group of mature dance academics their stories would at times seem out-of-date. It is important to acknowledge the limitation of the thesis in context with the current diversity in dance studies practice. I regard the participants' accounts of transitions as illuminating an embodied history in dance in academia and traces of the paths this group of original innovators of tertiary dance took. I felt that it was on the one hand, critical to situate their critiques of the discipline and roles in context with burgeoning innovations in the field of dance in academia, and equally important to place their perspectives within a starker depiction of global and economic disarray. On these terms, institutions may not be available or accessible to the participants' realities; the field of dance may have swayed too far to theoretical or community practices to hold and develop the refined and articulate experiential products of technical practice. Even as I write this I am aware of many colleagues who have let their body practice lapse; instead finding their way through the institutional realities of scholarly productivities of reading, writing and leadership roles (Stinson, 2015) that inevitably lead practitioners away from personal physical aspirations.

I also feel I have been on a steep learning curve in relation to the dynamic theoretical positioning of somatics in current academic dance study and appreciate the opportunity for academic professional development as a simultaneous qualitative process. In effect, I am developing a new methodology, embedded in a unique system of values to prompt a tentative rethinking of embodied practice in tertiary education. Guided by a new integrated research model of embodied sensitivity, sensibility, reflection and writing (Richardson, 1997), I anticipate future studies as further occasions to research the perspectives of dancers as teachers through more than a practitioner-based somatic lens.

ENTR'ACTE 4 BREATH

We must invent the heart of things in order to discover it (Anon)

A challenge of my study has been mediating ongoing tensions between my experience as a teacher in developing academies, writing the thesis and developing research capabilities to explore the corporeality of dance experience in transition. Pulling discourses of somatics and academia away from each other and then fitting them back together through kinaesthetic metaphors is about engaging in the research as an immersion in the work life of myself and people I am studying (Lewis, 1985).

The purpose of this entr'acte is to create a hiatus between the mechanics of the thesis and the interpretive chapters. *Breath* is a piece of somatic writing that simultaneously deliberates an academic posture in somatic milieu and engages with a reflexive sensing of the writer at work. I draw on one somatic explanation, then another and researcher journal entries to explain why.

Interesting, I noticed how she was encouraging a better posture in me throughout the interview and I had thought about this before – but differently, I recognised how her gaze was encouraging the change. (Researcher Journal, May 2012)

Writing about posture and the engaging act of breathing is, for me, to engage with sensorial feelings of interpretative writing. I emulate lungs, as though bellows expanding and emptying to more fully capture embodying phases of dance academics' transitions to academia. Denzin (1994) describes this kind of writing as one that, “fashions meaning out of experience, using whatever aesthetical and instrumental tools that are available” (p. 15). Various analogies with teaching, performance and the action of breathing are employed as metaphors for recognising active emphases of the thesis (even more so than the Borromean rings!). That is, *Breath* is not its own chapter, nor is it just writing. The breath metaphor forms and sustains the holistic process of the methodology, the research methods and the interpretations.

My thesis is partly based on recognising that my experience of being an artist, teacher and developing scholar is not unusual. As such, *Breath* engages in a writing space between theory and interpretive analysis. Karen Barbour, one of the early graduates of Unitec's contemporary dance programme in New Zealand, elegantly describes the use of dancers' embodiment skills in the following way: “I think this locates me [us] as ...actively involved in this project; of seeking a deeper understanding of movement, itself as a way of knowing” (Barbour, 2006, p. 3). As with an entr'acte, the axes of writing each interpretive chapter is sustained by my consciously breathing. In this breathing space, I continuously connect to the extent to which my long-term teaching

experience (of dancers like Barbour) recognises the ‘knowing’ thresholds as shifts in alternative, contextual spaces of academia (Maturana & Varela, 1987).

Breath is about taking the theories that are nestled in the previous chapters and blowing them like fresh air into the data, to infuse and enliven them and show how they become emerging research themes. Godard (1994) explains: “The development of the individual in his physical, emotional and symbolic make-up will allow or hinder the existence of these directions of being which in turn create the biomechanical semi-fixed points. Symbolic organization also shapes structure” (n. p.). Here in the heart space of the study’s *somathodology*, I focus on breath awareness as research process and physical outcomes of gas exchange, as though I too am experiencing the biomechanical act of breathing into the research. In this bumpy, pulsing space, the contextual and theoretical threads are brought together, as though they were similarly driven by tendrils of oxygen that reach through every part of human systems’ knowledge.

Activating the research questions like oxygen tendrils in the hiatus of breathing

The research questions are the tendrils, illuminating the pathway of the thesis. Sequential pauses between the research questions and my responses are a way of thinking back through the thesis before a reception to the data. The hiatus of the respiratory cycle is a kind of pause, a physiological opportunity to exchange gases in the lungs. As with the metaphor, the primary research question – which experiences, emphases and embodied qualities do contemporary dancers draw on, bring to or leave behind in their teaching methods is re-contextualised each time it is brought to work. And now, as though it was in the final stages of rehearsal, it is delicately unhooked and then re-hooked to the somatic research design.

Although each of the following interpretive chapters are separated by their own titles and theories, I assume a position where the overarching research question breathes more explicit, holistic understandings of bodily, processual, scholarly practices of dance. That is, the impetus of each research question belongs to the thesis like a “routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities; ‘things’ and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge” (Reckwitz, 2002b, p. 249). Each sub question guides and untangles; entry points to the next discussion. Rather than engagement in deeper, critical interpretations or complex resolutions of empirical ‘evidence’, in the interpretative chapters only fragments of data move across theories and themes, like blowing air on a perspiring face, to reveal glimpses of our academic discipline in flux. As these are all elements that both explain and disrupt my thesis, the research questions are restored as sub-textual emphases for theorising places for the exchange of our bodies and practice for academic identities.

Retrieving the pulse of the theoretical synthesis

In the third entr'acte, somatics were introduced as a study system that regards physical and specific bodily awareness as a source of knowledge (Eddy, 2002, Fortin, 2002). Each next breath in is made available as space for apprehending nuances and shifts, through theories of dance practice, exchange and academic identity (I hear you breathe!). What becomes implicit to the ensuing discussions still within these broad socio-educational themes of dance knowledge is an enlivened sense of the participant's body *in* academia. What has made social theory so relevant is that they encompass the agentic subject of the research with which to somatically buttress the developing discipline of academic dance.

I extend the metaphor of breathing to the heartbeat, to thinking to absorb a sense of the core of embodiment practice. Inside the *somathodological* is the researcher's pulse that separates out academic experience as a transitioning element and possibilities arise for new connotations of dancers' roles in academia. With both I gain perceptions that require a rhythm and as a human body researching, I holistically benefit from awareness practice while I work. Integrated theoretical and embodying parameters subject the thesis to this cadence, written down as data excerpts, reflections and interpretations. In the theoretical heart of the thesis is a stirring recognition that dancers in academia have yet to articulate their own ways of academic teaching and being, of discovering the heart of scholarship that expresses their knowledge and the things that demonstrate their unique cognitive and kinaesthetic differences and developments.

Describing difference as well as inference through our aural-spatial understanding... recognising what's familiar and nudging that, an increased pulse, trigger for excitement, curiosity, opening the inquiry to beg the familiar (Researcher Journal, September 2011).

The inexorability of my heartbeat quickening as I reread this journal entry provides a sense of rhythm that nudges the early thesis' chapters into the nascent pulse of qualitative data and back out again. My intention with drawing on this aspect of the cardiothoracic system – breathe – is to return to the theoretical bricolage and find a way to connect to possible ruptures between professional performer and academic experience. Post-structuralist and feminist concerns of the body introduced are thus steadied in a methodological ebb and flow. Each of the subsequent 'ah-ha' moments (moments of realisation created by and within the research process) are paralleled by a sensorial and positive relationship to the intersecting space of breath called the hiatus. The silence/void of that momentary space between each heartbeat⁵⁰ and each next breath is full of potential transformation to the research process and outcomes.

⁵⁰ The concept of silence within the heartbeat moment was explained in a co-authored conference paper for World Dance Alliance:

“Anahata is an empathetic regard that is generated from the silent pause between sounds, movement or breathe. ... We regard Anahata as

Holding our breath: Participants now made data, waiting in the wings

My project draws holistically on the voices, experiences and agency of dancers who have become academics. There are intervals between and after the period of data collection, which involved digesting experience in preparation for the analyses. I respond to the way they give off an ethereal quality to the interpretations. That is, my imagination already responded to the data collection phase in the open questions and answers, but in hindsight these imaginations were prompts of tangible memories of either mine or the participants' scholarly teaching roles. Through this conscious breathing practice, I have become aware of something that Jørgensen and Philipps (2010) describe as the "dialogic unconscious" (p. 114). For example, I think of ways the participants' presence in the data is a context of the interview and focused questions, simultaneously formed from memories they select to speak or write. The notion of the unconscious at play with the research process relieves the convolutions of my thinking and my assumptions, as though they were simplistic nuances, now actualised whispers and shifts to a new awareness of the thesis' path.

It seems critical that in a written thesis, dance experiences, written and transcribed into the data are made textual but become sites of professional experience still recognisable as aggregates of knowledge. For example, before, during and after the data collection phase, in my mind I was 'holding my breath', talking back to participants after listening to transcripts, reassuring them with the research questions, sometimes making sense of what they were saying through another participant's iteration in the next tape, in subsequent and sometimes random field notes and reflections I made in my researcher journal, or in my next event of teaching. I utilise this next breath metaphor as a site for the mind to settle, become less pre-occupied with the eventual outcomes of the research and more staying at one with each stage of the research process. *Breath* explores a way to think about data as recording moments of change that the participants experience, and more broadly the inevitable gains and losses to their bodily knowledge in professional adaptations to an older less relational educational paradigm.

In keeping with the primary research purpose, my aim is to extend from somatic values described by Batson and Schwartz (2007) as "of a more balanced approach between effort and rest" (p. 47). In this way, the project also contributes to a sense of balance in the data collection, a form of dance-based enquiry that advances an understanding of temporal, spatial, embodied, and intellectual 'differentiations' of other dancers also made academic. I liken the result of the exploratory tone and the metaphors to a performance occasion, this time as though the data were standing in the wings before performance. A soft and long exhalation (like the dancer standing in the wings) is a way to steady the body and mind. Even the idea of a deep exhalation provides the research with a new release of necessary energy and flow to move onto stage or move with the data.

'relation', of the body to mind that draws attention to an inner landscape, within sound waves of silence, or beats of movement spontaneity that yield to creativity, or the development of subtler faculties of the mind" (Mahanta & Molloy, 2015).

I noticed as I was thinking this morning while moving, that approaching data is like having stage fright, there are a few things you should do about that. (Researcher Journal, September 2011)

Dancing long sequences of movement inevitably requires dancers to think about breathing. The image that occurs in rereading the reflection above is of standing in the wings on opening night, the sound of the audience beyond the curtain and a feeling that one of us might forget everything we have rehearsed. This is the expression of an original moment integrally coupled with the chance that this performance may still not be met, when all elements that made the dance come together do. Some dancers gaze at the stage as though they can already see their body dancing there, some continue to flex and lengthen muscles in the wings till the last moment. Others maintain the chit chat of ordinary speech till the very last moment. A shared inhalation, a squeeze of a hand becomes an initiation, a change to structural and collective relationships; not just in the ways the muscles, fascia and bony scaffold are making with each body's alignment, but to step out on to the stage on balance.

Intercepting perception – I want to be able to understand what happens to data as it lies there silently waiting for me to wrest meaning from it. (Researcher Journal, September 2011)

A reflexive segues to employing “embodied ways enmeshed within a wider culture” (Carr, 2007, p. ii) comes out of reconstructing states of self-awareness, such as deepening listening, particularly as the thesis' reader is not vested with the sight of my body moving around the thesis and a methodological position for researching dancers' transitions to academic roles. Alexander's (2003) suggestion that pedagogy requires attendant discourses of knowledge, practice and scholarship that link with society encompasses concerns about whether dancers who are skilled in performing are using their prior knowledge to flourish in their scholarly world.

Not breathing: Preparing for the three interpretive chapters

It was only after years of an experiential yoga practice that I realised I had assumed the in-breath was the initial phase of the breath cycle. By having this assumption, stage fright has had a chance to take hold and inhibit the full volume of breath needed for the dance to be executed evenly and without urgency. With this breath metaphor, I consider dancers' movement vocabularies as an evaporation of differences between performing and academic perspectives and roles. In this consideration is a motivation to understand how body awareness contextualised through years of dancing could help us understand more of the complexities of dance practitioners and practices in academia.

I transpose an embodied habit of not breathing to the ways dancers place their feet on the ground, for example, at the commencement of class or the moment they step on the stage, to the practice of attending to the multimodal responses of the research participants. Sometimes, while interviewing and while attending to the transcripts later, I noticed how I held my breath and I would take my attention back to an image of the dancers' feet; the barefooted freedom they dance with in the studio or on stage, as opposed to feet shod for other tertiary and higher educational places, the office or lecture theatre. At the same time Phelan (1993) cautions: "As those artists who have dedicated themselves to performance continually disappear it becomes increasingly imperative to find a way to remember the un-documentable, un-reproducible art they made" (p. 31). The metaphor of breathing simply places the experiential (although of teaching and researching) like previous footsteps in an empty hall. Phelan's quote is like breathing into a mantra that returns again and again unprovoked to my reflection as something about the disciplinary footprint of those dancers. She provides a sense of urgency to the thesis.

Somatic practices are to be drawn on throughout the interpretations, as they not only stimulate emerging themes, but they also preclude performative traces of the participants as dancers who transition to scholarly roles. On each of these occasions, I realise an emerging theme or sub-theme, shifting my awareness to pedagogical and scholarly possibilities and to better understand what the participants mean overall. Each new interpretation steadies as breathing steadies, as though in the secondary stage of extended aerobic dance sequences. This aspect of breathing helps me think about how dancers construe their professional identities as energy and how to interpret how they settle into academia to become teachers and scholars, as a release of energy. To perceive what kinds of benefits they think there are in doing so, breathing hard and steady denotes aesthetic and educational preferences as a discharge of thematic constructs. I think of all these breath details as forming an accumulative, evidential thread designed to reflect the research questions. In writing each phase, I respond from a first-person somatosensory stance of breathing and incorporate contemporary dance practices in context.

Stories un-lodged in the emerging themes

My aim with *Breath* has been to recapture likely discrepancies in theorising participants' responses to their enacted process of dance and research (Lather, 2004). Through some repetition and deep reflection, I discern similarities with the kind of narrative logic that occurs in the equally messy business of rehearsing a new dance.

What do I mean by narrative logic? Choreography is intuitive work. Taking space and movement and making it material. That is the dance. The digestive of our pasts exclaims and positions them in the meld. The meld, which is never one whole but only ever parts of the whole, becomes disrupt-able – a medley of movement. (Memory-in-research process)

Intuiting the thesis' narrative logic was prompted by a reflection I made in my researcher journal during the rehearsal phase of a choreographic work made for TEMPO Dance Festival. I wrote:

By whichever whim that fits or is extended, it becomes more than a comment or a moment. That is the dance. Meaning making is fraught by gaps, no leisure there. The narrative logic is in the space between our bodies, timing and time, and of course whatever inspired the choreographer in the first place. (Researcher Journal, February 2012)

Chapters 4-6 are about taking hold of dynamisms of the research process through the immediate quickening that occurs with thinking about breathing. I recognise that researcher observation and reflections written before, during and even after the data collection phase infuse the discursive themes and are not intrinsically separate to the interpretations. Listening repeatedly to data and reading through the transcripts, sometimes simultaneously with each other, implicates the meanings I have placed on breathing, as much as breathing can affect understanding the thesis' overarching themes. From this, I notice themes emerging; of marginalisation of dancers' dancing bodies, shifting identities and the loss of a professional community. The data thus evoked is to be further revealed and systematically detailed to see the relevance of those emerging themes.

Sigh

Somatic emphases, introduced by the methodological design – immediacy, listening, awareness, now breath – all somatic and self-synthesised have been deconstructed by my metaphorical explanations of the research process. Through embodied reflection, *Breath* draws forward links and tensions as introduced in Chapter 1 and relocates them at the heart of my exploration – dancers teaching the dance in academia from their body. Through breathing into my thesis, I extend a provocation to tertiary dance institutions to listen to dancers' transitioning, their professional stories, and to enable them in ways that fosters the development of the field of the body and movement efficacy at large. In the hiatus of the whole thesis, I draw attention to the ways dancers' academic rites of passage resonate with other practitioners in ways that demonstrate how others might similarly make the journey to scholarship and teaching in the university. There is an on-going value in the study for future higher educational research. This process has been about letting go of scholarly norm, accepting alteration in my research process and acquiring an authentic mode for qualifying an alternative body practice inside the academy (Siegmond, 2012). Breathe in-pause-breathe out, and the performance is ready to be consumed and critiqued by its selected audience.

CHAPTER 4 DANCE STUDIO PRACTICE: SOCIALITY AND EMBODIED SKILLS

The set of learned affordances that arises in such settings [studios] deserves special attention. Individuals engaging in collective activity often *construct a distributed system of cognition*. None of them possesses all the pieces of knowledge needed for successfully conducting the activity (Hatano & Wertsch, 2001, p. 80, italics added).

Dance studios are traditional sites for developing practitioner knowledge. In each section of this chapter, I consider studio practice as primarily social, affective and corporeal preparation for the discipline. Practice theories, which Postill (2010) states are “highly diverse writings by thinkers who adopt a loosely defined practice approach” (p. 6), extend ways to explore dancers’ studio practice skills as one of neo-liberal tertiary education’s kinaesthetic ‘goods’. These theories also offer ways to think critically about the development and nurturing of a practice-based discipline in the academy. I draw on terms the participants used to describe their affective experiences of the academy. The terms seemed to create an ambiguity about embodied practices in relation to studio practice in the academy, the interpretations, the theories and my metaphors. The theories provide a broader range of terms to use when considering dance knowledge production⁵¹ as an academic field of enquiry, constituted by participants’ embodied ways of knowing.

I draw on social practice theories to reflect on how participants talked about dance studio practice. Reckwitz (2002a, 2002b and 2012), a German social theorist, provides a useful practice theory trajectory for me to systematically explore what has happened to dance practice in the academy. In the process of interviewing and re-interviewing the participants, of reading and re-reading the data, and of making my interpretations, I have experienced a sense of discontinuity about how the participants have come to regard dance in the academy, as they view it less about practice and more about scholarly norms. Reckwitz’ theories of sociality (2002), affective space (2012) and routinised behaviours (2002) are the ground which I explore in this work: (1) dance teaching lineage, (2) institutionalised dance teaching, (3) the studio as an important site for developing dance thinking, and (4) technical practices as a possible means for developing the discipline. The selected theories and emergent themes intersect and overlap (for example, Reckwitz [2002a] debates the ways space affects practice).

At times, I draw on fragments from other theories of practice, those of Bourdieu (1989), Giddens (1984), Green and Hopwood (2015), Hopwood (2010), Schatzki (1996; 2001a; 2001b; 2012), Scott

⁵¹ I relate knowledge production to the notion of goods, kinaesthetic or otherwise, and this is a theme that is taken up in Chapter 7. I introduce the term here to give the reader a sense of how dance practices approximate tertiary education values. Adding neo-liberalism into the same paragraph problematises ‘goods’ that may have been designed with a lack of appropriate resources (for the technical dance community) (Pinch, 1997).

(2005), Simonsen (2007), Shotter (2011), and Spiegel (2005, 2007) to catalyse the data a little differently, to understand more about the “distributed system of cognition” (Hatano & Wertsch, 2001, p. 80). Drawing on dance practitioner vocabularies, I describe participants’ connections to “routinized type of behaviours” (Reckwitz, 2002, p. 250) as more than a construction of individual movement stories; it takes more than one person to construct and know a subject.

When planning the semi-structured interviews, I thought I would discuss with participants how they materialised a sense of academia through teaching (Schatzki, 2012). Reckwitz (2002b) states: “This way of understanding is collective, shared community knowledge – but not in the sense of a mere sum of the content of a single mind” (p. 253). Learning to perform may not always be a pathway to teaching. Reading (1996) describes the scene of teaching as the whereabouts for understanding “how education itself can be understood” (p. 151). I avoid the problem of rethinking dance as a discipline in the academy, albeit reconstructed by the academy. By following practice theory logic, I make the knowing that participants spoke of, passed on through dance practice by their teachers, “[as though they are] agents endowed with minds that interact with one another” (Reckwitz, 2002b, p. 249). The data and auto-ethnographic reflections are presented as inter-communications between people at work in the wider context of professional contemporary dance.

I make no assumption that these performers make the best of teachers; however, the participants are influenced by academia. My aim is to take what the participants know as practice ways of sharing and developing knowledge as they may be distinct “from the thoughts and styles of others” (Reckwitz, 2002a, p. 200). With practice theories, I reconsider participants’ practices as socially and educationally oriented and as a coming alive of their active, repetitive, daily studio practices. In doing this, I speak to a critical circumstance of embodied practice as it shifts towards more conventional scholarly pathways. For example, a return to practice becomes an alternative context for understanding why dancers who become academics benefit from continuing their studio practice.

In this chapter, I respond to participants’ studio practice experiences as though they are embodied evidence of practicable skills in the academy (Scott, 2005). Reckwitz (2002b) states that, “At the core of practice theory lies a different way of seeing the body” (p. 251). I also draw on my experiences with dance pedagogy comprised of studio practice as auto-narrative byways for keeping the thesis and emerging themes alive. Through the interpretive work, I explore how years spent in the studio have gradually become alternative to other scholarly roles. I utilise these reflections to understand the limits of dance knowledge in the academy if it relies on the fixity of dancers’ knowledge, or as though it were prescribed through previous daily practices or prior performance experiences. What emerges as communicable and meaningful is when dancers within their new institutionalised frameworks interact with one another in the now.

Theme 1 Teaching lineage: Knowing from and knowing dance

I have assumed that the authoritative figures of dance academics connect to prior conveyors of knowledge (Tardieu & Gore, 2011). Once trained as bodies for transcendent performance and somehow finding a way to tertiary dance, the participants seem precariously positioned, performing an unknown – teaching at the edge of overarching neo-liberal education structures. A notion of revision gives me a means for understanding how emphases on practice-based teaching are a kind of pedagogical artefact. While travelling home from an extended field trip and reflecting generally about the accumulating data from the interviews, I wrote:

What I notice in the conversations is their [the participants'] capacity to separate and combine out issues of teaching the subject from more vital issues of 'being' in the academy. As these issues become documented reflections, they demonstrate the depths to which dance extends from our memories of being taught, who taught us, *and* the extent to which universities deplete these resources – deplete or erode them through a different attention to the discipline's evolution. (Researcher Journal, July 2012)

The time between the interviews and writing this thesis was space to critically reflect on the connections between the participants' early learning experiences and academic work. Spiegel's (2007) theoretical approach, as it was introduced in the methodology (Chapter 4), helps me deconstruct excerpts as a revision phenomenon, as though it is also relevant to listen to participants making sense of tertiary dance education through their embedded memories and the example of their teachers. In the following excerpt, I explore how dance academics are shaped and even years later, reshaped by influences of their early teachers.

