

A Phenomenological Exploration of Joy during Zumba Exercise: Form, Feeling, and Flow(s) of
E-motion

Brittany A. Glynn

Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
in partial fulfillment for the requirements
for the Doctorate in Philosophy in Human Kinetics

School of Human Kinetics
Faculty of Health Sciences
University of Ottawa

© Brittany A. Glynn, Ottawa, Canada, 2016

Abstract

The purpose of this doctoral dissertation was to explore the experiences of joy during Zumba exercise. A hermeneutic phenomenological methodology was employed to explore the essential structures or essence(s) of joy. Seven long-term Zumba patrons (one male, six females) participated in this study. Each participant engaged in three phenomenological interviews, observation by the principal investigator, and were invited to keep a journal of their Zumba experiences throughout the duration of the five-month study. One final focus group was conducted at the end of the individual interviews, which four participants attended. In addition, the principal investigator oriented to the phenomenon of joy in Zumba firsthand by experiencing weekly Zumba exercise classes for the period of one year. Three articles were constructed to present the findings from this research. The first article explores the visible, bodily forms and kinaesthetic feelings during Zumba exercise. Phenomenological analysis resulted in exploring joy through stomping, bouncing, and swaying experiences of e-motion. The second article explores somatic flow through an existential connection of body-other-world. Phenomenological analysis resulted in exploring somatic flow through rhythmical and effervescent connections via motions, gestures, postures, and felt connection. Finally, the third article explores the researcher's bodily experiences while engaging in the phenomenological research process. Three experiential accounts are explored in this inquiry, including: participating in a Zumba exercise class; engaging in a phenomenological interview; and the process of writing and re-writing the experiences of joy. This doctoral research thus offers opportunities to sense and understand joy as a motile phenomenon during Zumba exercise classes and brings attention to the various ways joy may look, feel, and flow through felt connections of e-motion.

Acknowledgements

Wow, I can't believe I am in the final stages and writing the Acknowledgements section. Talk about experiencing joy! This has been quite the journey over the last six and a half years and I would not have made it this far without the support, care, and guidance of so many people along the way. First, I would like to extend deep gratitude to the participants in this study. It is a gift to be in the presence of such joyful people, who not only took the time to share their experiences with me, but they also welcomed me into the Zumba community with open arms and great enthusiasm. I would also like to thank my supervisors Drs. Terry Orlick and Rebecca Lloyd. Terry, thank you for always reminding me to embrace the '*simple joys*' along the way. Rebecca, thank you for jumping on board to help this project move forward. The many, many hours you spent revising the articles is very much appreciated and I am grateful for your teachings, enthusiasm, and expertise. Special thanks to Team Phenom for the incredible social support and opportunities to learn from one another. Thank you to my friends and family members who offered so much encouragement and support to keep going. A big heart felt thank you to my partner, Marco, who has provided so many hugs, chocolates, laughs, and love when the road became especially bumpy. And of course, I have to acknowledge my pups Roxy and Marley. They sat with me, literally, throughout this entire journey and offered so much relief and love every day. Finally, I have to extend a special thanks to my Dad. He has always been my biggest supporter and taught me very early on to dream big. Some of my most joyful movement experiences were our rollerblading adventures in California and Minnesota. With all of my heart, thank you.

Table of Contents

Introduction.....	1
Stepping off the Mechanical Tread	4
Literature Review	5
Description of Zumba & Research to Date	6
A Phenomenological Orientation.....	8
Phenomenology of Emotion	11
Phenomenology of Joy.....	14
Phenomenology of the Lived Body	16
Philosophical Approaches to Movement	17
Joy through Function2Flow	19
Research Questions	21
Methodology	22
Phenomenological Methods to Explore Joy	25
Participants & Data Collection	26
Phenomenological Interviews & Focus Group	27
Journal.....	30
Orienting to Joy during Zumba: My Role.....	31
Analyzing Joy	32
Presentation of the Articles.....	34
Article One.....	36
Abstract	38
Introduction	39
Stepping off the Mechanical Tread	40
Phenomenological Orientation.....	41
Participants and Data Collection	42
Experiencing Zumba: Stomping, Bouncing and Swaying Motions.....	43
Stomping Motions: Stomping Joy.....	44
Bouncing Motions: Bouncing Joy.....	47
Swaying Motions: Swaying Joy.....	54
Discussion	58
Moving Forward.....	59
References	61

Article Two	66
Abstract	68
Introduction	69
Psychological States of Flow	70
Somatic Forms of Flow	72
Joy and Flow during Zumba.....	72
Orienting to Flow Experiences: Participants & Methods.....	74
Analyzing Living Experiences	75
Rhythmical Connections	76
Heart Rhythms.....	76
Hip Rhythms	78
Vocal Rhythms	79
Effervescent Connections.....	80
Spirited Motile Connections	81
Empathetic Connections.....	82
Hand to Foot Connections.....	84
Flowing Forward: Meaningful Kinnections.....	86
References	89
Article Three	93
Abstract	95
Introduction	96
Orienting to Joy through the Body	96
Phenomenology & the Lived Body	97
Intention of Inquiry	100
Tense Reflections and Fluid Extensions	100
Gestures, Postures, and Conversations.....	104
Stumbling Words.....	106
Discussion	109
Ongoing Reflections.....	111
References	114
General Discussion	116
Article One: Forms & Feelings of Joy	116