*Such an approach is what could underpin many dance artists' creative and performance modus operandi, and so I see teaching as a part of a large rehearsal process if you like - a creative process in which choreographer/teachers collaborate with students to explore the unknown intrepidly and with excitement.*⁵²

I have looked for ways to detail the seminal influences this participant explains. Erskine (2009) calls for educational perspectives that are "taken by the dancer in relation to the body" (p. 2). The participants have been, or still are professional dancers and have been, or still are, academics. They articulate a teaching orientation to dance knowledge. As the interviews continued, I wanted to find more about their intuitive interplay between individuated styles of learning dance and teacher influences, however redefined as knowledge dissemination in the academy. I asked a participant

⁵² All data excerpts are verbatim transcripts of interviews or focussed reflections, now material. Rather than identify individual sources, I treat the data as murmurs from a collective community rather than a chorus.

about what pinpointed her learning to teach; shaped her knowledge to teach. Schatzki's⁵³ (2001a) query about the body as representative of knowledge is important here in terms of thinking of dancers learning from generations of embodied ways of knowing. The participant recalled that learning to teach started for her from about age seven:

Sitting with [her dancing teacher] and probably observing and listening to what she was saying – something I now do when I teach a dance class.

I recall this excerpt as a snapshot of my own experience. I was age eleven at the time. My teacher occasionally called out for me, I sat quietly and watched her instruct the other pupils. I did not feel isolated from the group, rather engaged in a privileged opportunity to witness her in enactments of teaching. As described by the participant, I also experienced a dance-specific pedagogical awareness, marked by the extended duration of knowledge transference from one generation to another.

Dance teachers like this participant may be in possession of dance-in-education values that are shared by other colleagues who came later in their career to tertiary education. More than one participant used the term 'expert' when talking about their teacher's skills and more than one mentioned the waste of practice knowledge about an emerging academic expertise. It was as though in each utterance of teaching dance, memories of learning techniques for dance were tucked inside the participant – especially if teaching was formed out of connections between what they watched their teachers do and what they then know to do in tertiary class. One of the participants said:

And they [dancers who become teachers in the academy] got excellent at this – they watch. They are what you call expert practitioners.

The notion of an expert practitioner is significant here. It appears the participant is redefining what has come to mean expert practitioner in the academy. There is a sardonic note in her voice, as though it were not her, nor me who define us, but the academy. Despite calling ourselves 'practitioner' there are new definitions for who is to be called expert. The participant was describing a pedagogical skill when she spoke of *watching* and I expand this as an important theme later in this chapter. In the meantime, I understand this kind of observing is entangled with a sense of self and sensibilities for teaching that she translates as practitioner expertise.

⁵³ A central perspective of Schatzki's (2001a) practice theory is that practices are necessarily "materially mediated arrays of human activity centrally organized around shared practical understanding" (p. 11). I have taken from this quote to interpret that when the participants talk about practice, they too are dependent on such activities as "shared skills or understandings (which are typically viewed as embodied)" (ibid., p. 12).

Each new way a participant placed value on their teachers made me want to find out more about whether it was about an intellect “acting in concert with the rest of the body...[or] the mind in action” (Elias, 2012, p. 3). For example, the sense of gratefulness in another participant’s voice recaps the body-mind⁵⁴ influence of an early teacher.

We’re all influenced by our teachers. [She] was very influential to me and I would like to have the opportunity to tell her that before she dies too. I still teach with her in mind a lot.

In terms of the “visible orderliness” (Reckwitz, 2002b, p. 251) of mind and body that this excerpt brings to my mind, I see the teacher⁵⁵ and the scene of dance, and I too remember verbal and tactile assistance from my teachers when learning dance. I noticed her reference to *mind* in relation to her perception of teaching; it reminds me of the body-mind practice perception that is required to teach dancers and that is a necessity for a dancer’s individuality and skill in performance. Observation that was derived of early teacher-student experience has become a way of understanding how participants developed a range of uses for heightened perception. A participant said:

My dance teacher would let me assist her, let me correct people – a confidence that, in a room full of people, I could help them.

The words *correct*, *confidence* and *help* are significant here. Prior experience of being taught in the studio may afford dancers a practical *confidence* to teach. This excerpt and reflection become illustrative of a new tacit⁵⁶ meaning of why teachers were so important. Notwithstanding studies that critique versions of dancers’ learning experiences as harsh and damaging (Green, 1999; 2001a; 2002-2003; 2004b) or learning in the academy, insufficient to equate to the employable, refined skills of performance dancers (Zeitner, (2010), I took what the participant said as more about “relational practice, participative, practical understanding-in-action” (Green & Hopwood, 2015, p. 18). I understand the participant thinks of dance teaching as an affective and embodied immersion. I interpret the clustering of terms as the participant opening to an erratic authority in the institution, if derived of experiences of correcting others: “Practices [that] vary on how robust their affective organisation is” (Schatzki, 2012, p. 16). Yet the participant makes deep connections to her teaching in a way that Reckwitz (2012) describes as praxeology, presupposing “embodied competency ...,

⁵⁴ Even a traditional Cartesian differentiation between what the body might do as a scholar and what the intellect might achieve through knowing the body, fails to cancel out the complexity of dancers’ body knowing. In Cartesian duality, the intellect is the mind. In Feldenkrais, which is arguably a codified body-mind technique, the body in awareness instils intelligence. From regularly increasing ranges of movements (kinesics), coupled with awareness of internal and external spatial needs for humans (proxemics), perceptions of dancers’ need and use of space becomes less about personal distance and gravity and more about social relationships (Hall, 1996), and even more about how each dancer’s body is capable of scholarly endeavour. Dancers’ perceptual networks, forming minds and bodies may be modified as human interactionism in these research contexts.

⁵⁵ As I interpret this excerpt, I remember who the participant is talking about; this is a teacher I also shared. I acknowledge this teacher as being just as important to me and to my thesis.

⁵⁶ In discerning ‘practitioner ways of knowing’, I make links between how participants knew dance in a disciplinary sense. I combine this with a practice theory of affordance, reminding me of Polyani’s (1966) unconscious working through actions, termed tacit knowing.

which [is] used and interpreted in specific ways” (p. 252). The participant has also developed the capability for helping others know the subject. A participant highlights the immediacy in relationship to the teaching experience:

I had to come to some way of teaching. I got thrown into – suddenly teaching.

The participant talked about becoming a teacher unexpectedly, suggesting a lack of professional preparation. Billot (2010), who writes about early career academic teachers, asserts: “Such challenges include individuals encountering greater self-questioning and experiencing fear and anxiety” (p. 719). The brief excerpt invites a notion that the participant may have less of a connection to the knowledge discourses of the academy and more of an embodied “notational system or model of the knowledge modules or schemata” (Cicourel, 1980, p. 102). I reflect on Cicourel’s premise to understand the participant’s use of the active verb *thrown* and consider how skilled practitioners are capable of teaching even after short periods of time.

I heard excitement and anxiety about being *thrown into* something new, which I interpret as other than access to prior knowledge through her teaching lineage. Tierney (2006) consigns teaching to the performing of instructional roles. I did not always hear that in what participants were saying. I regarded the anxiety Billot (2010) explains above as more a feature of participants’ lack of familiarity with the mission for teaching in the academy. I sensed it was practice that allowed “them to improvise [teaching] in a structured but seemingly effortless manner” (Postill, 2010, p. 5). A participant broke into a reverie on my asking the question:

I think I had some very fine examples of teachers myself as a kid... Each one of them gave me something really, really, important.

Fine examples of dancers’ teaching in the academy

In our interview interactions, I was curious about what participants’ thought of as *fine examples* of teaching. As much as the previous participant drew my attention away from a specific example of teaching, I sensed in her tone a willingness to innovate and create in teaching dance; this was what she considered important rather than knowing the specifics of teaching. The excerpt above reminds me of a deep-seated interest I have in watching dancers learn performance roles, and focuses these subsequent interpretations. Dancers learn by doing dance and by watching others move, a little like how audiences watch them dancing: critically, kinaesthetically and in the moment. More than one participant reminds me that teaching is about watching:

I got it from my teachers... I always have the students watch each other.

This participant bases her teaching strategy on the same observational technique handed down by her teachers. In a study that engaged with a new conception of technique, Siedentop and Fortin (1995) noted that, “a technical dance class was a place to develop not only technical skill proficiency, but a place where the individual life of the students could be enriched by exploring movement as a source of meaning to be expressed and communicated” (p. 12). The connections I make to this study are about reflexive effects of technique that contextualise teachers’ relationships to the discipline: “community [that] must be part of the object of the shared mental conditions in which commonality exists” (Schatzki, 1996, p. 177). In the “dance techniques [that] imprint heavily on the body” (Roche, 2011, p. 107) we have a shared vocabulary and syntax to be able to watch, teach and belong to the academy.

What has resulted from thinking through a disciplinary position of *watching* is a visceral recapture of spatial and innate choices made by theorists and participants, or I might claim, the ‘stuff’ of teaching dance in the academy. Keeping this stuff in mind, a participant draws my attention to *watching* as teaching:

I always make sure that watching adds another dimension to the class, and comment; what did you see?

However structured movement had been taught to this participant, she reflects on watching as a precise and studious way of observing practice. The same participant said:

Did you notice a difference [she said she would say to her students]; give them a correction – was there any difference? What are you really watching?

The emphasis the participant places on *difference* is a useful context for interpreting *watching*. I tease out this connection first, through Lather’s (1997) feminist re-centring of the body-in-pedagogy: “Rather than essential and authentic selves, we become both protean and plastic, constantly on our way to becoming, due to the contingencies of history and our transformations, both conscious and unconscious, across conditions of repetitions that proliferate multiple differences” (p. 43). *Difference*, the participant evaluates as *really watching*, forms as a sense of difference in her teaching in academia. Readings (1996) educational focus, as a “drawing out of the otherness of thought” (1996: 162-163) is critical to understand how dancers in the academy might think about, and speak of teaching as *really watching*. In a mind-body approach, the value of difference may be what destabilises the participants’ understanding of a teaching self. (The critical theme of dancers’ difference in academia is taken up in the next section and expanded in Chapter 6).

Theme 2 Practice understanding revised as institutionalised dance pedagogy, but not cognition

Many features of cognition are embodied in that they are deeply dependent upon characteristics of the physical body of an agent, such that the agent's beyond-the-brain body plays a significant causal role, or a physically constitutive role, in that agent's cognitive processing (Wilson & Foglia, 2011, para 32).

The next interpretations are more about an orientation to embodied cognition than teaching per se. I have already noted an ambiguity about pedagogy that is sometimes evidenced by the way a participant might use a metaphor, or carefully put out words such as discipline or knowledge. Following Schatzki's (2012) account of a "muted reality" (p. 30) as implied by the excerpts, I have also expanded the way a participant might speak of *people* and *our kind* to explore critical disciplinary features of her suggested educational model.

To unpack ambiguities, first by drawing on Wilson's (2002) explanations of embodied cognition⁵⁷, I argue that the discipline of the body in the academy has become instrumental; more and less a tool of teaching resource. In Reckwitz' theories of practice, the body once transcribed as teaching only becomes problematic if it is made cultural or symbolic of the academy. Polyani (2009) states that "our own body is the only thing in the world which we normally never experience as an object, but experience always in terms of the world to which we are attending from our body" (p. 16). I reflected on whether participants always implied movement as body pedagogies when they talked about their embodied skills:

With knowledge, our knowing is a way of knowing about dance. The nature of our knowledge is not just the result of (prior) knowledge, but these are manoeuvres of knowledge we must make in the academy: we must have movement; it is in our bodies. (Researcher Journal, April 2013)

If movement permeates dancers' bodies as an inheritance to kinaesthetic and corporeal knowledge, I argue that they are experts of the body, but not necessarily experts in their new field. Here, participants encapsulate my increasing sense of their reference to academic body ambiguity; bodies as problematic rather than directly relating to, or deploying embodied knowledge in the academy:

Because what you see is absolutely valid, and if it's been produced by the performer then fine.

⁵⁷ In her 4th claim of embodied cognition, titled The environment is part of the cognitive system, Wilson (2002) explains: "The insight that the body and the environment play a role in assisting cognitive activity has led some authors to assert a stronger claim: that cognition is not an activity of the mind alone, but is instead distributed across the entire interacting situation, including mind, body, and environment" (pp. 629-630).

There are several aspects of the *see* and the *it* that I have focused on. I see that the participant articulates the validity of practice understanding – if developed by performers. If dancers in the academy become disconnected from regular body practice, we may become disconnected from a depth and diversity of ‘seeing’ produced by regularly dancing and vulnerable to disconnecting from kinaesthetic dimensions that in turn enrich the field of dance. That may become two disciplines. A participant responded to a question about how her embodied knowledge was (and is) informed by academic experience:

I think it’s an enormous body of information that we bring to the table actually.

In this excerpt, there are two significant metaphors: *body* and *table*. I think about a body lying on a table, or perhaps hiding, wedged under a table. The participant is talking about what of the body has been brought to the table, and there is something about the reversal in her response that infers a condition of muted-ness (Schatzki, 2012) between the body’s accrual of knowledge and the table, if the table stands for the institutional platform of tertiary education. The physicality of the metaphor adds to my sense that dance knowledge, no matter how well described as a constituent of dance in the academy, is not fixed or only fixed on platforms that institutions understand as knowledge.

Seeing an old but new model for academic dance

Another participant says that she thinks academic dance models that are reliant on practice are yet to be developed:

People who understand the body? Well, you’d have to look for a model. The model is possibly uncomfortable to look at. The model would be bringing in our kind of perspectives on theatre and on the arts.

My interpretive interplay occurs first between *People who understand the body* and the use of *you’d*. Albeit each dancer who selected to be interviewed represents their own responses to academic roles and pedagogies, they work across a variety of institutions. More than one deliberated what was needed to comprise tertiary dance. There are many institutions that offer dance practice as part of their curricula. In Erskine’s (2009) words, it is, “perspectives taken by the dancer in relation to the body” (p. 2) that are critical to ponder. This participant is emphatic and once she established that the *model* is not easily locatable and is *uncomfortable* to *see*, I reflect a sense of dislocation in the latter part of the excerpt. I expand what the participant said about what *our perspectives* are in relation to kinaesthetic capabilities that first and foremost connect body understanding as affective shorthand for the innate experiences of moving (Fraleigh, n.d.; Damasio, 2010). Meaning derived

of this excerpt is simplified; I describe participants' processual connectedness to the discipline. One participant remembers sitting amongst a group of dancers watching and responding to a dance film.

People like us, we look at dance and I felt this really strongly, people like us, we look at it; we get it.

This was an emotional interview. The participant spoke passionately about herself, she cried at times as though she had rare opportunities to share her concerns. Her fervency led us on to her assertion that there is something specific about being in amongst a group of dancers. A sense of embodied sociality is described in dance anthropologist, Daniels' work (2005). Daniels' concern is that dance practice behaviours inform and challenge notions of hierarchical types of knowledge. Polanyi (1958) explains: "Rules of art can be useful, but they do not determine the practice of an art; they are maxims ... only if they can be integrated into the practical knowledge of the art". Further, "They cannot replace this knowledge" (p. 50). What the participant *gets* has become the problem of defining usefulness for embodied practice experience in the academy.

At the event, the participant was with others who saw and responded like her to dance, and so it is useful to consider what dancers see and think is dance (and what others might *not* see too). Simonsen (2007) states a need to develop a "focus of attention to embodied or practical knowledges and their formation in people's everyday lives, to the world of experiences and emotions" (p. 168). This notion is consistent with the complex relationships I understand participants express if they talk or write about practice representations in tertiary dance.

Finding and losing links to what we know

In the introduction to the thesis, I referred to the anticipation of scanning a new schedule before going on tour. Each dance is a pre-linked opportunity for centring,⁵⁸ rehearsal and display. The following excerpts distinguish ways participants shared how they integrate dance practice histories. They selected unusual ways to express this. I have brought the excerpts together as a way of capturing how participants relay practice understanding in the academy. I revisit Bok's (1988) "shifting interests, problems and methods that mark the process of scholarly investigation" (p. 2) by opting to explore significances, if they exist, between the anticipation of dancing with my interpretations and meaning-making. To interpret the data, I shift my attention back to Bok's quote above and align the examples of embodied history to pedagogy.

So, we create our own sort of genealogy with ourselves at the centre.

⁵⁸ By using this term, I imply dance meanings of centring, centring the body in balance and control for complicated movement sequences, and being centred or focused to perform.

Practice theorist, Shotter (2011) also writes about a centring of selves as: “A way of relating or orienting to our surroundings that becomes known only to us only from within the unfolding of our engaging bodily movements” (p. 439). The theorist characterises what the participant means by using the word genealogy. His notion is like the participant coming to grips with the “given relatable situation in ‘a sussing out’ or feeling of encountering [of] ‘what to do next’ (p. 442). Shotter describes a relationship I have made to the participant’s reference to genealogy as a centring of knowing: “From a practical point of view, our being able to judge, moment-by-moment, as to whether we are in fact “...moving around” in an optimum manner” (p. 443, parentheses already there). Another participant goes on to say:

...and then we start making a personal solo. And then we use that personal solo in a number of ways to train our eye, to train our critical eye, our reflective right.

I reflect on the combined thrust of these two latter excerpts because they reveal a micro-change of practice that may have occurred in tertiary dance. In Chapter 2, I introduced the work of dance theorists to show that a tension already exists between what dancers think dance offers the academy, and what they think their institutions may want from dance. I combine Dempster’s (2005) arguments for dance practice in the academy with what I interpret as practice that might have become academically utilisable. A genealogy involves a more layered understanding of the dancing body. In the interdisciplinary (or double disciplinary) context the previous participant alluded to, what is a consistent reference is a privileging of the personal and the capability of dancers to perceive and to know what to do next. I use the following excerpt as an example of what happens subsequently in the academy:

It is that dance suddenly sort of caught up in a way, and caught up and [has] gone ahead as well.

Bringing dance into the institutions was an opportunity to devolve a specific form of movement literacy; *our reflective right*. I have taken these participants’ articulating their role as one of education rather than at one with education, and I take from this latter excerpt an offer. Perhaps dance-in-education got caught up in creating genealogy, through writing and performing research. While the former participant makes sense of the potential of knowing how to go solo in the academy, the latter participant debates her connection to the discipline, by becoming centred in her new environment. However, in direct contrast, the following participant is self-deprecatory about the place her prior knowledge holds in the academy:

We are thought of as performers, you know the performing monkeys; I can see the ugliness of that, the wastage. The youngsters don’t see that!

The participant reiterates a perceived sense of resistance to dance technique in the academy, although it is embodied and practice-based, performance knowledge. I draw on Reckwitz to unpack her dismay. If dance practice is treated as alternative “forms of bodily activities, forms of mental activities” (Reckwitz, 2002b, p. 249), the participant’s claim runs true. It is not that students might see her as a performing monkey which is upsetting her, but that she is viewed in an unflattering ‘symbolic’ interpretation of what performance entails, possibly by peers in the institution. At the same time, by including ‘the youngsters’ she refers to an ‘ugly’ taint of being a performer; someone not to be taken seriously. This is the wastage of practice I refer to.

Theme 3 Studios as interstitial spaces for dance in the academy to flourish

Then one last point needs to be noted; in each approach affect is understood as a form of thinking, often indirect and non-reflective, it is true, but thinking all the same. And, similarly, all manner of the spaces which they generate must be thought of in the same way, as means of thinking and as thought in action. Affect is a different kind of intelligence about the world, but it is intelligence nonetheless, and previous attempts which have either relegated affect to the irrational or raised it up to the level of the sublime are both equally wrong-headed (Thrift, 2004, p. 60).

Today I finish the readings and I write a set of notes kneeling on a silver Swiss ball in a silent study room. My pelvis arcs with the frisson like movement of the ball, to and fro, and the pain in my back slides away. The realisation I have is, not that I would feel so less alone but, if just for once we (dancers in the academy) could all move together in our *kind* of silence, we would be in our studios, dance spaces: a non-verbal community. (Researcher Journal, August 2014)

There are several ways I have thought about interweaving this quote and extended journal reflection. I intersperse Thrift’s (2004) notion of affect (that relates to the human centrality of the life of cities) as echoes of the autoethnography and data as practice theories in action to explore “the presence and arrangement of human bodies within particular settings” (Reckwitz, 2012, p. 254). I employ spatial metaphors to show how studios have become the interstitial spaces, when dancers assert their need for space in the academy. I also draw out an understanding that studios function as affective spaces for practice, for bodies to collect and work together as humans-in-relation to dance. Studios were, and are, designed for movement work. The effect of changing our relationship to space is theorised by a participant:

I think it’s something about having a contained space that is dedicated to dance movement.

What she puts in a nutshell comes to mind as the refrain. This is about the need for a real locus for the body in academia.⁵⁹ The research participants drew on embodied feelings and behaviours in studio and lecture-based contexts and I have become more aware of them now considering practice theories. This reveals how much disciplinary work, previously accomplished in studios, is still central to the social and educational complexities of dance in the academy. The participant's notion of containment is both about the extent of a dancer's need for space to move the body and the specificity of spaces for dance. I remember how I made connections between the specificity issues. A participant reported how he found out, accidentally, about moving as a mechanism for theorising his doctoral research:

Historically, to sit in front of the computer for hours, reading and typing, just my history would complain, my physical body would complain about that. And so, I was frustrated, to get up and just think about bodies in a tiny little office space... I improvised, and suddenly something would burst out of the ground, into my body and into my mind and that would directly relate to something I've been struggling with on my computer.

He claims this made a difference to his thinking and writing. He drew my attention to how the *moving* body is a thinking site and thus conveys knowledge in the making. I too notice how, while working on my thesis at a computer, the subject of dance catalyses differently. The necessity of maintaining a daily movement practice is in close relation to meditating on the thesis, and ongoing practice has established a way of listening to the "indirect" and "non-reflective" (Thrift, 2004, p. 60) aspects of dance's scholarly thinking practice. I wrote in my researcher journal:

By moving and internally responding to words, learning is turned for me from the numbing synaesthesia of cognitive processing to a more articulate but silenced tranquil voice. (April 2013)

Marking the differences in participant responses: Office and studio

It was intriguing to observe that overall, the research participants chose to sit on the floor on entering the dance studio for an interview there, and how in office and lecture theatres they sat on seats, like me awkwardly body upright and backed into desk structures of 'normal' academia. At times throughout office interviews, I thought to change position and move from floor to chair if there was

⁵⁹ Shusterman's (2008) premise of cognition in terms of kinaesthetic engagement is that the whole body in aesthetic experience creates the body as locus. I also draw on Foglia and Wilson's (2013) notions of cognition to explore body locus in dance's disciplinary engagement as first and foremost found in pedagogical connections to the body. If I am to think of dance as a practice method and pedagogy as locus for practice that every member of the group creates in and enacts from body (Leach and Moon, 2008), these excerpts become 'actual' examples of teaching through body locus, and teaching as material as the academic space for reading and writing.

one. In one office interview, I deliberately sat on the floor. That felt very strange! The following interpretations mull over these differences through reflections and data.

I still remember how participants characterised concerns about dance scholarship developing outside the studio. In an office, participant responses to questions about designated spaces for dance were more likely to describe studio space as a challenge for academia. They also stated their preference for learning and teaching in the studio. Studios became sacred spaces and the diminishing hours academics make available for studio-use is a notable concern. Before exploring the participants' negotiation of space, I reflected on how "inorganic and disembodied" dance lecturers' meetings must be, and how dance academics' workloads and efficiencies might increase or decrease if they were to work in studios rather than offices. In the following reflections, I unpack issues and challenges of maintaining studio as a point of reference for dance in the academy and still related to the developing discipline.

For once, we could walk together into a room and it would be a studio: an emptier space. And we would not sit in chairs but instead lie on our backs, or stand facing other ways, or sit cross-legged. In this space, we would spend an hour or two studying from recognition in our bodies, our differences marked as changes in understanding through gentle shifts of proprioceptive movement. (Researcher Journal, October 2012)

In this journal entry, I am yearning for the studio. I wrote on several occasions about a recurring feeling of researcher helplessness about the on-going challenge of maintaining, let alone developing, a realistic physical practice in the academy. I think about notable differences in the interviews that pre-empted the methods design. Following on from an interview, which was conducted in a studio, I recorded an example of witnessing our bodies in its familiar studio space:

We sat in a studio; I noticed how her body was relaxed, open, languid, and as with the other participants, her voice softer there, and reflective. (Researcher Journal, June 2012)

From these reflections, I am reminded of subtle movement interchanges that occur between dancers on stage, as well as in studios; participants and I would move in time with each other or gently adjust our body direction around each other, sharing the space for the interview. In studio interviews it was easier to make connections to what participants were talking about, when they discussed their concerns about 'academic' time in the studio. I noted why space may be critical to developing practice understanding for the discipline:

This time we sat on the floor – of course, and our body language became like dancers, broader gestures with arms and upper bodies, and she pointed her feet – and I did too. (Researcher Journal, January 2013)

In studio interviews participants' responses to questions about practice brought up issues where, like me, space needs are a problem, firstly for themselves as dancers; specifically getting into a studio to practice together with other dancers or alone and of rarely moving with students while teaching. More than one participant acknowledged in either space how difficult it was to keep practicing consequently. I asked a participant what happened to her body as we came in for our second interview (in a studio). She answered:

It becomes alive.

I am reminded of how she laughed at this tiny shard of insight. We both laughed. What we observed without discussion was how funny it was being a dancer and being expected to sit on chairs and in offices for most of the working day. From these and consequent interpretations, I derive a notion of natural space, for us and for dance, to develop what Levi Strauss (1963) describes as capacities to distinguish and differentiate ourselves. It was not so much that we shared a common understanding of being academic, and what it takes to be *alive* in institutional spaces, it was more that we also laughed at the illicit and rare joy of being together in studios, in spaces where our bodies could also be in dialogue. I wrote:

I mentioned at the end of the interview how emotional I felt and she said she felt that too. She said, that's what we are teaching, we are teaching from that feeling; of movement, emotion and empathy. (Researcher Journal, July 2012)

I wondered what happens to movement without that feeling so close to the surface in studios, when we now spend so much time in our offices or lecture theatres. Gleaned from another data fragment, a participant explores this question:

We are translating things that can't be said in words.

Is it the *translating* that is so important? As with other dance teachers and scholars, I have found alternative ways to interpret body and embodied knowledge. Yet, it is still easier to imagine that being in a studio requires nonverbal 'embodied' applications but, if the body's normal practices are not explicit to the practice of academic dance, it may be implicit that dance's educational project can only refer to 'academic' when referring to an enforced stillness of studying, lecture-based teaching or other scholarly work.

The participant's emphasis reminds me of how studio classes in and out of the academy are in effect critical disciplinary occasions; each time dancers stand at the barre, stretch out their legs and arms together, or lie on the floor alongside each other, they participate in dance practice thinking, and

these routines are disciplinary components that relate less to idiosyncratic, personalised movement patterns and more to the collective (Reckwitz, 2012). I consider the knowledge dancers relay as powerful psycho-social educational outcomes where:

Trust as a binding element in society is susceptible to being thwarted by structures which value outputs to the neglect or value of the people who create them, a danger in education driven by economic productivity alone. In the face of this lack of self-value and value of others it is difficult to maintain a sense of sustainable self, essential to building a narrative based on shared starting points and a sense of connectedness. This supports the need for practical reason and affiliation to be valued in education” (Cockerill, 2014, p. 19). While the participant was talking, she was stretching. We were talking about *things* as in the value of feeling and had unconsciously started stretching together:

I actually feel like my body takes up more space if I do it first.

There was so much awkwardness in our talking; we often revived a shared piece of history (stretching) to get through. I had asked the participant what she meant by *it* and just as self-consciously, because I was doing it myself. I expressed that I thought her reference to stretching was more than a teasing reference to embodied dialoguing. It felt more like initiating a shared practice of movement. On further reflection, the participant’s use of the word *it* to imply stretching becomes analogous with an organism re-enacting necessary movement. In the context of this discussion, questions remain about how dance might ever play a bigger part in the physiological direction and integration of movement bodily practices in the academy. By bringing about our shared meaning of stretching, we recognised a need for spaces, somewhere large enough for students and teachers to stretch and move around freely, and otherwise share in the time it takes for studio practice.

Studios as a ‘sacred place’ for learning dance

One participant called the studio a *sacred space*. This minute fragment of data is not part of an extended excerpt. It came out of what she thought about when we decided to move from her office to the studio. Shapiro (2005) asserts: “The dancer knows where the body is within defined spaces such as the studio or stage” (p. 114). Whatever the participant felt she could call on and maintain as sacred to her understanding of dance is what brought dance to the university in the first place, albeit as a novel practice in the neo-liberal context of tertiary education (Wissler, Haseman, Wallace & Keane, 2004). That is, I interpret the participant’s reference to coming in to the studio as a sacred residue of her dance practice origination. I got a sense that this term was prompted by us moving to a studio space and her naming it thus to me. This is another version of us embodying space. I refer to Hopwood’s (2010) definition of our practice then as ritual, at once “embodied and spatio-

temporal” (p. 2) and the effort we took to go somewhere that we could easily refer to. Even the metaphorical reference to our place for practice shows our agenda to describe a space that of itself is embodied, accommodated and defined by dance.

As already mentioned, *sacred* is a deeply charged term. I draw on Reckwitz theories (2012) about affective space that were influenced by Bourdieu (1989), and taken up by Green and Hopwood in 2015 to foreground the participants’ feelings for space. As the interviews progressed through my time in the field, the participants and I frequently talked about the studio. That is, I parallel our use of language with Bourdieu’s (1989) notion of groups who must, “be constructed in order to objectivize the positions they occupy, hide those positions” (p. 16). Our protocols for making the studio benign were primarily invested in the process of learning how to and about dance.

You can close the doors and seal the space for the process of dance. You can also enclose it even more, by shutting the curtains over the mirrors, to make the space private.

We discussed the need for privacy in terms of safety and pre- or non-performable work. The participant spoke of how in the studio she loses her sense of institutional surveillance and that also reduces the pressure on prematurely producing the praxes of dance. In this excerpt, I resituate dance as a personal imprint, made in the private space of dance, which also emerges as a theme derived by the sacred space metaphor. I have come to think of studio space as the place for dancers *becoming*. Shapiro (2005) writes that studios are “the place to find the meaning of their existence” (p. 114). With the word, *sacred*, I glean a perspective about academic life where the studio is the place for emergent developments of the discipline. None of the participants who responded to questions about what they thought of their new institutional spaces considered lecture theatres as sacred, or that they were meaningful places from which to teach dance.

Diminishing hours for dance practice in the academy

The processing of participant experiences of studio-time allocations was at odds with what they considered sufficient for developing the practice understanding, and has developed as a defining idea that spatial awareness is relational to temporal educational elements of dance. As we spoke about the need for discipline-specific spaces to move in, I am reflective of how issues of dancer spaces are disrupted by institutional decisions for spatial organisation. I responded to participant memories of studios as time-laden and, as I interpret them, socially oriented places for the transference of knowledge from one body to another. If this collaborative action is part of a subversive spatial organisation, we were involved with creating meaning formed out of a collective understanding that comes about from us consciously knowing *in* spatial awareness.

An aspect that more than one participant reported was at odds with dance practice in the academy was a reduction of studio hours in academic curricula. More than one participant voiced the challenge of scheduling sufficient time for dance classes in studios as an administrative issue rather than a discipline-specific one and I wondered about this. Participants alluding to ways studio practice spaces increased a sense of the discipline is in stark contrast to departmental strategies to reduce the number of hours' students spend in the studio. One of the participants confided that her students were allocated 5-7 hours of studio practice time per week – she said she was “*lucky to get it*”. Another participant reported that his students are scheduled between 4-5 hours per week in the studio for each year's cohort.

I align connections the participants made to a decreasing number of studio practice hours to a disconnection between dance as a discipline and the discipline in academia. Reckwitz' (2002b) theories of routinised behaviours are drawn on here, to argue that the result of diminishing hours of studio practice is inevitably a fundamental change to practice – both academic belief in movement practice and the ongoing complexities of educating dance practitioners through the studio practice of dance. Participant emphasis on relationships between studio practice and tertiary education becomes a revision of movement knowledge formerly characteristic of studio time. Another participant responded to my questions about the criticality of space:

Yeah, you take space; a command of the space... gives you more. I think it's to do with what they call confidence.

The participant describes a confidence she does not share. I think that because she says that it is *they* who decide her confidence. *Confidence* was a word that I worked with in the first section of the chapter, and I bring the word back to complete this section and link to the way each explored theme connects back to a confidence that participants are mediating.⁶⁰ That a lack of available studio space relates to confidence in teaching is a sobering reminder of an institution's authoritative power to decide what may then be construed as a scholarly norm and waste of knowledge.

⁶⁰ The theme of the gift (reciprocity and exchange) as theorised by Mauss (1966) is elaborated in Chapter 6.

This [practice] repetition is at once a re-enactment and re-experiencing of a set of meanings already socially established; it is the *mundane and ritualized form* of their legitimation (Butler, 1988, p. 526 italics added).

When participants self-selected to be in the study, I had not thought to ask how much practice technique they had undergone in their dance training or whether technique had been part of their ongoing education. By technique I mean the day-to-day codified dance practices that comprise the explorative and regulatory nature of kinaesthetic vocabularies, which are elemental to performers' creative development of movement range and choices. As it was my experience of learning to dance, I assumed that participants (above all if female) would have trained in technique from an earlier age. This was not always the case and, as there was an interesting variability amongst the participants, I thought to bring up the subject of dance technique in the interview questions.

I have taken from theory to describe connections I make between place and technique. Berleant (2012) describes environment and place as a holistic and "affecting presence" (p. 86). Reckwitz' practice theories align with a disciplinary specificity about dancers' 'routinised behaviours' and relate to the following interpretations: "When human agents have developed certain forms of know-how concerning certain things, these things 'materialize' or 'incorporate' this knowledge within the practice ... and only as materialized understanding can they act as resource" (2002a, p. 212). Parallel to Reckwitz' notions of practice and routine, I draw on Butler's idea of the mundane in relation to knowledge legitimacy to understand how and why participants spoke of technique as a necessary codification of dance practice vocabularies and therefore one of dance's academic resources.

On more than one occasion, I experienced powerful moments of recognition about the significance of participants' 'routine' behaviours, although there are now many alternative practices of dance in academia. In a combination of theories, reflections and data, I re-engage with scholarly critiques that oppose older dance techniques and methods as overly codified or even harmful (Batson, 2007; Berardi, 2007; Green, 1999; Johnson, 1986; Roche, 2011; Weber, 2009).⁶¹ Through reflexive processing with the data, I argue that because technique is now habitually and simplistically regarded as preparing the body for dance, the 'mundane' and 'routine' bodily engagements that are conducted in technique classes may be devalued. Dance techniques are therefore less validated as a

⁶¹ This selection of references is only a small sample of an increasing body of academic dance writing that assumes technique is harmful because of its codification properties. While the quantity of studies makes what the authors write as deserving of paying critical attention; studies have certainly drawn our attention to misbehaving dance pedagogues with harmful or cruel pedagogical methods, it strikes me that the proverbial baby may have been thrown out of the bath, with the technical bathwater.

means for developing the discipline. They have become more of an archive than an embodied resource for students and academics.

Even though I had already made prior assumptions about choreography and technique in the academy, I was surprised at how intense and divided participants were. In filtering the subject of dance technique into their reveries, participants referred to the acceptability of technical practice in the academy. Those with technique as their foundational training in dance were passionate about it, although not necessarily inclined to one technique or another. The few participants without an early technical training spoke less about the importance of technique and these are both issues that I explore below. That is, I have taken the divisions in their view to ponder the questions as to “who has the monopoly over knowledge of what, who is silenced and what knowledge is not recognised as knowledge” (Jørgensen & Philipps, 2010, p. 199). It is the disassociation and expressed vehemence of participants who inherited and continue a technical practice that I have taken up as a key theme to explore issues that studio practice-time eventuates in change. Otherwise the subject of dance technique, as though it were any one of several dance practices in the studio, or only related to older pedagogies, might have had to be avoided.

In the following interpretations, I link technical practice to scholarship and pedagogy. If we maintain the current opposition to technique, we potentially deny a rich knowledge source progressing. I include, therefore, what participants said about their challenge of maintaining sufficient levels of body practice *in* the academy. I explore the assumption that teachers in any kind of tertiary dance institution are established as equal knowledge players, if part of their professional role is not still derived of technique. I relay participants’ ideas about requisites of movement knowledge and skills based on dance technique to suggest that, if technique is still to be conducted in the academy, it must be driven by an ongoing immersion of embodied form. In these ways, I draw out a less visible discourse that plays out in educational politics of teaching dance in the academy – who can do technique and why.

The cultivation of thinkers: Linking technique to academic fluency

I started with retrospective questions, aware that the participants would self-select and filter them; some feigned surprise at being asked how they had started to dance. Several participants discussed differences that conservatoire, tertiary and higher education programmes offer; they often segued from their training experience, and sometimes they avoided it by heading straight into talking about the academy. As Fetterman (2010) describes, “The manner in which individuals shape the past highlights their values and reveals the configurations of their worldviews” (p. 42). I relate to the differences as critical perspectives of technique’s disciplinary legitimacy in the academy, or as one participant said:

That is, a training process needs to be held in the conservatorium you know, outside ... if you are talking about getting respect from the rest of university.

As a disembodied mode of thinking, in and outside of dance academia (Johnson, 2004), I theorise what this participant may have meant by getting respect from the university. I make meaning of the excerpt with what Reckwitz (2002b) terms a “constellation of symbolic interactions between agents” (p. 249). Berleant (2010) states: “Whatever else performance requires, it is necessary for a person, alone or in company with others, to animate the art object, realizing the canvas, the script, the instructions of the creative artist in an active embodiment” (p. 152). I have named the way participants integrate technique and their presence in the academy as an animation of “the product of training the body in a certain way” (Reckwitz, 2002b, p. 251). To encapsulate issues that participants recalled with teaching technique in tertiary institutions, I asked what they perceived were the educational differentiations between dance in the conservatorium and dance at the university:

I may be going off track a little bit, in terms of both what I understand as aesthetic and kinaesthetic. So, in terms of physical capability, I don't even know if you would have thought about it like that at the time.

The participant interrupted my train of thought, as she was, once again, referring to the way she was previously taught. If technique is to be regarded as one of the thesis’ primary discourses, Giddens’ (1984) practice theory accommodates what the participant discussed as her search for familiar aesthetic and kinaesthetic activities. From excerpts of data such as this, I have come to regard technique, which arguably comprises both attributes, as a less visible discourse within academic dance knowledge. At the same time, the participant separates out aesthetic values of dance from general kinaesthetic values of dance. She acknowledges an associated and new awareness of differences in physical capability, though through her training in dance there was no value separation. Taken together, these two excerpts about *respect* and *physical capability* bring forward factors that support exploring why the participants dwelt on technical knowledge as a first base for what I have come to term academic fluency, such as the fluency flaunted by the following participant:

It's there anyway; you are in your body... And the technique is just, you know – it's a version, it's a vocabulary that you have become very familiar with.

The participant acknowledges the knowledge bound in her technique. She calls this a version of, and vocabulary laden knowledge. New data and reflections illuminated by practice theories, detail dance technique “as the regular, skillful ‘performance’ of (human) bodies” (Reckwitz, 2002, p. 251) and direct thinking representations of dancers actualising movement knowledge. I am also inspired

by the educational rhetoric of an active engagement with dance to interpret what the participant discloses as an emphasis on deep learning (Ramsden, 1992). In the following excerpt one of the participant's muses about just that:

I mean, you understood what you were doing when you were doing technique. You understood the theory of what you were doing, because then you could do it again.

From a deconstructive, theoretical viewpoint, the excerpts express a deep relationality to technical sites of knowing and they are, therefore, a way of me entering or disengaging with a core discursive practice within which dance in the academy may be understood. I have also reflected on this interpretive process with Shapiro's (1999; 2008) deep, insightful somatic responses to technically bound dance experiences as she describes it, the most powerful form of engagement with our viscerally real nature of dance knowledge. As one participant states:

But of course, we should be striving towards a greater sophistication, articulation and ability to express ourselves through our dancing, that's our technique.

As they practice their body in class, participants enact more than readiness for performance, the human dancing 'instrument' that Reckwitz (2002b) writes about. They are not as: "mere 'instrument' but agentic, in their bodies because "routinized actions are themselves bodily performances" (p. 251). I conclude that what participants might be referring to are techniques that comprise the dance learning experience, or physical learning that comprises their teaching in the academy.

The benefits of technique: A real dilemma

At the time of the interviews and as it is a dilemma I ponder myself, I posed questions about the purpose of us maintaining high levels of physical capability through regular class. Although not as direct as that, a question I asked and which frequently elicited responses about technique classes was: "What have you kept from your previous life as a performer that you value?" A participant responded:

You mean in terms of practice – I guess that is physical knowledge.

She assumes I mean practice; dance practice, practice in class. The interview question prior to this one had been about dance knowledge. If participants think that knowledge is embedded in class, responses in turn, relate to an academic construct of practice. I asked a participant why her transition had been so easy into academia. She responds:

Elements that enable this transition... is it your technique? Yes!

Yes, she says! I support the specificity of the participant's responses in an interpretation that centres on the centrality of technical knowhow to scholarly knowledge. Finnish anthropologist, Hastrup (1995) claims that without such experiences "we might lose the essence of speaking out from subjective knowledge" (p. 15). Other participants were more specific about how to deliver from deep, subjective understandings of dance technique. Although she avoids a direct response to the same question (about values extracted from a previous performer life), one participant explained that her technique is why she was selected to teach in academia:

I wasn't trained as a teacher. The reason I get asked to teach is because I focus on technique, I do... it's important to me... and I guess because I have had a good technique... I can do stuff.

Participant assumptions, that disciplinary mastery of technique is what makes them the stuff of employability, make it easier to conceptualise technique as a focus for the discipline's developmental vocabularies. The subtler layer of this emerging theme becomes apparent – the relevance and currency of dance technique to scholarly practices. Deeper implications are that dancers adapt to academia through teaching roles. These are underlying issues of embodied knowledge within powerful neo-liberal discourses of dance education. I relate to the issues as years spent on technique outside the academy and as an internal dilemma for generative scholarly progression. The following participant felt quite strongly that retaining technical acuity was as simple for her as doing class:

My strong feeling goes something like this – as someone who has just described the practice that I would do on a daily basis, I miss going to class in the morning. (She sighed deeply).

I draw on Guattari and Negri (1990) to express an uncertainty that grew between us in the interviews. This uncertainty is expressed by writing down the sigh. In the space of the sigh, I evoke an uncertain thinking space for this participant: "Perpetually recomposing subjectivity ... - time for comprehending or refusing to comprehend, time to be unified or to be autonomous, time of identification or of the most exacerbated differences" (p. 120). Like bell hooks (1994), I re-experience our sigh and ensuing silence as "an act of complicity" (p. 66). In doing so, I apprehend a new kind of professional lexis; voices of mature dancers who inevitably bring embodied practices and prior experience to their academic teaching, a capacity to separate out the issues of the academy and who take pride in the depths to which that knowledge has extended, of knowledge evolved from physical or kinaesthetic dialogue. Another participant responded that technical dance experience is less accessible to various roles he played in the various institutions he worked at. In this extended excerpt, we shared what I describe as the fixity of our institutionalised disciplinary emphasis:

Your connection with your own body – and in a sense, that’s where the quality of what you have to give, lies.

Interviewer: Yeah.

And how do you negotiate that line where you have, through your physical practice, you've developed a kind of vision that you can articulate.

Interviewer: Yeah.

But at the same time, the articulation of that vision lies in you being connected to your physical practice.

Interviewer: Yeah.

It’s a real dilemma.

I remember the participant’s uneasy toing and froing; I insert my nods, my brief *yeahs*, to show how I was trying *not* to respond to him – as though these were not my issues too. What he refers to as *physical practice* is partially explained by Roche (2011) who asserts that technique is “utilised to clarify and codify movement” and may be “subjected to change and modification through various (re)incorporations” (p. 108). If I regard pedagogues, like this participant, as passive recipients of professional knowledge and, without connection to physical practice, playing less of a part in each next phase of professional life, what becomes a possibility is that we, like institutions, miss cues between what is happening to dance in the academy, and what dancers like us do to resolve an institution-wide dilemma.⁶² That is, the rich, disciplinary laden vocabularies of the art form become fixed as alternative prospects of technique in institutional contexts.

Physical practice, or as I describe it, technique, is not just a familiar vocabulary. It is critical in its reliance on embodied movement experience. However, participant assumptions, that they were employed because of strong technique, are precarious. A participant provoked this insight, and she draws out qualities of resilience and adaptation too:

This is my new strength... I’m not just a dance teacher.

What the participant meant by ‘new strength’ is her capacity to negotiate her technique in relationship to scholarly productivity. She infers a different strength, perhaps non-physical and other than her expectations of being a dance teacher; she places meaning on her skills in alternative ways. It is as though she intimates her skilful body’s usefulness in academia is as tacit knowledge, even as other than academic.

⁶² Themes of identity and agency are thus taken up in Chapter 5.

Old habits: Exploring a possible disconnect between technique and students' learning dance

As I continue to play out the criticality of technique to tertiary dance pedagogy, I experience questions about why physical practice is so deeply connected to the participants' teacherly knowledge, but not in ways to develop students, or the discipline in the academy. An example that highlights this disconnection between technique (as dancers' routine behaviours) and tertiary dance studio practices occurred while listening to a participant explain the various institutions' graduate profiles:

I don't know what kind of graduate you're talking about really. Whether you're talking about a graduate from a professional – technical, a professional programme or a graduate from a university degree... So, I don't know how to answer that question.

In this excerpt, I confront a dilemma – in that as much as the participant avoids a clear answer, he seems unable to accommodate similarities between what a student might learn as technical (conservatoire training, or what is commonly described as for the profession) and the professional acquisition of a degree in performance dance. Another participant is clearer:

When I am teaching dance, memories of performance are very present and I try and convey to students the importance, indeed centrality, of performance linked to technique.

The centrality of performance is what this dancer proclaims is an example of the re-enactment of technique as an integral performance skill to engage the students. Here the articulate body is an important and transformative locus for dance knowing. Yet the participant also refers to a dilemma. It is evident in the way he says 'try'. Although he does not think students should be performing without an essential grasp of technique, the 'try' exposes other issues to consider about learning technique in the academy. I thought this *centrality* referred to how they consolidated their performance worlds with academia. Another participant provides an alternative view, technique as access to essential elements of dance:

The technique is fundamental.

As already mentioned at the beginning of this section and in my experience, technique is not always described as an essential element of dance in tertiary education. While each participant brought up technical experience as intrinsic to body knowledge and detailed how important technique might be to the academy, they seemed less able to link to what the students might now have instead:

First year they can't perform it, they don't know it, or they don't have technique.

I draw on Roche's (2011) understanding of the multiplicities of technique as essential to mastering the intricate physiology and physicality of the body. And from the participant's practitioner-based perspectives, technique forms the basis of dance capability. Another participant thinks through the issues of technicality though with less emphasis on Roche's problematisation of codification:

I am a firm believer in technique... and when I teach a dance class it's technical... both what I am doing and what I am asking them to do.

As much as the participant emphasises how she is working from embodied skills, she takes the integration of dance technique as applied knowledge production one step further:

To integrate the technique of the performance persona, and it's not just performing and it's not just technique, I want them to integrate it.

The integration she implies is captured by yet another participant who interrupts her commentary about what students need to know with a statement about her own need to perform. The integration implied by the participant is not only about integrating techniques with performance but as a pedagogical resource. Not so much then was her response about dance students needing to learn techniques that can be performed, but she opened the purpose of self-making in academic dance education. A participant deliberates the utility of technical practice with a term many dance scholars use when theorising dance thinking:

I'm trying to be a little bit more articulate about this, I mean, we are thinking beings, so I keep on encouraging the students to trust their thinking bodies.

In the excerpts above, the participants expect their dance students to gain trust in the subject of dance through trusting their bodies, or as Todd (1937) who coined the phrase 'thinking body' writes: "It pulls all the life up into the face of the philosopher and sends it all down into the legs of the dancer" (p. 1). If dance is taught without the students learning how to trust their bodies, knowledge is incurred by the heads of dancers and not their legs. I respond to this excerpt by wanting to know whether participants perceive educational differentiation in the 'body' now operating in the academy. The participant continued her reflection:

Having said that, I'm very opposed to training dancers in one technique or another.

While she acknowledges the background of her own knowing in dance, she is less concerned about specific techniques of learning (such as ballet or contemporary techniques) for her students. This participant is talking about the necessity of teaching any or at least one of dance's technical,

subjective practices in the academy. She is prepared to be flexible, to keep the routine of dance practice alive:

I think any kind of physical dance practice [on the other hand], I think any information that the body gets, as long as it's approached in the right way, is good. It's useful.

Interpreting the subjective explanation of technique as decentralised or central to kinaesthetic experience initially seems more about participant motivations for maintaining students' technical bodies in the institutions. This excerpt highlights a degree of accord with the non-systematisation of practice in tertiary dance: Daily class and embodied information converge as critical to the education discourses of my thesis: however, the participant is prepared to encourage any kind of practice skill, if it is about the body and I would argue, kinaesthetic.

Summary

Conveying the centrality of dance practice and technique

In this chapter, I have explored a range of perspectives that the research participants offered that were about their experiences of teaching in relation to professional transitions into academia. By positioning social practice and dance theories alongside the four emergent themes, I placed an emphasis on the significance of disciplinary discovery in studio practice contexts. Throughout the interviews participants produced much evidence that they attribute teaching expertise to a) their teachers, b) the need for sufficient time in studios to develop and increase the range of movement literacies and c) technical practice as disciplinary methods for thinking with and through the body. Working in familiar spaces and with familiar practice tools as a milieu for dance knowing, is a critical way of developing embodied forms of scholarly literacy. I have also taken from the interpretations that dance practice is to some extent reliant on regular practice, where both students and teachers benefit from technical classes to maintain and develop the discipline.

Tracing back through the participants' memories of their teachers was a way of exploring their formation as teachers. So, I have interpreted what participants said as though they were not just talking about their teachers. I think about their actions in the recall – words and gestures that speak to becoming initiated into a lifelong, intergenerational, educational process. Anecdotes about teachers seemed less about how the dancers learnt to perform and more about significant opportunities for relaying values of movement practice, drawing out a tacit orientation to dance knowledge (Elias, 2012). I have come to regard these interviews as participants' purposeful action, based specifically on relaying a more complex version of dance experience expanded through pedagogy specific to dance.

As an experienced dance performer and educator of contemporary dance, it is my intention to contribute to a growing understanding that technical capabilities are the generative seeds of tertiary

dance programmes and yet unrealised ranges of creativity in embodied, collectives of dance. The interpretive work about sociality, routines and effects of dance practice has been a reflexive way of arguing that pedagogy and technical practice experienced by individuals comprises essential features of the growing outcomes for the dance community and underpins dance knowledge. Exploring alternative depths of prior practitioner knowledge provides embodied indicia of the dancers' transitions to academia.

I have responded to practice-based dance pedagogies that are bound in institutional modification. For example, if dance class is considered an unnecessary practice in the academy, dancers must find other ways of communing if they are to continue to develop as dance practice scholars. Participants' accounts of their reasons for practice and movement are reiterated in the next two interpretive chapters, as an increasingly condensed weave of dance academics' identity and dancers' bodily agency. Through my interpretations, I argue that, however rare the mutuality of life and dance inspired by technical practice becomes, the excerpts provide striking examples of dancers' diverse adaptations to institutional praxes and therefore the necessity for their maintaining practices in collective routines of technique in the academy.

On these terms, dance as a new field of enquiry adapts and adjusts physical practices to 'normal' scholarly forms of academia. Dancers may have had to adjust their identities for them to teach. Their discipline may have had to fit with institutional directives or space and time requirements. Without dance departments articulating specific and active socio-educative outcomes in the scholarship of studio dance, the development of dance practices in the academy may simply be individually determined negotiations made by the individual pedagogue. A question remains about how dancers play a bigger part in the substance, direction and integration of bodily practice within the next phase of their professional life.

CHAPTER 5 IDENTITIES MATTER: IN AND OUT OF MOVEMENT PRACTICE

Our sense of the proper, or ideal, relationship between theatre and its audiences can illuminate our hopes for other models of social interaction, clarifying our expectations of community, democracy and citizenship, and our perceptions of our roles and power (or lack of) within the broader public sphere (Freshwater, 2009, p. iii).

Freshwater's quote provides discursive directions for the second interpretive chapter. I have taken her terms – relationship, social interaction, community, perception of roles and power, and the broader public sphere – to explore underlying questions about dancers' professional identity in the academy. Taking Freshwater's terms as nuances of the overarching themes, I form alternate connections between the research process and dance pedagogy, practice and practice-based knowledge in the academy. Through reflexive and somatic practices, I reflect upon critical shifts in identity of the active dancer and contemplate the increasingly inactive academic scholar.

Identity is a way of theorising 'critical distance[s]' (Lepecki, 2006) between: 1) the way dancers' identities are comprised, 2) institutionalised dancing bodies, and 3) the developing status of practice-based dance knowledge in the academy. With these three emerging themes, I revise our 'hopes' for scholarly roles in academia and, through theorising identity as an embodied concept, propose a different kind of scholarship: the scholarship of the body, at home in the university. Alcoff (2006, 2010; 2015), Gee (1999; 2001) and Hall's (1980; 1996; 2011) identity discourses inform how I develop the themes. As with Chapter 4, I draw on a range of social theorists⁶³ – Blickem (2010), Naples (2003), Simonsen (1996; 2007), Weinreich and Saunderson (2003) and briefly, Foucault (1969; 1988; 1994) and Bourdieu, (1989, 1993) – to support how I think about dancers' identity (as relational self) and dance knowledge in the academy (broader public sphere).

In this chapter, I utilise dance and body theories to articulate an academic sense of professional identity and encapsulate some of the 'troublesome' issues of researching the body in dance (Hanstein, 1999). Identity theories provide opportunities to respond to a concern that, as educators, dancers may be constrained from using their practice-rich bodies as a resource for developing disciplinary, socio-critical and embodied knowledge within their institutional time. Dance and body theories combined reshape themes of embodied pedagogies and practice-based knowledge, both as processes of identity construction and of 'the thinking body' inside and outside the subject of dance (Bresler, 2004; Cooper Albright, 2013; Fraleigh, 2004; Noland, 2009; Shapiro, 1999, 2002;

⁶³ I categorised this group of authors under the banner of social theorists as, although I draw on their theories about identity, not all of them are primarily identity theorists, and they have written enough about identity for me to include their influence on my interpretations.

Shilling, 2012; Todd, 1937). By utilising a bricolage, deeper theoretical emphases on the research questions and concerns are possible:

- 1) Whether or not practice-based aspects of self-making are essential to dancers' academic life, with a consequential question about how dance scholars maintain their dance identity for the academy, and
- 2) Whether or not dance academics who started out in the academy as teachers, inform the discipline. A consequential question is about the extent to which embodied practice representations are what institutions may or may not want.

These two positions, one about practitioners' fit within academia, and a second, about practitioner-academic contributions to the discipline, relate to the research questions. Exploring how participants' academic identities are comprised clarifies how to interpret academic meaning-making. I prepare for exploring each nuance of the research questions through Weinreich and Saunderson's (2003) patterns of professional re-identification, as "either forging new beneficial relationships with 'others' [or] malign [ones] when one wishes to dissociate from their characteristics" (p. 55, parentheses in text). How contemporary dancers stay connected to their discipline as they transition to tertiary education becomes a question of identity and association.

In the first interpretive chapter, I examined impacts of participants dancing from an early age, developing conscious and unconscious rules from which to function professionally within their discipline. From the interpretations, I came to regard dancers' bodies as artefacts of practice-rich and embodied knowledge. In this chapter, I consider practice as relational to body knowledge representation. I draw on literary critiques of the body to explore each participant transcending a dancing self to scholarly identity and "only ever able to express his [or her] naturally given talent in a solitary manner" (Hill, 1997, p. 104). I have, therefore, considered dance as a 'solitary' form of academic, social interaction.

I recognise that there are individuals belonging to a traditional dance pedagogical base and have authoritative roles in the academy. I relate individualism to expectations of the academy (Bulut, 2010; Hall, 2011). Yet in each of the data interpretations, I place emphasis on the "uniqueness of individuals in a particular context" (Naples, 2003, p. 54). I return time and again to the practices of *somathodology* and deconstruct the interpretive work, insinuating my embodied experience inside more typically intellectual frameworks. This experience – which is identity work – is as much a source of this chapter's themes as the participants' data. Still in somatic deconstructive mode, I think about the magnetic embodied focus of a soloist on stage, their moves a result of immersive practice method. I think about movement and stillness (Fraleigh, 2010) pitched against all others

on stage as the soloist renders key narratives of the dance. Then I think about a dancer developing as an academic, centred by individual or group practice, both sometimes in and sometimes out of the academy.

I employ the Borromean rings as a metaphor for understanding the core of our identities and for perceiving an inseparable identity interchange that pre-figures two professional identities in the academy; teacher and emerging scholar. In an increasingly multi-layered approach that follows Freshwater's terms, I explore the effect of what Alcoff (2010) calls a "denied credibility" (p. 131) and in doing so discover the challenge of practitioners' access to the academy and the embodied, intellectual status of scholarly work. There may be a lack of fixity in our roles as dancers in the academy and power,⁶⁴ or lack thereof, in a new 'public sphere'. Freshwater (2009) thinks of the public sphere as outside theatres and actors' expectations of 'audience' as shaped by their performed intentions. I think of the research participants first in the studio warming into their articulate bodies in rehearsal, then performing before audiences. I think of them second as teachers engaged in not one but two lineages of dance pedagogy, still shaped by performance capabilities and third, as academics performing identity outside theatres and inside newer 'public spheres.' Adaptations made by each participant to become a pedagogue (or scholar) in a tertiary education system may then reflect an emergent split in the capacity to work from a previously expert self.

The following interpretations encapsulate a range of issues that relate to this chapter's emergent themes. I extend the notion of an interceptive space to metaphors of technical dance: between *plie* and *tendue*, and the logic of *retire* as a result. The way leg rotation in ballet resonates in the parallel leg positions of contemporary dance; with the dancer's effort of shifting focus and energies between floor and across the floor or *barre*, to *centre* practice. Out of the surplus of repetition that accumulates as a disciplinary, technical knowing are the ways I examine my approach to interpreting too. First, I deconstruct dancer identities comprised of an experiential relationship with the professional self. Resisting the institutionalised dancing body and coming into the broader academic sphere through teaching is the focus for the second interpretation. The developing status of practice-based dance knowledge in the academy framed as becoming a part-member of the academic community is third. Fourth, by examining what I have called symptoms of a new relationship with the academy, I set up an emerging theme for the third interpretive chapter; participant perceptions of roles and power⁶⁵ in the academy. In the final interpretations of Chapter 5, I explore shared expectations of a new scholarly community.

⁶⁴ While I am aware that identity and power theories are symbiotically connected, I only briefly draw on seminal theories of power to argue that socio-embodied purposes for academia may inadvertently apprehend or dislocate individualistic values of traditional dance praxes.

⁶⁵ While Foucault sees power as 'ubiquitous' and beyond agency or structure (1984), Bourdieu (1993) sees power as collectively, culturally and symbolically created, and constantly re-legitimised through the interplay of agency and institutional structures. These are two theories, once blended, that underpin what I mean by using the term 'power' in context with identity issues of the participants of my thesis.

Theme 1 Dancer identities: Comprised by a proper relationship with the professional self

From working in dance through much of my life, I have come to think that dance engages with the whole person. From these experiences, I relate to the participants as a kind of whole person or ‘self’. In this first set of interpretations, I deconstruct the notion of self-making in several ways. Self, as in knowing self or self as in an authority of self, are the key emphases. Then I insert a concept of belonging and this becomes a way of recognising how dancers seek to adapt and relate to their academic community. Fragmented or fragile relationships with the academy are explored through participant admissions about their sense of dis-identification, employability or alternative ways of belonging to academia. These interpretations are responses to breathing into levels of emotion that have seeped through much of the data.

To commence the interpretive work about teaching from the position of embodied self, I propose that dance as transformative education develops when it involves “the facilitation of spaces not only for the intellectual discussion and production of knowledge but for the vital germination and gestation of the creative seeds of the individual” (Ferrer, Romero & Albareda, 2006, p. 18). A participant takes the notion a step further:

Your physicality is your knowledge into the world. It’s so deep it informs our ability to absorb the world... it’s through movement.

I interpret the participant’s experience of absorbing the world through movement as the gestation of her professional self. Simonsen (2007) argues that the relationship between practice and representation is itself theorised, which is consistent with the participant’s experience of dancing as informing all aspects of their professional self. Of this focus are named elements of self to grow a dance-specific academic habitus: *absorption, deep physicality, physical knowledge, the sense of movement integrated, body mind, spirit* and so on – what I have renamed the inter-immediacy of dance. I reflected on this:

She included a closer description of movement/thinking – it’s a more textural quality, language in these margins becomes more poetic, more imaginative – I call this the textures of our practice. We talked about academia blurring the lines of who is and who isn’t a practitioner – forged by their practice (knowledge competence craftsmanship). (Researcher Journal, October 2012)

As I intuitively connect embodied aspects of dance learning to academic identity, I consider identity theories: “...whether individual agents non-causally depend on their social relationships with one

... another for the possession of the capacity to think” (Pettit, 1993, p. 118). As I continue my dance practice over the years in academia, I understand more about my body through movement. I am grounded by a sense of self in this kind of physical knowledge. Because more than one participant used that same literal term, I explore how sense and sensibilities for movement *ground* us in our knowledge of dance –

I feel like my physical knowledge is a grounding.

I examine identity negotiations as symptomatic of the status of practice knowledge, and indicia of career progression themes. Identity work affords the thesis a criticality with which to perceive these perceptions of an identity exchange. In Pettit’s (1993) terms:

“According to holistic individualism it is individuals, in particular intentionally intelligible individuals of a socially embedded and engaged kind, who are responsible for what happens on the social stage, so how can this be a place for explanations’ that abstract away from individual thought and identity” (p.218).

By reflecting on this quote in relation to the participants’ excerpt, I examine how the dancer may have become separated from a fundamental connection between their capacity to think and to be grounded – within their community. In a somatically oriented listening style I reassemble the data to step back into a practice orientation to the metaphor of grounding. When thus prompted, I look for and find another excerpt where a participant says – curiously using the same term – what it was that professional contemporary dancers brought with them to academia:

Groundedness and awareness of the body, a way of interacting and cooperating with groups, that is really important.

The participant’s words echo my fragmented thinking process which does not easily separate thinking from experience. That is, I respond to the convenience of her theorising awareness of the body by using her as a metaphor for dance, however disconcerting it is to convert the body that way. The participants’ ‘self’ in ‘proper’ relationship implies (at least on their terms), a relationship to activities that associate with the body and learning remains there too: “It implies becoming a full participant, a member, a kind of person” (Lave & Wenger, 1991, p. 53). If I avoid assuming the value of physical knowledge in the academy, I match my sense of groundedness and an associated “commitment to the intellectual values ... to advance the interests of the group at the expense of these values and of the intellectual product” (Merton, 1972, p. 42).

The specificity of ‘physicality’ and ‘body’ the participants speak of becomes arguably an essential value and as Alcoff (2015) maintains, considered a “non-contingent attribute” (p.123) of our educable subject. I have already mentioned that I perceive participants’ memories of performance as knowledge-laden acts of disciplinary specialism and identity occasions, when “experience emerges as the essential truth of the individual subject and personal identity metamorphoses into knowledge” (Fuss, 1989, p. 113). That is, I illuminate the fragility of an experiential holism in dance (Devos & Banaji, 2003). The thought of holism emerged from a scrap of data:

I think when you are learning to dance, because it’s a deep physicality, the process of what you think about is what you are doing.

The participant cites critical elements when thinking about expressing dance capability. In effect, knowing the subject of dance may be distancing dancers’ practical knowledge from academia. Through another excerpt, a deeper referential purpose for physical knowledge that supports body and self surfaces as instrumental to embodied practice. A participant is forthcoming with her description of self in enactments of movement:

The way we experience moving, and the sense of moving is integrated, you know, processes of body, mind and spirit.

I like the way the participants say *we* and *you know*. When dancing, I denote my body as physical and alive, full of memories and experiences. Polanyi (2009/1966) states that “our own body is the only thing in the world which [we] normally never experience as an object” (p.15). I incorporate these theoretical emphases to reconsider nuances of a physical habitus. A different participant deems knowledge of the body as a sensorial condition, around which I compare her becoming academic. She describes dance as a kinaesthetic subject:

It’s sensation, not form.

The question I interpret from the latter excerpts is whether scholarly concepts of dance are sufficient to access and sustain subjective experiences of being academic. I like the way this participant talks about moving as sensation and not opposed to ‘physical knowledge’. On her prompt, I mediate differences between movement pedagogy and movement study in the academy, by merging the excerpts as experiential emphases, which participants place on tertiary dance. When I asked her to be more specific about what she means by physical knowledge, she ponders a broader institutional problem:

They do dismiss that physical knowledge. In terms of that split – mind/body. Physical knowledge, that is beyond words.

The participant's words make me wonder if we are no longer producing a version of academia that she aspires to. When discussing physical knowledge so historically prevalent in academic discourse, she associates the ubiquitous problematising of a mind-body split to physical knowledge. By articulating that *they* dismiss the physical, she marks a less visible form of academic gatekeeping and denies her professional identification. A *beyond words* kind of knowledge is amplified by another participant. Instead of *beyond words* she uses the verbs to *feel* and *do*.

I want you to think and I don't want you to think ... you just have to feel it and do it.

In some sense, participants are talking about the product of physical knowledge that is much more than the movement 'doing' of dance practice. Simonsen (2007) discusses how bodily experience and identity are a means to develop a "sensuous character of practice" (p. 168). Another participant takes us back to education. In Chapter 4, I interpreted the following excerpt as a metaphor for a kind of sacrificial offering:

I think it's an enormous body of information that we bring to the table actually.

I have already noted the challenge of addressing body norms of dancers as theorising. The term body sometimes belies long-term body practice as a likely way of epistemic knowing (Bar On, 1993). In terms of identity, I reposition the participant's 'body' of information as the site of textual and intertextual significance for academic dance. I take account of Shilling's (2012) focus on the body as a "chronic presence" (p. 216). However, in terms of the theorising tendency of academia on the body, the vast potentiality of the moving body is no longer a 'thing' to be moved, but an activity to be studied (Polkinghorne, 1988). I move on with a growing response to issues of situating and theorising body practice in an academic context. At the end of more than one interview, I asked, "What have you kept that you value?" A participant answered:

My practice – it informs everything I do, everything I do.

If I am to take that the participant conceives her *terms of practice* as about *everything*, her response reflects issues that relate to practice, particularly practice as an academic construct and practice in context of a new professional environment. In a subsequent reflection, the participant engages the dialectics of identity reconstruction, traced in her progressive modifications of perceived professional roles. I also build into the interpretation a re-enactment of the data to explore a complexity derived by her repeated articulations of physical knowledge. The participant reiterates and builds her point:

It has a lot, that physical knowledge... I would like the dance academics to integrate it more into university life... It would reinforce what we are talking about, that physical knowledge.

I have taken the term ‘academic identity’ to highlight a sensitivity I felt the participants had towards institutional structures that dancers like her “may be reluctant to associate” with (Barnett & Di Napoli, 2008, p. 92). Like other participants she claims a movement history. She lays claim to physical knowledge as an important factor of her identity, yet I wondered why the participant did not think of herself as one of *the dance academics* and why she separated herself out. Who are *we* I mulled. She seems to think that *they* need to *reinforce physical knowledge*. And at the same time by including that the physicality is what others are *talking about*, she, like other participants, accepts a high level of accountability to the academic ‘community’. Accepting that academic membership as it already exists within each body of dancers-come-educators relegates dancers to being one of an academic hierarchy, albeit the role and identity of the teacher is relational with students, and “it is relational with the institution that you are situated within as well – it has expectations, procedures, and policies” (Grant, B., personal communication, 20 August 2012). If institutions merged this stated hierarchy, they may have clearer directions for supporting the physicalisation of dance as an academic discipline.

On more than one occasion, I repeated the question about what the participants think dance should offer the university. Here we see a participant demur:

There is some resistance, because they are not sure what it is we bring to the table, which is a little bit depressing.

I think of the participant’s ‘depression’ as a new articulation of the challenges of expressing an experiential discipline. By responding to data as experience, I hoped to capture what participants think is essential to tertiary dance. I interpret the issue the participant expresses with an emphasis on a fragmented, educationally constructed body in dance (Green, 2007). Not being able to describe what dancers *bring to the table* seems de-motivating for the participant. I regard *resistance* as a separation of physical experience of the academy or an expectation to share a new identity. The participant displays a fragmented identity, his efforts fragmented by a seemingly unalterable resistance to encompass disciplinary acts that belong to another community of dance practice. While I regard practiced-bodies as self-made academic literacy made ‘real’ to an academic identity in on-going daily practice, the participant speaks to a double identity, as though he may be reinforced as if there were a lack, as if he is less academic *because* of physical knowledge. As such, the value of practice and of movement experience contributes to whether the participants always regard themselves as academic.

Theme 2 Resisting the institutionalised dancing body and coming into the broader academic sphere through teaching

On the second interpretive emphasis, I explore participant conceptions of an institutionalised body through theorising identity, as a social concept. “All dancers, we might notice, are originals,” Fraleigh states (2005, p. 131). In forming theoretical responses to individual and group aspects of new professional and intellectual identities, I argue that dancers who transition to academia bring with them and leave behind embodied and experiential knowledge already “embedded in the communities of primary importance to them in, that is, first the discipline and second the university” (Henkel, 2000, p. 251). Group identity theory plus data instances implies a dancer becomes a teacher becomes a kind of scholar (Gee, 2001). By thinking about the individual as one of a group, I draw attention to how performance was a way for participants to engage with a group ‘self’, physical marks of the profession. A participant’s words remind me of these ways of knowing:

I have such a strong belief in our dancers’ physical knowledge, we have knowledge. I get emotional about this.

On more than one occasion, participants became openly affected by opportunities to talk about their belief in the physicality of dance knowledge. I became used to emotional pauses as memories came about changing roles and as realisations surfaced, sometimes a participant let out sounds and other demonstrations of their grief. When she said ‘our dancers’, it was as though she were talking about diminishing kin. Grant (1993) and hooks (1994) name it as ‘pain’ where academia is located as a place of productively learning a new identity or ‘self’.⁶⁶ I observe the emotion and depth of feeling belonging in myself as well as I work my way through the thesis. This feeling supplements the somatic context of the next interpretation.

I notice how in observing my body movement, triggered by the familiarity of sharing experiences, I reflect a scholarly experience of *not* belonging as something about sharing bodily experience. Fraleigh (2004) describes dance as a method that brings “us intuitively close to the bodies we are” (p. 28). I can see now why I debated the use of the pronouns *our* and *we* in the interview questions. If I am to regard emotion as an expression of belonging or not belonging, then registering the body in action is a feature of us moving within dance knowledge parameters. Another participant asserted:

⁶⁶ As I was rereading this interview, the participant reminded me of Marama, the middle-aged female subject of Grant’s (1993) scholarly study. Both Marama and the participant’s new academic mantles barely conceal an attachment to finding appropriate educational spaces, places for identification and location of regular interchanges that signifies dance kinship, or belonging.

The dancers' body as it, I'm calling it, which is a – a resistance or an adaptation to a new environment or another environment and the kind of way that we play out roles.

The *it* reveals the participant's different perspective. While it is possible to relocate disciplinary knowledge to teach in selected scholarly areas (for example, Rowe & Martin, 2014), this participant thinks her body is disembodied; an *it* in academia. There is also something in the way she intercepts herself playing a role. The participant deconstructs her role, making herself *I* symbolically disembodied and, thus, artefact of dance knowledge and perhaps less necessary as well. By following up with a mention of *resistance* and *adaptation* there is something significant in the way she intercepts herself playing out her role.

The following excerpt suggests individuality is contentious for dancers in the academy. A participant explains:

Sometimes it works against dancers, like they want too much of a team, and you can't step out to be an individual.

The participant refers to the ways dancers' train paradoxically as an individual in class, becoming a member of a company or independent choreographer or mover. She reminds me of the way dancers are selected by a choreographer for solo roles in a new programme of works. I couple Fraleigh's quote with the excerpt and Alcott's (1992; 2006) identity theory, to explore dancers' measuring their new 'role' in academia. Although much of Alcott's work is written with ethnicity, race, and gender in mind, I see that the participant's efforts to step out as an individual in the academy are like notions of marginalisation. I see these interpretations as a way of acknowledging our agency at work. Whether individualism works for or against dancers in the academy, I argue that our relationship with the academy is derived of new versions of professional identity in the academy.

A sense of the proper, or ideal, relationship between self and the power to be self is instigated by a participant who responded to my question about connecting prior experience to being in the academy:

You have to find for yourself. It has to come from a combination of your own life experience and your learning dance, your study, and your education so everybody has to put together a teacherly self or an educator self.

As in Chapter 4 when describing body knowledge transference, participants go back to memories of learning dance. As such, the excerpt is a starting point for deconstructing learning and teaching

movement through the “living person” (Roach, 2005, p. 136). The participant comfortably tracks a path from life to learning to teaching. Henkel (2000) and James (2005) were initially brought into the thesis to trace a strategic arc towards understanding the complexities of participants’ embodied roles in the academy. If I am to read from the excerpt, participants’ identities are physically, emotionally and mentally situated between generative experiences of life, teaching and tertiary education. It is as though memories of *life experience* such as the participant above describes, are a trajectory for finding *a* self otherwise nested in the intricate lacework of neural pathways.

Through the data I also came across a division in professional identities in the academy. That is, I return to data to understand the complexities of participants mixing up *life* with *teaching*. I refer to embodiment and how education fits with the dancer experience (Fraleigh, 2004). In the interviews, I added questions such as: “Is the academy informing your dance practice?” One of the participant’s responds:

Not so, not so... my dance practice certainly informed my teaching. It’s so fundamental.

The participant’s animated metaphors speak to an attempt she makes to practice body vocabularies; a pedagogical access the participant knows is in an alternative context and producing the subsequent challenges she faces. Juhan (2003) explains: “The body is the immediate precinct in which the early formative stages of perceptions unfold, so our current experiences of our bodies influence in decisive ways many of the qualities of the world that is finally deposited into conscious awareness” (p. 390). Such expert interplay that the participant shows between dance performance and individuation of teaching style provides some important embodied indicia of managing a professional identity.

I became so aware of the interview process. Transformative shifts of the ‘I-experiencing’ dancer body, however made as a new habitus, must also be considered as practitioner-based interactions. Blickem (2010) questions this notion: “Is socialisation into the profession possible when closeness to practice is variable?” (p. 3). Identity theories such as Blickem’s reveal and reconcile the realms dancers may work within; yet researching is inevitably a process of academic interaction. In this way, I became more aware that I was exploring dance academics’ teaching *and* scholarly practices as identity links that are more than somewhat “socially established” (Butler, 1988, p. 526⁶⁷). A participant said:

⁶⁷ I am limited by my stated eclecticism and the ‘messy conceptual labour’ (Lather, 2013, p. 642) of this thesis to fully describe the extent to which Butler’s work influences my theorising about the body in the act of performing dance in the academy. However, I have found that many excerpts resonate with me, I attempt to explain the problems of knowing dance through an established performance medium (the stage) that also knowingly ‘performs’ in a different one (the academy). Butler (1988) states: “The act that one does, the act that one performs, is, in a sense, an act that has been going on before one arrived on the scene” (p. 526).

I think teaching is something that you have, a way of teaching – or – a teaching methodology is something that you have to find for yourselves.

In this excerpt, the participant revisits the complexity of self-making and becoming a tertiary educator. I notice how she simultaneously speaks about what she has already got as physical knowledge, even as she finds a way to teach at tertiary, conservatoire and university level.⁶⁸ The participant's reflection occurred out of a question where I attempted to label teaching work as specific to one tertiary institution or another: conservatory, tertiary or higher education. The following excerpt shows how some participants' confidence in a prior identity may have become misplaced in their transitioning. In her next breath, she discusses more than just a passion for teaching:

I really wanted to teach but it was very hard at that time, but in the back of my mind, maybe I'll get a position in a programme and teach.

I also think she assumed that a job in the academy meant full-time work. The study does not show any statistical evidence about the number of jobs that were available in academia when the participant was looking for work.

Her hope for a job transfer from teaching across to the most likely position was academia. A participant (like me) aspired to a teaching qualification, while working in the academy:

Whatever I've done, I've always been teaching – even now I don't consider myself just a teacher

As I reflect on this excerpt and that I have underlined the word *just*, I remember registering a sense of disbelief. This came from the way a memory surfaced as she was talking that I have of being an early dance teacher in academia in New Zealand. We were encouraged by the institution to write the new dance programmes using the new national academic qualification's structure (NZQA), and at the same time achieve academic or teaching qualifications ourselves. I remembered a strong conviction at the time that what we had as dance teachers was what was forming into academic dance.

The effect of focusing knowing dance through the body may be a distancing of dancers' practical knowledge from academia. An evocative excerpt emerged when a participant reflected on the question of teaching in his second interview. Since the first interview, he had been teaching some more and I think he was using the interview to share his reflection. I have subsequently dwelt on his sensibility and conviction about his body's ways of knowing and the way his reflexive

⁶⁸ As Australasian tertiary education institutions were developing a range of qualifications at the time some of the participants came to teach, their teaching across institutions becomes symptomatic of a continuous adaptation to no one kind of dance-in-education method. I have taken this to denote a developing movement knowledge inconsistency within the field.

sensoriality connects the way I have been dancing to scholarly research and theory. I note the participant reflects through a use of anatomical metaphor, as though they were not always one and the same:

*While teaching
I tend to observe and attempt to inhibit the house of habit
And the plethora of contracting muscles
Gathering their accumulated intentions to bust free
Through the sinuous palpations of intent
Music changes everything
Moves me to the place of content.*

The participants speak of their identity as reformed by teaching in unfamiliar sites although housed in the same actual body. I think of this excerpt as a poetic example of a site, specific for teaching in the academy. I wrote the excerpt in the same way the participant said it, as a poem. The participant gently wended his way through an adaptive strategy, sometime lost in trails of body memory and surfacing through music to a place of gratification. The order of the words in each line becomes a regression into a place of potentiality. In Chapter 2, I incorporated Stevens and McKechnie's (2005) notion that dance as a movement system is "deliberately and systematically cultivated for its own sake" (p. 243). I think about how this participant poetically imagines a space for his pre-performed body and the ease with which he switches into body theorising. I have taken this reflection as a way into interpreting how other participants articulated the problematics of interacting as a body in tertiary dance. One of the participants puts it this way:

The years of thinking about the body has determined a critical and active voice for educating dancers, rather than keeping the 'body' theorised or as a 'container' of understanding.

I inserted the single quote marks to emphasise a problematic of theorising the 'body' in the discipline of dance. The quote marks read as a gasp. If the dancing body is contained, I ponder the consequence. A participant elaborates how she contains herself when encouraging students to interact with the immediate environment:

I mean, in the past, I used to have them roll around on the ground or in the water or walk on the beach or whatever and look at forms as starting points. This is where the work that we might have done ..., that we may have been making.

She speaks of this as *in the past*. She speaks of an academic requisite for both making dance and study. Without having made site-specific art⁶⁹ a creative practice myself, I consider connections she and other contemporary practitioners make with the environment. I think her references to environment are to do with sustainability, a reference to an academic ecology and, in this excerpt, I see how she refers to the reshaping of her history of movement teaching – *the work we might have done*. Prior iterations for her present situation are starting points, new forms, and the new kind of sites she is making to match the kind of teaching she must do. In the interview, when I asked her about this notion, she said:

Absolutely, both and it [movement making] may happen in many different ways.

The early interviews produced material for me to reflect on the extent to which dancers reveal or conceal physical knowledge in their teaching. Participants' voices are persuasive, reflective; they interrupt themselves to clarify what they mean. This participant wants both the movement and the space for making. I have taken from Hall

(1996) to consider this as identities-in-question, as a “set of double displacements – de-centering individuals both from their place in the social and cultural world, and from themselves – [that] constitutes a ‘crisis of identity’ for the individual” (p. 597). Through the interpretations in this section, I argue the value of relocating the teaching of movement at the centre of the discipline. An example from which to place significance on extensive movement experience also explains why movement experience is critical to teaching:

My movement experience informs and affects my teaching constantly. My body carries all the experiences of my past, both good and bad, and that experience and knowledge is used in my work with students.

Regarding fostering an intellectual capital that dance in the academy promotes, I refer to Reading (1996) who states that “teaching should cease to be about merely the transmission of information and the emancipation of the autonomous subject and instead should become a site of obligation that exceeds an individual's consciousness” (p. 54). I think about the work the participant does with students as like her sense of experience. Also, I understand that while she expresses practice as elements of experience *good* and *bad*, they are both of bodily experience and consistently relevant to teaching. In some ways, the participants share a less than conventional relationship with the academy.

⁶⁹ The value of the performer and watcher's own sense of indeterminacy, of doubt, is residual of the participant's movement and teaching history and reminiscent of values located in site-specific art (East, 2014; Kaye, 2000).

The focus of a dance studies programme is ... the education of a person ... in the broader realms of dance.

Woven together, these excerpts and quotes reveal an important educational standpoint, dancers stand at the educational gateways of dance learning in forms of physical activities. Positing identity and embodied, prior training as connected themes, I can now explore dancers' scholarly status in the academy. On reflection, a 'proper relationship' is prompted by what Hall (1980) names the discursivity of identity.⁷⁰ Freshwater's 'proper relationship' is reconstituted and the participant is in a 'rhetorical site' of identity formation – the bigger context, or as Powell (2007) suggests, a body now in sites of more public meaning-making. Rather than assuming a resultant fixed academic professional entity, Giddens' (1995) description of identity formation, "the capacity to keep a particular narrative going" (p. 54) presents a premise that underlying the participants' professional sense of self is not one thing or another. A participant declares:

I could understand things; I can get concepts. Really intelligent people don't, [yet] they dismiss that physical knowledge!

The connections participants make to intellectual activity are abstract. This participant relates physical knowledge to conceptual knowledge, yet she asserts that other *really intelligent people don't* get her kind of knowledge. As the notion of academic identity plays out, a discursive tension between identities as either physical or intellectual increases. Blickem (2010) describes new practitioner professional identities as interdependent with previous professionally constructed knowledge. Converse to the participant's experience, Blickem asserts: "These disciplines are afforded the 'professional' badge as they privilege a body of knowledge, demonstrate certain standards and behaviours, and belong to a community of practitioners (ibid., p. 2). The following excerpt expands the distancing of privilege, which the participant names it as *focus*:

Academic dance involves some of the same things that education of a dancer involves, but the focus is completely different.

If dance pedagogues and scholars are to access their body as a resource in 'non-physical' educational systems, their presence in the academy must surely focus on active, visible body practices. Visible, as in meaning that they are seen by others in the studios in the scholarly cultivation of movement and known by the clothes they wear that identify them as movers, as

⁷⁰ I relate the 'holism' of my thesis to an overarching dialogic intention of identity with Grossberg's (1986) description of "Hall's own discursive practice exemplifies those commitments [intellectual and practical ... of people in concrete historical situations, as in his considerations of other positions]. His [Hall's] engagement with other writers embodies a critical dialogue; he simultaneously borrows and distances himself from them, struggling with their texts, reflecting them into his own understanding of history as an active struggle" (pp. 61-62).

opposed to the restrictive, binding costumes worn by their other academic colleagues. In a dance practice context, visible traces of movement are direct thinking representations of actual movement. However, what the participant means by involvement is dance as a provision of physical expression that no longer belongs to the bodies of dancers, but to the body of the institution. This is where the *education of the dancer* has inadvertently been given to and therefore can no longer be read as any one physical body by that institution. What is not ideal is when non-physical people draw attention away from applied body mechanisms of the dancers who come to academia:

Their physicality, you've got it, you understand it, you know the process, its shorthand, it's a language, the non-physical people don't understand.

I often ponder the ambiguities of *its* and *that's*. I account for their meaning as elements that may be constituent to the participants' sense of access to their institutions. There is interplay of several pronouns in this excerpt. The interplay occurs again between *their physicality* and the ambiguities of the *you've*. The participant is adamant that *I* will understand what she means, by saying in the next breath that I understand the shorthand. I detect urgency in the latter part of the excerpt.

Theme 3 The developing status of practice-based dance knowledge in the academy: framed as a part-member of the academic community

I think about the deep traces dance leaves on the dancer, the dances made and the watchers memories and in this section, evoke a sense of ease in the participants' expansion of roles. A participant reveals the transferal:

My professional identity has really shifted now – my community, my colleagues are now... that will be my profession.

Social identities, as defined by Tajfel (1981), involve an understanding that people ascertain the relevance of functioning as a member of a group and consequently develop their professional identities as social constructs. The reason I draw on this theory is that Tajfel proposes an 'us' or 'them' standpoint that explains the participants' professional identities in flux. In Chapter 4 I introduced the 'passive recipient' of academic life. In this chapter I highlight how that recipient is someone connected to *parts* of a discipline. Multiple insights come about from thinking of a participant in various arenas of community. In the first part of the excerpt she is not considering how she might move on to alternate forms of scholarly work. In the second part, the participant reflects on what she may have been thinking in terms of committing to the academy. Another participant spoke about the way she assumed she would work:

*Fulltime... I was pulling things I had learned in ^{*71} – Not academic at all... I was professional.*

Paradoxically, the teaching job becomes a job in academia. She was confident that even though she was not an academic, that as a professional dancer her identity as a teacher was secure. A participant, who came from overseas, discusses her passion for teaching:

I wanted the job, because I wanted to invest in [the programme] ... over the long term.

The participant reflectively emphasises an intrinsic professional good sense when coming from overseas, where she considered a professional role that will enhance her career longevity. In the reflective periods after these interviews, I felt the participants' impetus to stay in the academy was not always an overt desire to teach. There were also teachers at the time (and maybe there still are) who did not see the sense in learning to teach in tertiary education terms, if it were out of a paradigm that belonged to lecture theatres and chairs (Johnson, 2004). Morgan (2004) asserts that teachers' working across disciplinary paradigms come to experience identity as both professional and personal in a way that "co-develops as instantiations of discourses ... oral and written texts, gestures, images, and spaces – within particular institutions, (and) academic disciplines" (p. 81).⁷² A participant refers to her job in the academy as simply needing to make a living:

Needing to make a living is a big one, throughout all this [time and financial commitment,] I got my teaching degree.

In these interpretations, I re-contextualise the previous chapter's interpretations about teaching. For each of the dancers I interviewed their process of teaching was informed not only by movement experience but reformed by encounters with making a living in an institution. To encapsulate the monolithic structure of 'institution', I asked in the interviews: "Who are the institutions – is it a construct?" Or, "Define institutions." These questions more often became responses about the extent to which practice is made relevant to tertiary dance education and in doing so exposes the stasis of the subject in its relationship to even the most basic of kinaesthetic dance skills. I pondered whether this was a perceived obstruction and asked: "How are they [institutions] able to obstruct you?"

Budgetary needs.

⁷¹ *A company that used to teach extensively in the community while on tour.

⁷² Morgan's (2004) claim is written with teachers of a second language in mind. I derive a similar relationship between dance teaching in the academy and second language teaching, as both come about through learning through and from the body, which is essentially different to learning in written and spoken forms.

‘Budgetary needs’ was one of the responses. In thinking about how the participant used the word *needs*, say, rather than ‘considerations’, I contemplate what is financially prioritised in the academy. Relevant professional knowledge in relation to the developing status of practice-based knowledge in the academy is “clearly central to these enquiries” (Heller, 2001, p. 257). I work with theories, data and the nuances of Freshwater’s terms on this third sub-theme to encapsulate a paradox of professional identity; professionals working in dance and therefore informing the academy in a community outside the academic community where they may be (now mostly) working. The same participant continues:

I totally get those budgetary needs... but, you always have to have some other kind of credentials.

By separating the two parts of the excerpt, I have noted the juncture between *budgetary needs* and *credentials* of the practice expert. The participant switches from a concern for budgetary decision-making at her institution, to the need for credentialing (possibly excluding her), as a dance expert in a newly chosen field, which she intimates is bound to impact her career. Conditions of professional lives that are experienced by each dancer may have been adapted to alternative (non-qualified) pedagogical methods. If so, the status of disciplinary knowledge is less easily identified. Working across both kinds of work (academic and community) may be to the exclusion of participating and growing in practices that keep a dancer’s identity alive. I draw on the following excerpt as an example of this unusual perspective. The participant reveals an identity different from the professional dancer he used to be and reflects on the consequences of that:

The way other people see you, once you are full-time – working in some particular – you are framed by an institution.

The participant sees how other people see him; he thinks that others see him differently if he works full-time at an institution, which simultaneously gives him a new professional label and leaves him outside his previous community. If his identity is alternative to the academy, then this is a disconnected identity. If social interactions of studio practice practically inform the participant’s identity as dance academic, a notion of community and individuals working alongside each other are arguably reworking the discipline. A participant impulsively relays a newly developed array of professional roles:

Working with different kinds of dance, community choreography, curriculum managing, mentoring, teaching, administration, I am on the Board of an arts centre.

In this excerpt, my notion of expert bodies developing an academic identity comes through as an unusual cross-purpose for working from subjective perspectives – where am I at in the academy

(Beavis, 2001). This question is a context for exploring how dancers who become academics benefited from professional practice in either one or other of their professional communities. Shapiro (1999) states that: “The self is held together through focusing on the body in dance” (p.115). However, this participant experiences her identity in many ways. I view such varied features of body-self as more than the actualisation of teaching:

And I had to find, I had to pretend at least that I knew what I was talking about and then gradually I saw.

I interpret this excerpt to demonstrate the participants’ diverse perspectives and engagement with their scholarly communities. I draw out the interpretation in context with a theory that professional identity devolves an authority of self. It is as though the participant relives the accrual of knowhow that occurred during her early experiences of teaching. I refer to Weedon (1987) for my strategy as “ways of giving meaning to the world and/or organising social institutions and processes” (p. 35). If pretence of knowing is as important as she suggests, this excerpt demonstrates a connection to pedagogy, as though being *like* a dance teacher and *becoming* a teacher are the same. By combining Powell’s description of the “predilection for theories of teaching and learning to treat the mind and body as discrete entities” (2007, p. 1083) with Noland’s (2009) suggestion for treating learning kinaesthetically, this excerpt becomes a commentary of participant adaptations to the academy. This may be interpreted as an increasing confidence in knowing.

Theme 4 Identity, roles and power in the academy

As I explore participant motivations for becoming academic, I assume new teacher motivations are related to and engaged in a physical commitment to the profession (Fokkens-Bruinsma & Canrinus, 2012). Access and embodied interactions within the academy are therefore explored considering practice-based agency. Adding Butler’s performative identities to my theorising lets me trace shifts in the participants’ perspectives as a new reliance on a professional identity in the academy grows. A participant emphasises this perspective:

I feel it is important for me, contemporary [dance is about] relationship with our body, relationship to the floor and relationship to other people in the space. In relationship with everything that is around you.

Keeping in mind Pettit’s (1993) concepts of social relationship, a fragmented excerpt provokes a notion about how challenging it must be for institutions to place the discipline’s authority on individuals constrained by ‘bodies of knowledge’. Another participant is reassuring:

[We are] able to be directed – relationships – I think those are the important things to me.

Alcoff (2006) excludes self-making in academia as a kind of invisibility or marginalisation, and this conceives an important direction for my research; this positions dance practice as scholarly exigency. For example, by inserting an excerpt that speaks of an embodied identity, I see how a participant's concept of herself differs from 'the dancer' construed through academic discourse:

*My concept of what I am professionally has shifted totally so even though I am dancing again...
Am I dancer, am I a professional dancer? No, I'm not. Am I a dancer? Yes!*

In an interpretive space between the participant's *no* and *yes*, the participant's academic endeavour is teased out as a subjective encounter with her professional occupations of dance. *Yes*, she says. She is both a dancer and identifying with a new profession. There are suppositions in this excerpt that I prefigure by her *no* then *yes*. One is an assumption that *profession* means any workforce the participant inhabits⁷³ or a reliance on studio communities that inevitably filter and extend dance practice back into "the power of movement as an 'inculcating practice'" (Roche, 2011, p. 105). Another meaning is ascribed when the participant uses the word *professional*. She precludes a shift from a common use of the term, which describes dancers who are paid to perform professionally and the other, which is about using the term *dancer* to decide whether the subject of dance fits within tertiary dance. I asked a participant what defines her as one of the academy. She replies:

I guess if I was part of a dance programme – but I'm not!

Berleant (1992, 2002, and 2007) promotes an artist's sensibility as perceptual engagement with their world. By re-positing academic identity as a discourse in this data stream, I touch on the status of some dancers in the academy. One participant talked about isolation inside the community – I turned that back on him. Paradoxically, only by reuniting their bodies with daily physical experiences may their body become a community of practice. To summarise these interpretations, I draw on Shapiro's analogy for dancers' new roles in academia, which she likens to a teenager leaving home and finding their self in a larger community. Shapiro's (1999) definition of home is a metaphor I can use to understand dancers coming into "the place to find the meaning of their existence" (p. 115). Data excerpts show that as much as Shapiro affirms that: "Dance as a way of life takes precedence over all other life decisions" (ibid., p. 114), shifting identity perspectives of the participants revolves around a reconstruction of dance in the academy. Residual traces of practice understanding maintained in their old community are at once disconnected and reconnected from a prior habitus and de-framed and reframed by the institution.

⁷³ Schön's (1983) theoretical work produces a notion that the body, no matter how well described as a constituent of knowledge, is not fixed (or only fixed in context) or, in context with my thesis, as that participant's body of knowledge, or as in this case, a practitioner's reflection of where, how and when that knowledge is to be placed in the academy.

Symptoms of a new relationship with the academy and expectations of a new scholarly community

More than one participant let slip a self-acquired accountability to their experiential contributions to dance practice in the academy. This participant queries achievement where the backstop experience of teaching arguably leads to communicating and researching knowledge – more than what we want students to know of movement and perceptual experiences and rather what we perceive of as research.⁷⁴ In brief, the experience of learning dance or contextualising dance knowledge is teachable. Practice elements already measure the development of dance-specific academic habitus. Through these next excerpts, I argue that scholarly identities may typify scholarly work otherwise valued (James, 2005). I have used the following excerpt to expand what I think the participants mean:

So, everything in dance education is to do with how we educate people to pursue and research and understand various bodies of knowledge within the broader realm of dance or dance studies.

What they expect of the broader realm of dance studies is that it is fluid enough for them to move through dance and into the scholarly realm. Kunst (2009) proffers dance research as permission for dance knowing to reside in uncertain spaces; where the body is maintained in and as a site of professional knowledge. Aligning dance practice with scholarly productivities is considered in the following interpretation, which introduces an example of the participants' attempts to connect education to academia, and more specifically with scholarly research:

And all of the different ways that we might research.

In this tiny fragment of data, a participant references a budding interest in doing research. The research participants are accustomed to thinking about performing, choreographing and teaching. The educational purpose of experiential praxis is partially answered by drawing parallels between the recursive experiences of performing and researching (Cameron, Nairn & Higgins, 2009). However, Dempster (2005) cautions, “there is a danger that key assumptions underpinning our discipline specific methods of practice and research, and the discourse that has evolved around them may not be critically examined” (p. 5). The participant holds her own but she makes the *might* infer that her research is subject to powerful involvement of the universities' directives and she would only partly be agent of her authority “through the authorship and authority of their representations”

⁷⁴ To help explain a critical connection I make to research in dance or dance studies, I incorporate Hall's (1980) understanding that: “Once accomplished, the discourse must then be translated – transformed again – into social practices if the circuit is to be both completed and effective. If no ‘meaning’ is taken, there can be no ‘consumption’. If the meaning is not articulated in practice it has no effect” (p. 128). Hall demonstrates how I pre-figure the continuation of teaching into scholarly research and the quote similarly holds some doubts I have about the effect of this research on the discipline of knowing moving in dance.

(Tuhiwai Smith, 2002, p. 60).⁷⁵ A participant alludes to a pressure that I think has become a way for dancers to conform to an identity already formed in the academy:

Upping your research score. And also, you know as a dance university lecturer, employee, one wants to do that. You know one is encouraged into – to do research.

The participant infers that the institutions' investment in her academically is an entry point to research. She does not define this role as one of a very practical world. She intimates that she needs to adapt to scholarly outputs and finds consensus for the roles she plays. At the same time, by aligning the role of academic with employee, she then loosens her hold on what other participants depict as the embodied subject base of performance identity:

Nice world to live in, but it's not a particularly real world.

From out of shadowy remnants of dance practice, the powerful knowledge dance academics need to improve academically relies on re-allocating the emphases of embodied knowledge to academic outputs through research and writing. Through reflection and repeatedly coming back to the data, I interrogate the usefulness of embodied knowledge in dance academia. In the next excerpt, I consider how dancers flourish in academia. A participant relocates embodied knowledge for scholarly purposes. For her, scholarship means presenting at conferences. A participant expands her newfound sense of validation in dance research conferences:

These people are not meeting in isolation. They are bringing together dance in education researchers with dance studies researchers ... and these people are meeting together at the same conference so they're validating each other's areas and they're not distinguishing and I, I think that, that to me is the most exciting thing.

The participant speaks of scholarship enthusiastically about retrieving her sense of community through education research. Simonsen (1996) argues that we rely on "social space [as] spatial practice, which embraces the social production (and re-production) as well as the particular locations and spatial sets characteristic of each social formation" (p. 503). The participant expands on this and describes her found familiarity and sense of community in dance research conferences. By describing the positive aspects of the conferences, she situates her knowledge base as increasingly agentic in the normal academic spatial context.

⁷⁵ In the use of the word 'powerful' I draw on Cockerill's (2014) explanation of "a narrative in society and education which includes aims other than economic productivity" (p. 19). By drawing on Tuhiwai Smith's notions of power and representation, I became aware of how little power the participant had.

The regard participants have for institutional systems may be more about adapting to hierarchies' endemic to universities rather than the means for reconnoitring an academic identity. Alcoff (2010) describes how "quickly [we] shift from this default mode of relaxed receptiveness to a doubtful, cautious attitude when some reason for doubt presents itself" (p. 129). Alcoff's doubts form a vocabulary for interpreting what surrounds participants theorising the potentials of their body knowledge.⁷⁶ Because of reflection about doubts, I observed that participants stated a reliance on their world of practice and performance to feel a sense of the discipline. Some were hesitant to abandon performance for two reasons; maintaining a known community and knowing dance:

I love the sociability of [dance] in the community and those connections. Even so, that's why I do it [work in institutions]. But – without the performance, I don't know what dance is.

More examples of dance experience were in our interview – interactions nudged by performance memories and this subtler form of interaction pervades the thesis at most levels. In this excerpt, I focus less on broader issues surrounding academic meaning-making and more on perceived tensions of the participant developing an academic self. Haraway's (1991) notions of feminism,⁷⁷ "particularly its emphasis on identity, rather than affinity" (p. 32), situates the participant's uneasy academic concerns as an integrated act of subversion. That is, academia is not her real world; performance still is. Seminal movement educators, Bartenieff and Lewis (1980) write that: "Such inner participation is a combination of kinaesthetic and thought processes that appear to be almost simultaneous at different levels of consciousness" (p. 51). Even though the participant describes her practice as connected, she does not connect her on-going practice to the disconnecting scholarship of dance practice. As she states, *without the performance, I don't know what dance is*. In my reflection, I thought of this as a giving up on belonging.

In an extended conversation with a different participant, I was struck by the way the interview sometimes played out a level of movement disassociation. I draw on the following excerpt as

⁷⁶ As with other postmodernist influenced scholarly tendencies (dance art practice and scholarliness combined), I fundamentally resist the notion of essentialism, as it subscribes to a notion of 'sameness'. Alcoff's uneasiness informs the way I listen to the participants when referring to their identities in the academy – to some extent essentialised bodies in academia. I have had to take account of Alcoff's discussions of a fluid naturalism of essentialism – I read about this in an article on her website – for example: "The metaphysics of gender and sexual difference" and "Who's afraid of identity politics?" A quote from the latter article is relevant: "On such an account, an essence is something 'real' in a pre-linguistic sense". Why I have used the term 'essentialised' in the interpretation is that 'individuality' does not preclude difference, but on the account of the pre-linguistic seems to point to dancers' excess familiarity with embodied connections to their discipline instead.

⁷⁷ Subjectivity and performativity were previously discussed as conceptual terms to relieve tensions between embodied practice and dance knowledge. Here the terms are reframed within a range of feminist perspectives, to carefully and partially deconstruct issues of dancers becoming academic, as this is one of the thesis' abiding concerns. Interpretations in Chapter 6 are facilitated by more than Haraway's feminist theories that speak to marginalisation (Butler, 1988; 1990; 2005; Claid, 2006; Fuss, 1989; Grosz, 1994; Jones, 1999; Kolb, 2009; Lather, 2007; Naples, 2003; Vigier, 1994), with the idea that professional dancers' identity may be significantly affected in critical shifts between teaching from practitioner-knowledge bases and broader, value-laden contexts of the academy.

another participant felt a similar sense of separation although he was speaking in relation to the professional experience of teaching in a university:

So, then I don't care about the dance things or belonging in any institution or being part of it, or anything like that. Or even being successful, or even being good at it.

I was surprised as I considered him one of the most successful and experienced teachers of dancers in Australasia. I transcribed what I said next: "I guess then what comes up is – What if you were lost to the university? For me that would be a tragedy." He simply replies:

Yes.

He considers his own value too. I asked him: "And how can a university support this version of [professional] identity, which requires more of you than the theatre and the performance?" He answered:

How can the university take hold of your knowledge, your experience, your experiencing, and your value and embrace that, so that the students benefit if anything, so that the students benefit?

So that, say dance benefits.

So that, say science benefits?

In thinking through the list, the potential for a dance practitioner with his years of experience of teaching and a thorough practical and theoretical grounding in his subject, I repeated, "For me there's a loss if you go." He responded:

I'm never going back to the university because it doesn't parallel our work. It's not an investment in our identity.

So, he was not just talking about the personal value of his attributes but a power he had lost and which dance experience promulgates. If I apply a notional lens of power to pedagogy, the participant was talking about his academic community. I asked him about this: "What can the university do to keep you?" However, the participant had already left. He was no longer employed by the academy and he no longer wanted to be, or at least he thought he never would be.

In this chapter, I utilise a range of identity theories, data and reflections to understand more about dance academics' professional identities and dance as an emerging scholarly discipline. The latter exploration maintains the direction of the thesis' second aim. I argued that academic work has resulted in a new change of priorities for the participants and reduced their identities so that they subvert practice experience to fit within alternative knowledge frameworks. The boldness of the participants' defence of dance practice processes and the methods for learning them signifies a status *they* place on kinaesthetic body knowledge. The reasons behind the participants' decisions to exclude regular dance practice in their new professional roles precipitate diverse assumptions about what an academic dance identity is. The relationships participants make between processing experiential knowledge and teaching, collectively and individually, are relevant to academic identity construction. Yet, it seems unlikely that an academic identity is formed by specialised bodily learning processes of professional performance dance.

Participants' unravelling their kinaesthetic and educational preferences in the academy situates the work within a kind of academic marginalisation. In this way, the underlying logic of dance movement is situated as a knowledge map still to share (Franklin, 2014). In each of the chapter's contexts, interpretations that relate to identity in the academy become a tug-of-war scholarly dialogic inside the project – an 'us and them' who inhabit academia but not together and as such, a divergent, communicative unknown inside the performative turn. Within major changes that have occurred in the neo-liberal era of tertiary education, I have started to think that we practitioners (largely) define ourselves as academics where and when necessary, and in the meantime, are very much in the truest sense of academic researchers, evolving as explorers of the discipline and knowledge about dance.

CHAPTER 6 IN THE THEORETICAL FLOWING TOGETHER OF DANCE AND THE ACADEMY, STIRS OUR DISCIPLINARY EXCHANGE

I'm providing hopefully – though some days I'm more articulate [laughs] than others ... If I can't get any response [from the students], I'll just say well perhaps I'll just dance for you for a while – and I dance around.

Over the course of the last thirty years, phenomenology has replaced aesthetics as the philosophical discourse of choice for dance studies, prodding scholars to think about a broad continuum of moving bodies within the cultures they inhabit. (Cooper Albright, 2011, p. 8)

Dance, which is often associated with kinaesthetic characteristics such as movement, awareness, control and expressivity, contributes to the representation of the body in academia. Dancers, coming into tertiary education over the last few years and finding that body discourses are satisfactorily encapsulated by body and dance theories, may paradoxically require an adjustment to more personal beliefs that the body is their primary source of aesthetic knowledge (Shapiro, 1999). The reasons behind the participants' decisions to reduce dance teaching to a form of mental activity – to “dancing around” – begets my assumption about what academic dance practice does to hold the discipline, and that the relevance of dance in the academy occurs despite experiential difference, not because of it. Studio practice, technique and teaching lineages were discussed in Chapter 4 as necessary components of keeping dance practice alive. I came across dancers' ways of describing tacit knowledge based on dance experience retained through teaching and a variety of body practices. Through identity theories, Chapter 5 clarified dancer's bodies as socialised artefacts of movement knowledge bases. These were issues that were referenced to broader themes of practitioner practices and identities in the academy, and so to the next examples of data and interpretations.⁷⁸

In the time between writing chapters, I have been working on fragments – slowly accumulating insights (somatic and theoretically driven) – and assimilating them to understand how *somathodology* plays out in the third interlocking of the Borromean motif. Chapter 6 brings these insights to the fore, exploring data as minutiae on the continuum of scholarly practices and identities and the participants in the throes of bodily exchange. My aim is to explore the versatility of the methodology through a new emphasis on the Borromean rings structure, wielded outwardly to reconstruct the overarching themes (Erhardt, 1997). I briefly separate out theorising from writing and the somatic process. Richardson (2000b) asserts: “By writing in different ways, we discover

⁷⁸ The reader is invited to reflect on their impressions of the Borromean metaphor so far and the circular nature of my interpretations, and the inevitable need to climb back into previous interpretive choices they have also made.

new aspects of our topic and our relationship to it” (p. 923). I debate theoretical nuances of the word “exchange” and the implications of my attempts to understand how to exchange some things about dance I find valuable while writing a thesis. Some of these reflections are drawn on here.

Even while working on my thesis, the subject of dance is catalysed differently by a sense of progress in the interpretive space. A previous stance about the precarious practicing (identifiable) body informs a central and unsettled scholarly space, as though exchange were a way of exploring the methodology itself. And, in keeping with the Borromean metaphor, I ponder alternative ways to deconstruct the *somathodology*; part discussion, part sensitively mulling the depth of the interview processes and part interpretation. I reflected on this in my journal:

It has been three days since interviewing and what with life going on – an oddly kind of interruptive field [to start the next interview], plus I know this dancer well. Our conversation is different – we were defining it by the interview questions, but there was an ongoing deeper conversation we hold – about what dancers are doing in the academy at all. By trying to bring the subject back to teaching – I inadvertently asked – what are *dance* teachers doing in the academy.

In thematic tensions released by the two previous chapters, there is potential in this excerpt for an interpretative torsion (individual and the collective refrain). By pondering a longer reflection, I have developed a conversation to share. The reflection is representative of moments of recall in the research process. The interpretive insights are more like an old ongoing conversation going around and around about what dancers are doing in the academy. Recent neuro-physiology shows that:

Knowledge in the arts, humanities, and social sciences show dance is nonverbal language with similar places and education processes in the brain as verbal language, thus a powerful means of expression. Moreover, dance is physical exercise that sparks new brain cells ... and neural plasticity throughout life (Hanna, 2015, p. x).

A powerful agenda for thinking through the legitimacy of pedagogy and teaching new generations through and about dance is to suppose that contemporary dance is not yet systematised as a nonverbal pedagogical method in tertiary education (Dempster, 2005). That the participant in the opening excerpt describes her teaching as part of an ongoing dancing practice pre-supposes dance teaching is in the makings of a new disciplinary embodied form.⁷⁹

⁷⁹ Even I notice how I manage professional practice and identity in the duration of exegesis writing and observe a lack of time in the academy as a teacher. I frequently reflect on the effect of subsequent diminishing scholarly experiences in terms of the number of casual contracts I have received in the last decade or so. While these professional issues are not given huge emphasis in my thesis, they stand as uneasy explanations for the lack of emphases institutions gives to practice-based professionals progressing as scholars.

Emboldened by the reflexive approach my methodology implies, I explore alternative ways to use the term exchange in the thesis:

I think about why the word [exchange] is meaningful to me. Giving and taking, and at some level, at least, exchange involves the autonomous act of an individual with something to give. In terms of my [thesis] subject, I must think about what it is that the dancers must give. Immediately I think – ah-hah it is their body practice. Not so hard. So, what is so hard? Maybe it is that they have chosen to give this thing, their body practice to something that does not want *it*. Not possible, why would they be there teaching? There – that’s one thing, the other is maybe that what they thought was human movement [the student], is agent for a larger body, the body of the institutions. So, that is what has become of dance in the giving? (Researcher Journal, 2012)

As I read through this excerpt and locate its place in the introduction to the third interpretive chapter, my shoulders hunch, and my belly heaves. In the excitement of auto-ethnographic synthesis my body initiates its own response. Intercepting the methodology at this late stage and providing space to move back through the elements of progress each chapter entails are strangely so familiar. This reminds me of a somatic dance practice of paying attention to the micro-progression of embodied change.

As before, I think through thematic positions with analogies to performing: I move along the continuum of performance processes. For these interpretations, I draw on the process of performing the same dance through a season and a multiplicity of times. In this performance example, I am reminded of ‘exchange’ as give and take within the interpreting of data. That is, I reflexively use exchange theories to be about the immediacy of performance enactment before more than one audience. The first times on stage, it is about getting the steps and sequences right and giving way to the nuances of each choreographed movement. From my experience, the relational cues between dancers, audience and even the music are viscerally anticipated by the dancers. Csikszentmihalyi (2013) writes that, “While one must make an effort to focus attention to enter the flow state, as soon as one is in it, external distractions are much less likely to disrupt concentration and even greater expenditure of physical and mental energy are experienced as if they were effortless” (p. 417). By the tenth or twentieth time, the dance is seasoned; there is no need for these preliminary edicts of flow.

The upshot of using iterate performing before an audience as analogous with ‘exchange’ and a subsequent delay in writing alleviates the interpretive practice tension: individuals who yield themselves to another community reassess accountabilities to the art form and develop new ways of working. As much as dance learning engages with the whole person, it implies, in pedagogical

terms, not only a relationship to specific activities, but an exchange between the dancing body, its agency and commitment. Conversely, the neoliberal notion of individualism opposes the individuals' attainment of scholarship, and teaching experience becomes gradually more or less unresponsive to lived-through sequences of the dancers' progression in academia. Similarly, catalysed by performative acts of exchange, the overarching themes about dance pedagogy, dance practice and practice-based knowledge are performed in a revised approach to the pre-enacted body in dance.

While it is not my intention to labour many more interpretations, I primarily engage with theoretical examples of the structuralist, Mauss⁸⁰ (1966, 1973, and 1990). Mauss incorporated Pasifika words into his theories about exchange, such as *hau*, *taonga* and *mana*. I take from these words layered meanings and I use them to encourage sensibilities for a dynamic thematic interplay. I use the Pasifika terms to bring about a sense of locale, agency and reciprocity in the interpretations. I also briefly refer to Levi Strauss (1963; 1969) with considerations of poststructuralist shifts in Bourdieu's (1991; 1993; 2002) notions of exchange or 'symbolic power'.⁸¹ Levi Strauss (1969) draws attention to micro-reasons the participants offer up negotiations for their sense of community within institutions and, through the interview process, concurrently clarify dance's educative contributions to human movement capabilities at large.

As with Chapters 4 and 5, I draw on a range of social theorists – for example Butler (1990), Calhoun (2002), Cockerill (2014) and Molm (2002) – to support ways exchange theories may be utilised to debate issues that have already occurred. These are beyond dance experience, outside in the reflections and inside the data when the participants themselves explored what they exchange in the academy, whether to exchange that something and for what reasons. I argue that academic work has resulted in a change of priorities for the dancers and reduced them to subvert practice experience and memories or desire for performance, to a more logical identity, motivating students of new generations in ways that fit with broader academic frameworks. Put like this, notions of practice-based identities speak to an obligation of the receiver (the academy) to work in partnership;

⁸⁰ I imagine making 'social' theoretical links with the thesis, by drawing out the connections between theorists. First, Mauss was the nephew of Durkheim, whom Reckwitz' practice theories challenge in relation to a "norm-oriented theory of action" (Reckwitz, 2002b, p. 245). Second, Mauss was a teacher of Merleau Ponty, whose phenomenological concepts of consciousness in primacy and first-person specificity is incorporated into and underpins many dance and somatic theories (For example: Foster, 1995; Fraleigh, 1991; Fraleigh & Hanstein, 1999; Lepecki, 2004; SheetsJohnstone, 1990; 2009; Thomas, 2003). These are links that help explain the fluidity of consequential theoretical choices.

⁸¹ An insightful critique of Bourdieu's "extraordinary scope and distinctive commitments" (Calhoun, 2002, p. 3) helps me reflexively understand a volatile teaching autonomy in the academy: "Paradoxically, it is precisely because there exists in relatively autonomous fields, functioning in accordance with rigorous mechanisms, capable of imposing their necessity on the agents, that those who are in a position to command these mechanisms and to appropriate the material and/or symbolic profits accruing from their function are able to disperse with strategies arrived expressly... and directly... at the domination of individuals" (Bourdieu, 2002, p. 184). Bourdieu's theory excites a conjecture that dance departments accumulate their own 'symbolic power' through a range of fluid and flexible engagements with the dancers' bodily reservoirs of knowledge, and in exchange the discipline may be developing incrementally, and sustainable in disciplinary terms.

reciprocity that is implicit in the exchange. And, deep in the triptych of interpretative effort a novel concept of body scholarship is surmised.

And so, to the emerging themes

Just as removing one Borromean ring unlinks the remaining two, the third strand of theories undoes the other two. Data in this chapter is to be dripped into quotes and the selected theories for a new interpretive effect (as opposed to theories pressing close against data to stir them into an interpretive flow). The interpretations are meant to crystallise as researcher perspectives and emerging insights. Emergent themes are bound in the rubric of exchange:

The paradox of neo-liberal tertiary education: Giving students what they want to keep the discipline alive and teacher/scholars giving away essential ongoing body practices.

I interpret the complex ways dancers defer to students' needs as educational reconstruction. Noland's (2009) conceptual combination of kinetic disposition and habitus maintains that experience, produced by acts of kinaesthetically distinct action, is used to consider a discrepancy in the sharing of practice. While new generations of dance students may benefit from negotiations the dancers have made with the academy, on exchange terms these are "tacit transactions" (Bourdieu, 2002, p. 14).

Growing up in academia: interdisciplinarity is no longer the purest form of the body in dance.

Exchange theories pre-empt complex phenomena of the discipline dancing on the continuum of a broader monolithic structure (see Cooper Albright quote). Fraleigh (2004) names the body as a social construction that enters, "uncritically into dance theory where the body is considered primarily as a social actor, not mitigated by concerns for the body as part of nature and the living world" (p. 31). Lawler (2001) conceptualises exchange, "as a joint activity of two or more actors in which each actor has something the other values" (p. 322). Kunst (2009) states that: "One could get away with the answer that it is simply about a dialogue between two parties, about a proximity that opens the path toward the possibility of exchanging knowledge and approaches" (p. 82). Fraleigh's non-mitigation, Cooper Albright's notion of inhabiting, Lawler's values and Kunst's proximity form critical axes for my delicately positioned interpretive choices. The tentative nature of this work combines a concern that situating experiential knowledge in the academy as interdisciplinary practice is to lose interstices between the performing bodies as sites of knowledge and the potential for developing our own kind of intellectual activity.

Somatic studies: A critical educational site of disciplinary exchange.

I associate my holistic beliefs about dancing professionally with an expectation for tertiary institutions to accept a dance habitus that is emergent, experientialist and scholarly recognisable. I explore these qualities as professional attributes and flex them with disciplinary potencies of kinaesthetic influence in the academy. Through debating the immediacy of somatics in tertiary education, as only ever of an individual's experience, I briefly explore the discipline's relationship with larger, overarching structures. Unexpected variances in thinking and interpreting data somatically reform as innovative aspects of dance epistemology – continuously moving the data interpretations from one body to another (scholarly and dancer).

Theme 1 The paradox of neo-liberal tertiary education: Giving students what they want to keep the discipline alive and teacher/scholars giving away essential ongoing body practices.

Students! It's about them now!

How to make yourself invisible, balanced with making a helpful contribution.

We cannot forget that dance is also a powerful tool for understanding, criticizing, and recreating the world around us (Marques, 2007, p. 147).

I expand the relevance of the participant excerpt and Marques' quote with an insightful critique of Bourdieu's "extraordinary scope and distinctive commitments" (Calhoun, 2002, p. 3) as it helps me reflexively understand the ways the participants took to theorising their roles in the academy:

Paradoxically, it is precisely because there exists in relatively autonomous fields, functioning in accordance with rigorous mechanisms, capable of imposing their necessity on the agents, that those who are in a position to command these mechanisms and to appropriate the material and/or symbolic profits accruing from their function are able to disperse with strategies arrived expressly... and directly... at the domination of individuals (Bourdieu, 2002, p. 184).

What movement means to the participant is emphasised by her connecting to her body made invisible – as practice embodiment – than from teaching students in new experiences of moving (Damasio, 2010). Bourdieu's theory excites a conjecture that dance teachers accumulate their own 'symbolic power' through a range of fluid and flexible engagements with bodily reservoirs of knowledge, and in exchange the discipline may be developing incrementally, and becoming on disciplinary terms, sustainable:

I continually move, from consciously referencing what I was interested in when I was the age of the students to what interests me now about movement.

As with the action and intersection ascribed by the Borromean rings motif, physical objects (such as written data) are anima or animus.⁸² Through this excerpt I regard the combination of implicit and explicit knowledge based on conscious prior experience as important illustrations of subjectively enhanced occupational exchanges of knowledge.

Hau is also a way of theorising the participants' sense of ownership, of bringing practice into the developing discipline. For example, the participant utilises the word *interest* twice. In a later version of Mauss' text (as though it were also an example of *hau*), the theorist states: "...the *hau* follows after anyone possessing the thing... – which itself moreover possesses a kind of individuality ... until these give back from their own property, their *taonga*, their goods, or from their labour or trading, by way of ... the equivalent or something of even greater value" (1990, p. 15). The participant aligns with the students' potential and what holds her interest of dance as it unfolds inside the academy.

A different participant ensures the transference of knowledge lies in the acquisition of content:

I could inspire them (the students) by the material... Extract something from them; don't impose something on them.

A translation of *hau* is like a gust, the essence of things, or a spirit that yields to the element of air. The participant consigns movement to teaching as though movement were temporal and teaching necessarily fluid; she plays out this interest with her students, as being more about their acquisition of self-knowledge, than in with her current relationship to movement. The participant's notion of 'material' fits first with her body capabilities. Foremost she reduces her expectation of the same 'material' for her students. Reframed in a broader theoretical framework of exchange in the embodiment process, dance pedagogy becomes a site of dance revision in process and dancers like her, become expert in a new form of studying dance.

What I discern from the participant's excerpt is our "capacity to exercise autonomous judgment, balanced by intrusion into the discipline – or do we ask questions of institutional texts as we read them" (Researcher Journal, September 2012). I associate a holistic belief about teaching and a tug of expectation for tertiary institutions to recognise dance as experientialist. A participant explains:

⁸² Jung expressed the complementarity of anima (female) and animus (male) as about understanding self as woman or man. Gendered subjectivities are already considered in my thesis, but here I draw on an ungendered approach to these terms; as a "marked consciousness of men and women quite apart from projection" (Sandford, 1980, p. 30).

I'm trying to use particular language because I believe that the students are very influenced by the particular language that teachers use in the classroom.

Dance in education theorists (for example, Fitzgerald, 2012) writes that dance practice is a central, pedagogical tool for knowing the body and variously challenged by the academies. There are on-going debates about how much of the skills and knowledge that tertiary educators bring to the academy are required for dance students to succeed as dance practitioners in the contemporary world. What is significant in this excerpt is how clearly the participant actuates a vocabulary suited to the 'classroom', but devolves student attainment. That she even calls tertiary dance spaces a *classroom* denotes subconscious disconnections to the physicalisation of dance learning. She defers to languages of control that other teachers in the academy might use in their 'classrooms.' The impression I got from this excerpt is that she had imposed on herself an obligation to become a certain kind of teacher. In the move to academia, modes of pedagogy may have changed:

And you've still got to assist them on something.

Mauss (1990) believed in the gift as an obligation, a bond, or an act of reciprocity. In this thesis, I think about reciprocity; whether the *something* referred to in the excerpt has been created by the transfer of practice or whether the body in dance academia has become a bond implied by her *got to*. The participant had reconciled the problem imposed by the situation. *Mana* may also be taken to mean a gift of inner knowing (in dance terms this can be likened to the word talent, or an ephemeral quality of perception, or presence, an innate capability about dance that comes from lineage and experience). To think more intuitively about how the participants may have strategised their agency as practice-based academics in charge of their own subjectivity, I revisit Bourdieu's (2002) 'Outline of the theory of practice.' In this work, Bourdieu engages simultaneously with concepts of agency, experience and practice. These concepts are critical to my interpretations:

So long as the work of education is not clearly institutionalized as a specific, autonomous practice and it is the whole group and a whole symbolically structured environment, without specialized agents or specific moments, which exerts an anonymous, pervasive pedagogic action, the essential part of a *modus operandi* which defines practice mastery is transmitted in practice, in its practical state, without attaining the level of discourse" (p. 189).

Yet, all too often, dance students enter tertiary dance programmes with an expectation that they will be learning to dance professionally and contextualise knowledge about dance by dancing. As a different participant declares:

Desire, passion for moving, transference to students, it's about them now.

You can hear the way these excerpts move across the territory of self and others. Although new generations of dance students may benefit from the ways they are taught in the academy, the dancers' words are tangible as an exit of her moving body. The participant relinquishes her desire and passion for moving, across to the students. I sense a tone of regret in the last part of the quote, as though she is unsure if it is quite the students' turn. One participant describes her classes as just like the building blocks of writing:

Writing as a physical thing... it made sense to the students.

This reminds me of a famous quote by Richardson (2000b): "I consider writing as a method of inquiry, a way of finding out about yourself and your topic . . . Writing is also a way of 'knowing' – a method of discovery and analysis" (p. 923). On these terms, the excerpt is representative of academic conducts oriented towards students. Locating writing as an 'acceptable' difference in an education community (Lather, 1997; Lea & Stierer, 2000) relocates dance pedagogy as relational to academia. For example, if academia defines dance pedagogy, entire cohorts of dance aspirants will never be able to, "move the boundary pegs of power into the terrain of the margindwellers [whoever they may be – authors note]" and certainly only if "the powerful require them to open up their territory" (Jones, 1999, p. 308). Jones (1999), and other diverse texts by Nussbaum, (2001) and Daniels (2005) highlight the ways I observed participants re-enact an authorial and institutional necessity of writing that has resulted from an academic hierarchy in literacy (Fitzgerald, 2012). The kind of 'thing' the participant refers to is student attainment, regulated by scholarly credentials and in relation to those who are likely to question their teachers' academic transitions or question what institution might think about dance.

⁸³ Another participant expects her students to engage with the discipline through theory:

I believe that even if students, whatever stage they are at... may not be interested in theory at all, but at some point, they may be able to absorb that at some stage of their life.

These two participants are alert to the potential development of theory and writing in the academy; on the other hand, they maintain the likelihood that these media for learning are not completely necessary for dance students at this stage. A different participant started by saying, "*and I may disagree with some people here*" before she explained that her dance students are encouraged to develop dances based on a range of personal stories, influences, and theoretical engagement – to be

⁸³ This sentence is an axis of interpretive torsion. On Csikszentmihalyi's (2013) terms, the interpretations become effortless. What the reader reads now until the end of the section is representative of the Borromean ellipse, expressions caught between us, writer and reader.

able to become more explicit about movement as theory and potentially, if they are to stay dancing, with theories that relate to them. A different participant had yet another perspective. He thought that writing and theory combined was at least visible mastery of the subject:

When they are not learning in their bodies, then they must learn to master something.

This participant is more cautious about theory or the mode of writing as a way of articulating dance. Dance in academia continues to be associated with intellectual and kinaesthetic endeavour, and the mastery of technical or studio practice necessary to progress a professional life. If dance is to become an acceptable form of intellectual literacy in the academy, theory and writing must support the actualisation of practice understanding, and dance practice knowledge accrual must become a major agentic strength for intellectual as well as physical capital. Dancers, who inevitably bring embodied praxes to their academic roles, may make teaching a site of practice exchange with students who may be less specifically concerned with technical accrual. Coincidentally, dance scholars may be more concerned with generating a sustainable intellectual environment from which newer members of the dance community can flourish (LaCapra, 1985). The idea about where transference of knowledge can occur is clarified in the following excerpt:

Because it's about how the students get the stuff of dance, but not the teachers.

The participant is not anticipating transference. In a further comment, her hesitation about whether learning should be all about the students emerges:

So, the emphasis then is now very much on the young people, you know.

In the *you know*, I interpret that the participant yields to practice knowledge. As Hewitt (2005) explains: "The student 'scarcely knows' or comes to know through a reading of his own body" (p. 113). The participant proffered an opinion about what students need in that she is aware that this might not be the same as what the institutions deem to be a need. Subsequent conjectures about what teachers might need (what they might use in their futures) are elicited by what a different participant said. This was more than describing practices of teaching:

The ideas for cultivating all those things need to come from that place and then trickle down, but not from the place of what the students need necessarily.

More than one participant was quick to reveal the challenges of cultivating discipline. The participant's repeated use of the verb *need* is explanatory:

So, it needs to start at the top and dribble down, rather than start at the bottom and work its way up.

The metaphor of dribbling encapsulates the time it might take for a teacher to mediate the discipline on a continuum of need. In the next excerpt and with some cynicism, a participant reflects on the progression of his shifts to academia:

It's (pause) enjoying... kind of establishing itself along with my thinking, shifting away from being a particular kind of body, to a nobody [yeah]...

The extreme in which the participant shifts from establishing himself as an academic, to then become *nobody* is illuminated by the brevity of the following quote where, “To give something is to give a part of oneself” (Mauss, 1966, p. 10). If teachers in the academy are, what Foucault (1994) describes as, “partial and indifferent accomplices” (p.45) to cultivating embodied knowledge, what becomes a possibility is that institutions may miss cues between what dancers do inside the academy to fit, and what they are doing outside of their academic lives (Lansley & Early, 2011). A participant remarked:

And at a certain point, I went, actually - just give them what they want.

The participants’ bodily practices continue outside of their academic communities, and have consequently made practice an alternative kinaesthetic pedagogical engagement. The participant’s giving the academy *what they want* symbolically trivialises dance practice or identities as no more than mechanics of body control. If the study of dance is to be enacted through educative emphases on technical proficiencies, it may be that in taking on technical specialists, institutions take on the practitioner for pedagogical motivations as an alternative immersive, kinaesthetic purpose of dance: “...the *hau* pursues him who holds it. It pursues not only the first recipient of it or the second or the third, but every individual to whom the *taonga* is transmitted” (Mauss, 1966, p. 9). Another participant said:

I let my body go.

Because I have accrued data about participant experiences in tertiary dance, exchange theories chronicle a converse schema – dancers’ letting their body go to become ‘real’ academics and their *taonga* becomes compromised. By drawing on exchange theories, I sift through and hold in balance elements of experience that might de-constitute rather than reconstitute dance in academia: dancers embodied scholarly contributions are fragile adaptations to the academic realm.

Theme 2 **Growing up in academia: Interdisciplinarity is no longer the purest form of the body in dance**

Loss of resources – I have my body, that's all I have... the insularity of an academic situation - more than compensated for the loss.

Perhaps we are taking too seriously the criticisms of our process by those who have never experienced it (Wolf, 1996, p. 215).

The participants' assurances that their work is now for students reverberates with a subsequent loss of their own dance practice. Unpacking meanings of the word *mana* (Mauss, 1966; 1990) makes for an analogy of a dynamic sense of loss and isolation; an emergent sense of dance practice resistance, distance and adaptation to the academy is teased out. Several more aspects of loss and isolation in the academy are theorised to explain how dance pedagogy may be described as engaging with the second emerging theme. Bourdieu (1991) states that, "The distinctiveness of symbolic domination lies precisely in the fact that it assumes, of those who submit to it, an attitude which challenges the usual dichotomy of freedom and constraint" (p. 55). Bourdieu illuminates the effects of loss and isolation, as early days of growing up in the academy and I regard both the criticism and the symbolism of agency, experience and practice important enough to explore in relation to keeping or letting go of embodying methods of educative dance. This sense of loss in the participant's tone is as though he thought he could have had both; as though his new role separated his previous one, and this is not what he intended. While the participant above has reconciled himself with institutional power, he denies that his body is provided for through academic development.

A different participant clarifies my thinking:

We are like a kindergarten, dance in the university system. We have to grow up, but dance can't do that without developing, without holding the very top of the rank, of people, of thinkers in that field, right?

The end of this excerpt is just as important as the beginning. The beginning has the uncanny effect of infantilising academics' professional imagination such that identities, values and actions appear to be inseparable from what an institution requires. The subject cannot grow up, the participant says at the end, without the thinkers (and they have already been defined as dance teachers). The boldness of the participant's defence of dance practice thinking and the resultant kindergarten-like methods of delivery in the academy also signifies an agentic status he places on body knowledge parameters. Another participant's perspective leans towards a similar pro-active solution:

But in the university environment it can't be, it's got to be on the top thinkers, it's got to be on the people at the top, the mature. Pedagogy – that's where it has to happen.

According to this participant, top thinkers are not so much the university leaders, but the teachers, yet other interpretations have shown that teachers' methods for educating students may be dis-integrating dance knowledge by the adoption of more easily recognisable academic capabilities of writing and theory.

I have presented the data so far to provide nuances and details that speak to the complexities of people dealing, adapting and innovating in dance education because of new work environments. The following excerpt explores what one of the participants made of this:

Dance has always been interesting and innovative and sort of at the forefront of social change in lots of ways, but it's now at the forefront of intellectual academic change and one of the things that is highlighting that is the sort of cross-disciplinary nature or interdisciplinary nature of dance.

My previously stated focus on locating the ontology of dance in the academy frames the excerpts as “collective acts of political agency, inciting us to lead more public conversations about our values at exactly the time when higher education's purpose has multiplied” (Peseta, 2014, p. 66). The following excerpt is a readymade example of this:

I'm not a very reverent member or employee of any institution and all my employers will tell you that... Sure they might be over-bureaucratic or they might not teach us, pay us enough or whatever, but that never held us back at the dance programme. You know, if I don't like something about the institution, I just ignore it.

An example of the subject of dance unwittingly afforded academic value is when dance academics read and write theories about the body that are not necessarily commensurate with theory arrived at through actual experiences of the dancing body. I bring together with this notion, an alternative discourse of academic agency (initially in what Butler (1990) characterises as gender performativity): “...reiterated acting, one that produces the effect of static or normal while obscuring the contradiction and instability of any single person” (p. 179). This excerpt reveals a tug-o-war *between* the scholarly dialogic and as such, a divergent, communicative unknown inside the educative turn. I engage with terms of the body to query whether practice engagement and performativity in teaching suit dance's socio-educative purpose. Accordingly, whether dance studies' content is reducing the body or distilling the body into dance studies, social or cultural or interdisciplinary practice (Reed, 2011). Though unmarked as academic status, the dancer maintains her agency by seeing a future beyond the challenges of a new habitus.

A participant expands on the ways she thinks that dance has spilled across to other disciplines:

...and the fact that dance – while it seems like this sort of funny little subject to some people, this funny little frivolous subject on the side is part of just about every subject, certainly in the social sciences that you could possibly mention – even dance.

Cockerill (2014) highlights a dynamic potential for what the participants are relaying as broader educational outcomes. She states that: “The narrative sought should be mutually recognised as shared, developed through critical reflection including meaningful public discourse, which gives rise to mutual connections and which makes possible significant relationships and co-operation” (2014, p. 19). On Cockerill’s terms, I explore the extent to which dance practice has developed as an interdisciplinary subject. I notice how the participant’s list potentially includes many departments – she even reinserts dance back in there. The problem is that she still views dance as a *funny little subject*. In each ensuing fragmented interpretive context, interdisciplinary projects may serve as the disciplinary needs, for development and embodied creativity. Previously embodied knowledge becomes a resource to negotiate innovative and interdisciplinary contexts, as-well as with pedagogy. I selected the following excerpt as it relates to my progression of thought:

As a cultivated body, we have championed many ideas, and have mastered them, and now we can start to arrange it and think creatively.

The participant once more poses her statement as though *it* was not definite. I define her *it* in this case as *cultivated* embodied work. “A central concern of dance education is that of providing authentic aesthetic experience” (Erskine, 2009, p.1). I incorporate Mauss’ notion of the gift as part of the dance heft of the thesis that blurs distinctions between practice, pedagogy and the discipline. This is enough to think of dancers as complicit in reciprocal expectations of the academy, and therefore unavoidably collaborators of the discipline’s new educational frontiers and boundaries.

A participant explains how professional loneliness in the academy is a motivating aspect for integrating with other disciplines:

And one can feel a little bit lonely in the dance world if one doesn’t attempt to go out and make connections. And I think it’s probably more me that goes out and makes connections with other divisions – other departments.

In this excerpt, dance practice has yet to define itself as a genuine academic activity. I observed how more participants than this made efforts to define outcomes and elements that they thought

may have greater value in the broader university context. If the impacts of the developing subject of dance that reduce kinaesthetic objectives are associated with an ensuing fit to broader imperatives of tertiary institutions, the source of a split between ‘dance and education’ may occur. When asked what he thought dance had to bring to the wider context of being in the academy, another participant demurs:

It’s a very interesting conversation because I’m not sure... one of the big pushes within the school itself and then within all the art schools through [institution] it is in the disciplinary work.

When prompted to, the participant admits he is not quite sure how the university benefits from dance, but this is because he aligns dance with other arts disciplines. He said that the other arts disciplines resist comparisons to dance knowledge, and I think Lepecki (2006) explains why: For dancers, “theirs is a philosophy that understands the body not as a self-contained and closed entity but as an open and dynamic system of exchange, constantly producing modes of subjection and control, as well as of resistance and becomings” (p. 5).

It was an interesting revelation to me that I can teach something else.

I interject this excerpt to explore what I think may have happened to dance in the academy. This participant was talking about an ability to teach across subjects; she opens my interpretations to think about why she would go elsewhere to situate embodied knowledge. I foreshadow her anxiety that a transition to academia is discontinuous with dance’s educative purposes. I asked her whether her academic work reached the dance community. She replied.

No – no.

For another participant, the place where her work felt best received was described as:

They are interdisciplinary conferences where my work fits in to. But not dance conferences.

Milner (2003) states that, “...knowledge in the human sciences is almost always connected to value judgements, especially values that are articulated to wider systems of social belief and to wider structures of social interests” (p. 6). It is as much about “a group’s withdrawal into itself, and also into its own past, its traditions” (Bourdieu, 2002, p. 160). From these quotes, I interpret the ways participants expressed transition, one foot caught in a professional world where s/he feels familiar, the other foot withdrawn from prior places s/he wants to be in but does not know how to step into,

so she refers to conferences to define her values. She straddles the need to maintain links and be accountable to both professional communities.

Initially it was my intention to explore how participants thought of bodies dancing as sites of more public meaning-making (Powell, 2007). Instead the dancers' responses expanded options of meaning-making in the discipline. A participant defined our academic 'territory' by what he thinks dancers are good at:

At collaborating, decision-making, thinking through problems by creating alternative solutions, and providing unusual conceptual references to theorising.

Cvejic (2010) states that: "It might be that the changes in the understanding of the figure of the author and the changes in the conditions of artistic production haven't affected the neoliberal capitalist society's need to single out individual artists and that the art market still relies on the idea of the singularity of the artist-genius" (p. 53). The participant's responses emphasise that it is not so much how dancers have come to be in the academy, but how they experience the academy valuing dance, and whether we may find "useful tools to bring to explorations of the slippery concept of 'identity'" (Smith, 2010, p. 725) between dancers' professional habitus or their community. I take from these reflections to mean that, for dancers, movement is firstly a negotiation of the individual body and secondly a relational partnership with environment. In doing so, I portray the fragile nature of exchange in the academy; artists dancing somehow guilelessly into institutional spaces. Practitioners in the academies may need to maintain body practices as critical to knowing. Knowing the subject of dance may be deliberated as alternative, an arts discipline de-centred as *the* body in dance.

Theme 3 Somatic studies: A critical educational site of disciplinary exchange

The Borromean 'drips' allow me to debate issues and consequences that occur when data, now months old, becomes re-animated as somatic epistemology. In relation to the specificity and physicality of experiential knowledge, disciplinary elements once explored become a comparable system to the methodology:

Physical learning as part of life in general and how responding as a whole person/artist/educator is a work in constant progress as theory in practice or vice versa depending on your somatic preference; these are certain philosophical perspectives, which infuse both my teaching and performance/choreographic process.

In somatic practice context, images and memories of mind/body are direct thinking representations of participants at work (still with students). They are educational, “perspectives taken by the dancer in relation to the body” (Erskine, 2009, p. 2). Shapiro’s (1999) definition of home reinforces somatics as an embodied worldview and as a space for educational belonging. To explore embodying and disembodying transitions to tertiary education pedagogy parallels a scholastic state of the dancers’ body in academia. Further to this, locating somatics as integral to academic practitioner identity becomes a way of recovering participants’ professional self-enacted modes of meaning-making. Another excerpt supports this thread:

To sort of suffice as a way of thinking – of trying to say the things that I’m thinking about in my life or engaging with a physical dimension to them, you know we have to embody – have a kind of a somatic sensing, feeling, thinking dimension to them.

Both participants claim the value of practice and movement experience as only just sufficing, the *it* has produced *a way of thinking* but *to them* something that contributes only to dance practitioners. The latter participant appears more voluble, caught in explaining a sense for feeling embodied, and what that must do for *them* in academia. It is my researcher emphasis on an internally focused body rather than an externally focused pedagogically purposeful body-of-knowledge that leads to an ongoing reflection about whether a division between us and them makes somatics an educative practice that both replenishes and diminishes participants’ subjective dance experience. I have used a different excerpt to draw out more of what I think the first participant saw as:

On general terms, like sustainability across our two disciplines.

A sense of the two disciplines (dance practice and dance education) that this thesis supports, is less discernibly about how and why participants become scholars with their bodies and more about the “possibility of some reflective accessibility to [embodied] subjectivity” (Legrand & Ravn, 2009, p. 405). That is, I explore what the participants talk about to debate whether somatics makes important contributions to the development of dance-in-education (if that is what the participant means by the two disciplines). The participant implies a simple paradox:

Somatics is an approach to find that self. But I guess that is then how you experience that.

Somatic explanations of the ‘thinking’ body (Todd, 1937; Eddy, 2002) and Kincheloe’s (2001) account of experience merge as integral to this useful theoretical underlay. The implication of somatics, as a constructive version of scholarly experience, even at this level of interpretation is significant if we are to think of the participants’ knowledge as playing a part in diverse and

experiential models of education. Theories become a visceral hinge for my interpreting the scholarly body:

Somatic education involves the ways that we experience research.

Mauss (1966) states: “To receive one of these gifts means that one is desirous of entering into and remaining in partnership” (pp. 25-26). Phillips, Stock and Vincs (2009) write that, “various terminologies have arisen from institutional needs to recognise arts processes as legitimate areas of knowledge production” (p. 15). In exploring the layered meaning of the participant’s words, I attempt to capture a new, self-entailed partnership derived of somatics’ place in the academy. In the excerpt above, the participant makes me part of her community and by using *we*, she is reflexive and somatically responsive to my research framework too. This legitimacy is on terms of an embodying subject and is more than complementary to preparing students for the individual experiencing of dance:

I don’t really teach anything that’s separate from the human being that is learning, and so I don’t teach dance as an abstract idea, so I might not be right person to talk to.

The idea of human capital, which Bourdieu extends to social, cultural or artistic “accomplishment”, is important to the thesis as it helps abstract and signify the accumulation and transference of experience from one arena of knowing to another (Bourdieu, 1993, p. 41; Navarro, 2006). The second part of the excerpt demonstrates that the relevance of somatics to the participant herself is at first, less clear. What also must be considered then is, how they, the dancer has returned to an alternative or ‘invisible’ self though still within the context of her normal academic engagement. The shift from material knowing to symbolically not knowing defines her ‘capital’ as a sense of disparity. Although this participant is sure she is teaching in the right context, she is wary that I might quote her out of context and that abstract – *separate from the human being* – conceptualisations of dance may leave dance outside the academy.

Verbal and somatic vocabularies inevitably articulate the participants’ perspectives and roles and mark our ‘expressive habitus.’ As a meaning-making subject, somatics connects to: “a training in all of the procedures that increase one’s ability to connect the fields jealously guarded from one another by the traditional organisation of knowledge” (Lyotard, 1984, p. 52). Tertiary dance educators may have devised and developed somatics to enable more than their student connections to kinaesthetic practices. Pettit (2002) believes that people “have the ability to identify constraints on how they should perform, if they are to be well-behaved intentional systems” (p. 287). That more than one participant draws so easily on somatics as an approach draws attention to what they regard

as the field of dance and subjective. They may have also invented a language that sustains the discipline as it finds its way into the nexus of academic life.

Summary

Interstices between body and the academy

Participants' disciplined bodies mediate new disciplinary parameters while struggling with normal academic outputs. What may be a result of their teaching and thinking through physical knowledge in the academy may be new educative roles, and a sobering reminder of institutions' authoritative power to decide what may then be construed as dance knowledge. For each of the dancers I interviewed, their process of teaching was informed by practice understanding, reformed by encounters in the institution that inevitably filter back into their academic experience. Loss and isolation was the sense they made of tertiary dance thereof, both for themselves and inevitably, for their students. Familiarity with a practice-led discipline in unfamiliar disciplinary spaces appears to be a potential obstacle to diversifying dance studio practice in programmes and instead universities promote dance as interdisciplinary.

The data reveals a concern that situating experiential knowledge in the academy is to lose interstices between technically able bodies as theoretical sites of disciplinary knowledge and intellectual activity. I have kept in mind the paradoxical issues of developing a discipline in the academy and the complexity of working in Cartesian environments that, "speak of rites of institution is to suggest that all rites tend to consecrate or legitimate an arbitrary boundary (Bourdieu, 1991, p. 118). It is born in my revision of the research process as an emergent sense of embodied practice – is not one thing or another but yielded to the academy. This is based within the major changes that have occurred in the neoliberal era of tertiary education. I have started to think that we (largely) define ourselves as academics where and when necessary, and in the meantime, are very much, in the truest sense of academic researchers, evolving as explorers of the discipline in the academy and knowledge about dance.

CHAPTER 7 THE END

Conclusion and main findings

‘Fit to teach’ is a study that considers the historic circumstances of contemporary dance during a period of neoliberal education reform, in which dance education has been drawn into academic institutions. My research project has drawn from an eclectic range of theories to explore the complexity of professional contemporary dancers’ journeys into teaching in a new version of the discipline in academia. The cohort I explored the research questions with are dancers who have made the transition to academia, and are embodied with experiential knowledge about the discipline of dance. As part of the research, they contributed to perspectives that have ranged between dancers’ training experience and academic priorities for teaching in institutions. Reviewing teaching in tertiary dance education has highlighted a range of roles a dance teacher accomplishes that fit within the scholarly realm. ‘Fit to teach’ is, therefore, an intermediary title to present interplay between the disciplinary selecting from and processing of dancers’ prior knowledge in the academy. This interplay was extended from researching issues about teaching to researching the discipline of dance in academia.

Those who are experienced dancers come into tertiary institutions thinking that prior knowledge of technique and performance form the basis of teaching. They have ways for dealing with that. They conform to academic requirements of scholarly outputs of writing and going to conferences, though it is not always dance conferences they go to. They accept increasingly casual or part-time work in the academy. They let go of their body practice or they continue a variety of body practices outside the academy. This grieves them. They become disciplinary savvy negotiators with administrators or managers in the academy and draw on innovative and creative models to work across institutional hierarchies. That is, they work in different departments of the academy, adapt their knowledge bases to alternative disciplines, or through interdisciplinary projects in the academy that may maintain their artistic practice. More than one participant thought these issues were relevant to students learning to and about dance.

Nuances that are placed on the word ‘fit’ prompt questions about whether teachers in the academy are enabled to teach their subject matter and from the subject matter territory, their body. This research project has been an opportunity for the participants to reflect on their teaching practice and the ways they have come to fit with various academic contexts. Considering the sum of dance teacher experience, professional practice and identity, pedagogy and knowledge, my study reveals that academies employ specialist practitioners but, as with other disciplines, on increasingly part-time or casual work contracts. While no single factor stands out as being the reason for the participants’ retreat from routine dance practice, nor their reasons for taking part-time positions

instead of keeping their full-time ones, the evidence from my research strongly suggests that physical transitions are as important to consider as the intellectual when dancers become scholars.

The literature about dance in tertiary education argues that creative, choreographic, community or alternative dance-in-education activities develop increased levels inclusivity and diversity. The increased range of interdisciplinary subjects and educational models is a means to accommodate increasingly diverse dance student profiles. Yet, at the same time, institutions have reduced the numbers of hours of studio space required for dance practice. Unless dance is studied in the conservatoire style, the academy may be preparing students for a limited professional life after university. What I have learnt from this study is to associate dancers' beliefs about dancing with a tug of expectation that academia recognises dance as technical and experientialist. By increasing institutions' understanding of what it means to be a dance academic, the academies may become more discerning in providing pedagogical environments in which dance studies of kinaesthesia and the lived-in body-in movement can flourish. For example, if tertiary dance studios were to become more like movement laboratories to drive movement proficiency forward, the discipline may become more notable as the basis of knowledge production of kinaesthetic dance.

The study of dance involves the scholarship of human movement. Although contemporary dance plays a significant role within dance-in-education, this study is not specific to the actual genre itself but links dance with dancers' social practices and academic identities. In a tentative reclaiming of the status of technical practice in the academy, I have separated the scholarly pathways of choreographers in institutions from interpretive acts of performing. As tertiary institutions understand more about the fragile fret of discipline-specific embodied intelligences, what emerges are indicia that the essential nature of body practice is requisite with skills in the moving body. If dance pedagogues and scholars are to keep what they know as a resource in tertiary education, their presence in the academy must surely include ongoing active, visible body practices. Dance practitioners become more notable as producers of knowledge in terms of kinaesthetic experience as well as engaged with neo-liberal scholarly trends and strategies. Visibility means that practices are conducted in the institutions' studios, in cultivation of movement practice, and even in the clothes they wear to identify them as movers, as opposed to the more restrictive, binding clothes worn by their other academic colleagues.

My research supports the view that these are critical and less well-known aspects of understanding how the academic subject of dance is currently informed. Based on my research, the assumption that dancers are primarily equipped as disciplinary teachers and scholars for the academy appears to be unjustified because they may find that expectations of their institutions differ from expectations of themselves as dance teachers or embodied scholars. By appreciating what it takes and means to be a dance teacher and scholar, dancers (students and teachers) become more aware of their progression from movement skill to scholarly work, and academies can become more

discerning in providing pedagogical environments in which the technical and scholarly aspects of dance can flourish together. These are all aspects covered by my enquiry.

Significance of the study

The methodology and methods design processes are a key feature of the study. The singularity of the research occasion and the methodology, I hope, become a significant contribution. The first chapters of the thesis debated the impact of institutionalisation on contemporary dance practices and I included important features of the cohort's practitioner-based knowledge and somatics as a form of experiential enquiry. From there, I moved out of critiquing dance practice, though arguably still in creative practice thinking mode, to utilise a mathematical metaphor (Borromean rings) to discipline my thinking process. By re-centering a creativity intuitive to the contemporary dancers' role in the research process, my aim was to represent experiential perspectives and memories in vivid ways that demonstrate disciplinary capabilities to self-observe and make meaning of our professional lives. My reflections on the depth and range of dancers' knowledge beyond extant pedagogies or student learning are sustained by thinking of dance as already holistic education and research prototypical of the discipline.

I selected an ethnographic methodology as an entry point for a new methodological approach. My considerations about whether I would best understand dancers' transitions to teaching by observing teaching practice informed the rationale for our dialogues, listening with them in a blend of ethnographic and auto-ethnographic enquiry modes. By incorporating a somatic research position, my project contributes to a dance-based method of enquiry that advances an understanding of what it means to be embodied and intellectually 'aware'. By focusing on somatic methods that are already incorporated into academic dance programmes, explanations of the body in academia have provided the research project with a new methodological tool for articulating the individual: reflective, reflexive, sensorially alert and based on performance knowledge in academia.

Limitations of the thesis

My study is limited by the detailed and explicit profile of a group of mature dance practitioners and does not reflect the full spectrum of dance academics working in tertiary, conservatory or higher education. Nor does it attempt to fully address the futures of diverse and multiple directions that graduate profiles may achieve. By emphasising students' scholarly engagement with alternative creative practices, technique as a critical site of disciplinary development and process may have already been eschewed as excess to academic requirements. While I am conscious that reconstructing data as fragments of a critical enquiry and then embedding them in the intersections of scholarly dance does not fully cover dance as research, my interpretations show that dance as an embodied field of enquiry is not yet consistent or secured.

Future research

My thesis is founded on interpreting dance literature and concepts about dance teaching in the academy to expand ways for thinking about the ‘body’ of knowledge that dance performers live within, and disseminate skills and knowledge from. A new research trajectory is formed out of the ways the participants stressed their negotiations with the institutions to keep their physical practices alive. By sharing their professional time with dance communities and the academic community as practitioners and/or scholars, the participants ascertained the importance and strengths of body practice as key to disciplinary development. Future research built on this study could explore why experienced dance professionals accept or prefer part-time or casual work. The means in which dance maintains professional and community connections may be at odds with scholarly capability building requirements or academic progression.

A second impact of the project was a reflective appraisal of the values of kinaesthetic and embodied practice. This revealed that institutional impacts on dance are developing as a substantial form of disciplinary enquiry. Once the domain of conservatory education, dance modifies in the academy as its own field of enquiry. This is a shift that opens to the potential of increasing interdisciplinary and cross-disciplinary projects that may yet feed back into the kinaesthetic purposes of dance. Another study might explore a more in-depth analysis about what constitutes dance practice now in relation to the viability of time-laden physically situated techniques in the academies.

Dance specialists undertaking scholarly roles require a commitment from institutions to provide custom-fit spaces, laboratories and professional development opportunities that are within reach of all members in the academic dance hierarchy. By assimilating reflections about the broader implications of dancers experiencing transitions from studio practice to scholarly spaces, the research introduces the relevance of dance academics maintaining a visible physical practice in institutional environs. Further to this, if students are to study dance, they need to study *how to* dance in the academy – as well as the myriad of other subjects that connect them to the developing discipline. The study looks towards further research to explore how to untangle complex administrative questions of space and time needs in relation to the equally complex questions of inclusivity, which must surely thrive as dance is a growing field of enquiry.

AFTERWORD

And that's the challenge I see, gently stirring movement back into my body ... water softly supporting tired and aching muscles. Look up, look down and around – neck speaks a rusty sound.

... But I am, you see, fascia, bones, muscles and skin; I have held something inside cramped and crumpled, blood flow reduced, joints thickened by long periods of stillness-in-research. Etched now on my body are the words and actions symptomatic of thesis writing. The sensuously bound connections of belly to fingertips on a keyboard produce perilous thoughts. This thesis holds precious “the combined knowledge of generation after generation of effort and pain, mistake and discovery” (Roach, 2005, p.135) – then our teachers are understood.

The pace of water inside and out holds me close, and I observe re-emerging movements, articulating circles, scanty balance, extensions and patterns. Pain in a clogged muscle. For regardless of what we think of academia, our bodies' needs – eked out by academic life – are distinctive. Nurtured by the accumulative replenishment of movement intricacy, by the time it takes to think in body awareness, practice is still, not stilled, the embodied source of dance's disciplinary development.



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THE UNIVERSITY OF AUCKLAND
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PARTICIPANT INFORMATION SHEET

(Professional contemporary dancers who are now dance academics)

Project title: Fit to teach: Tracing the body methodologies of dancers who teach in academia.

Name of Researcher: Felicity Molloy, PhD candidate, NICA Dance Studies, The University of Auckland, New Zealand.

Your invitation:

I have received your emailed request to participate and would like you to be part of my doctoral research. Please read the following information carefully before deciding whether or not to participate in my study. If you choose to participate, thank you, please sign the Consent Form and return it to me within the next week. If you choose not to participate, there is no disadvantage to you of any kind and I thank you for considering my request.

The rationale and aims for the project:

The research project is driven by questions about how dancers navigate professional pathways from performing to academic teachers. The study seeks to reveal the challenges and adaptations that are faced by contemporary dance professionals who have transitioned into an academic career. By using somatic practice as a research tool I also aim to contribute to a dance-based method of enquiry that advances an understanding of embodied values as well as intellectual transitions dancers yield to become teachers.

Who will be studied?

For this study, you will be one of a small cohort of mature contemporary dancers, who may have been involved in the development of academic programmes and continue to teach dance in tertiary contexts in a range of topics such as technique, performance, improvisation, choreography, somatics or dance studies.

Should you agree to take part in the research, you will be asked to:

Take part in three 45-60 minute interviews that are to be conducted during July 2012 – July 2013. The interviews will be conducted with each participant separately and in 2-3 different settings conveniently located to you: The first interview will be located in an office or meeting room for a face-to-face style interview; the second interview will be located in a dance studio so that you will be able to respond to the physical environment. For example, you may want to move, within a safe and gentle, somatic style of movement to help illustrate a response or point, as well as speak. The third interview will be located in either of these two settings and/ or a different teaching space. No students will be present during any of the interviews. As well as the interview questions and responses, I would like to observe your responses in relation to the different environments and amplify these observations as notes after the interview has finished. I will also ask whether you would like to write down responses that apply to the interview topic and situation, using foci I provide you with. You can do this straight after the interview or, take time to reflect and send me your responses in later to my university email. The transcripts, observations and notes will form part of the data.

What will happen to the data that is to be collected and what will be done with it?

On your permission, the interviews will be audio recorded. The data will be transcribed and analysed by the researcher (Felicity Molloy). All data, tapes, transcripts and written material produced in the data collection

process will be retained in secure storage, in a locked cabinet in the Principal Investigator's office, accessible by the researcher and supervisor only, after which they will be destroyed by shredding or securely erasing the files after 6 years of completion of the research. The interview transcripts, researcher observations and participants' reflections will become the key points of reference for analysis and as a means to interpret data that arise from each participant separately and together. Data may subsequently be reported in future peer reviewed publications, articles and conference presentations. As well as being offered a copy of your transcript or interview tapes, access to a digital copy of the thesis and any journal articles published will be made available to you on your request.

Will people know who I am if I do this?

The confidentiality aspects of the transcripts and journals listed in the Consent Form ensures that the implications of the questions I am asking, as well as the transcription, meet with your full approval before the data collection phases commence. The full transcripts of my interviews with you will be offered to you to check, for comment and approval granted before any data or information is used. The participants' identity will not be revealed, by the researcher and anyone reading the published research will not be aware of who the participant is. To preserve your anonymity the following measures will be taken:

- I will select for you a pseudonym. The pseudonym protects the identity of the participants from being revealed.
- Details such as your name, age, gender, personal characteristics, place of residence and educational institution(s) you work at shall not be disclosed in the thesis, reports or subsequent publications from this research.

Can I withdraw from the project once it has started?

Your participation in this project is entirely voluntary. You may withdraw from the process at any time, and you may withdraw your data and your participation in the research for up to 6 weeks after the third interview with no disadvantage to you at any time. If you have any questions about this study, please contact me, either of my supervisors, or the Dance Studies, Head of Department.

Researcher

Felicity Molloy

Email mollyf@yahoo.co.nz

Phone 021 948 646

Supervisors

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For any queries regarding ethical concerns you may contact the Chair

The University of Auckland Human Participants Ethics Committee,

The University of Auckland Research Office, Private Bag 92019, Auckland 1142.

Phone +64 9 373 7599 x87830/ or 83761

Email: humanethics@auckland.ac.nz

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE ON June 19th, 2012
for (3) years, Reference Number 8165



THE UNIVERSITY OF AUCKLAND
NEW ZEALAND

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CONSENT FORM

(Professional contemporary dancers who are now dance academics)

Project title: Fit to teach: Tracing the embodied methodologies of dancers who teach in academia.

Name of Researcher: Felicity Molloy, PhD candidate, NICA Dance Studies, The University of Auckland, NZ.

THIS FORM WILL BE HELD FOR A PERIOD OF 6 YEARS

I have read the Participant Information Sheet provided by the researcher, Felicity Molloy, which is concerning the research study. I have volunteered myself for selection. I understand the nature of the research and that I have been selected because I fulfil the criteria that are listed in the Participant Information Sheet. I have had the opportunity to ask questions and have them answered to my satisfaction.

- I agree to take part in this research. The researcher will not commence the data collection with my participation until I have sent back this signed Consent Form.
- I understand that I am free to withdraw participation at any time, and to withdraw any data traceable to me up to 6 weeks after the final interview, without any disadvantage to myself.
- I understand that I will participate in 3 semi-structured interviews, each of between 45–60 minutes and that they will be held in two or three different locations that are convenient to me within the study's timeframe: an office location for a face-to-face style interview and then in a studio location. The third interview will be held in either of these spaces or an alternative teaching space.
- I understand that the interviews will be audio recorded and that the researcher, Felicity Molloy will audio record, transcribes and analyse the interviews herself.

☐ I agree to be audiotaped

- I understand that, even if I agree to being recorded, I may choose to have the recorder turned off at any time.
- I agree for the full transcripts of my interviews will be offered to me to check, and I will be available between (July, 20-12) and (October, 2013) to check that what I have said has been recorded accurately and to give my approval for the data to be used.
- I understand that because of the size of the professional and academic dance community there is some chance that despite measures taken, my identity could be deciphered or deducted from the information provided in any report or publication from this research. The researcher has limited the likelihood of identifying my voice sound by being the only person who listens to the recordings.

- I understand that the researcher, Felicity Molloy will observe me in the interview environments we have selected and write observations following the interviews as notes for data.
- Using foci provided me by the researcher, I may select to write down my responses to the topic and interviews after any one of the interviews, either straight after the interview or I can send them to the researcher by email or post to her University address for up to 6 weeks after the third interview.
- I agree that after I have returned the transcripts and notes, all data will be anonymised and cannot be tracked as belonging to an individual. In particular no inferences can be made from the findings since all participants from that point will be anonymised in the thesis and that emerging themes will be collated in the analysis, so that points made by each participant will be synthesised rather than highlighted as comparing or critiquing one individual or another.
- I understand that measures will be taken to preserve my confidentiality and that the researcher will omit any identifying information such as details of my name, age, gender, personal characteristics, place of residence and educational institution(s) I work at from the thesis and subsequent reports and/or publications.
- As it is not the researcher's intention to make public the names or professional profiles of any of the research participants, I agree that I will be given a pseudonym. The pseudonym protects the identity of the participants from being revealed.
- I understand that all data and written material produced in the interview process will be retained in secure storage, in a locked cabinet in the Principal Investigator's office, accessible by the researcher and supervisor only, after which they will be destroyed by shredding or securely erasing the files after six years of completion of the research.
- As well as ensuring the safe custody of the data, the researcher will take care to protect the privacy of the individuals who participate in this project by not talking about or revealing their separate data to people other than her supervisors.
- I understand it is my right to have my participation or non-participation kept confidential from my employer.
- I agree that I will not disclose anything discussed in the interviews in ways which might identify or harm other colleagues or institutions.
- I wish / do not wish to have my tapes returned to me.
- I wish / do not wish to receive the summary of findings.
- I understand that the outcomes of the research may be published and the data collection may be used to inform future peer reviewed publications.

Name _____

Signature _____

Date __: __: __

APPROVED BY THE UNIVERSITY OF AUCKLAND HUMAN PARTICIPANTS ETHICS COMMITTEE

ON June 19th, 2012 FOR (3) YEARS

REFERENCE NUMBER 8165