Article Two: Somatic Flow and Existential Connection.....	119
Article Three: Orienting to Joy through the Body	121
Joy through Form, Feeling, and Flow(s)	123
Contributions & Practical Implications.....	124
Future Directions.....	126
Concluding Reflections	128
Statement of Contribution.....	131
References.....	132
Appendices.....	145

List of Tables

1. Data Collection Timeline from July-December, 2012.....	28
---	----

List of Appendices

A. Ethics Approval.....	146
B. Recruitment Poster.....	147
C. Consent Form Interview.....	148
D. Consent Form Focus Group.....	152
E. Individual Interview Scripts.....	156
F. Focus Group Interview Script.....	159
G. Excerpts from the Participants' Journal Entries.....	160
H. Examples of Selective Highlight Approach and Free Imaginative Variation.....	165

Introduction

Tick, tock, tick, tock, tick, tock. She sits at her desk, hunched over her keyboard, eagerly anticipating the end of her work day. Thank goodness, only a few more minutes to go. She closes her e-mail, packs up her Tupperware dishes from lunch, and stands up to stretch before heading out the door. She's transitioning into auto-pilot mode, multi-tasking as she drives from work to the gym while scanning her mental "To Do" list: workout, dinner, pack lunch for tomorrow, laundry, walk the dogs, pay bills...a busy, but necessary, schedule to keep up with everything. Despite feeling exhausted from the long-week, she walks through the gym doors, scans her membership card, and heads into the locker room to quickly change before jumping on the treadmill. "Let's get this over with. 30 minutes of running, stretch, change, and then head home," she thinks to herself. Sounds of whoops, hollers, and loud music grab her attention as she walks by the fitness studio. Curious, she peeks through the windows...what is this? People are dancing together in choreographed patterns. She watches as they throw their hands into the air, step forward and back, twist, and even roll their hips. Smiles adorn their faces as they follow the instructor's lead. A woman brushes by her to go into the studio. "Excuse me, is this an exercise class?" she asks her incredulously. "Yes, it's a Zumba class! Come join us!" the woman replies enthusiastically as the door shuts. She continues to watch as they exude playfulness and a sense of life. And suddenly, she notices an ache inside of her – a longing for joy that feels so distant.

Who is this person standing at the door? Perhaps she's a hard-working woman, living a full schedule ripe with responsibilities and obligations as a glorified "busy bee." Or he's an efficient multitasker, juggling work, grading mid-term papers, paying bills and mortgages, and being a good parent. Looking deeper, this person is also me. I peer through that window, sensing

a longing to loosen my tight grasp holding it all together, meeting deadlines, to someday graduate, upholding relationships in my life, to be physically active and healthy...yet this bearing down feels so rigid and lifeless.

This automaticity and rigidity is jarring. My life moves along a mechanical tread, albeit a necessary and efficient means to engage in all of my responsibilities, but infused with lack-luster vitality and little joy. Peering through those windows, I recognize that I have mastered the skills of *working*, yet there is no joy coming *out*. I feel the tensions of wanting to play and let loose countering the responsible lure to exercise because it's what I *should* do to be healthy and fit. Despite the gumption and motivations to be active because it is good for my health and enables me as an educator, researcher, and practitioner to 'walk the talk', the actual experience of exercise has become automatic, like being on autopilot.

There is a deep longing as I wonder what it is like to feel fully alive. Fond childhood memories arise, such as swimming in the pool for hours with my cousins and feeling the warmth of the summer sun. Dancing in my room to 90s pop songs with friends until we fell over on the floor laughing at ourselves. Moments of pure freedom rollerblading the neighborhood streets with my dad, while jumping over curbs and feeling exhilarated as we surged down hills. Or winning the Class AAA State High Schools Girls' Basketball Championships with my teammates; the fortitude and poise of a revered high school athlete. Unquestionably, I developed a strong foundation of fundamental movement and sport skills. My movement experiences helped me flourish physically, cognitively, affectively, and socially. More profoundly, I gained a deep love and appreciation for physical activity. There is a sense of sadness and loss as I recognize that something I love to do - to move and exercise - is now just a part of a regimented exercise schedule. There is disconnect and an absence of joy.

My passion and work as a movement educator and practitioner fold into this disconnect and automaticity. I reflect on my experiences as a personal trainer, coach, swimming instructor and group fitness teacher. I helped others along their journeys to be healthier and fit by: developing exercise programs, practicing fundamental movement skills, or creating workout environments so they could ‘get their sweat on’ and feel the burn of their muscles and pounding of their hearts. The quality of these experiences appears mechanistic and outcome-oriented, reflecting what Almond (2010; 2015) considers problematic physical discourses that primarily focus on health and increasing participation numbers to decrease economic costs due to physical inactivity, rather than the intrinsic value of exercise as a way to feel the richness and vital energy of being alive.

Driven by outcome-oriented expectations and a dualistic divide of mind and body, my motile *joie de vivre* is missing as I strive to get the work done both on and off the treadmill. My motility, a phenomenological term associated with the capacity to move (Merleau-Ponty, 1945/1962), has become just another obligation to fulfill each day. Admittedly, my intentions to remain active align with the etymological meaning of exercise, meaning to “keep busy, practice...keep in or away” (Chantrell, 2004, p. 189) or the “execution of power” reflecting the original use of the term meaning “driving farm animals to the field to plow” (Online Etymology Dictionary, 2016a, n.p.). Enmeshed in this “mechanized pathway” (Lloyd, 2011a, p. 72), I recognize that exercise may simply be an extension of driving farm animals to the fields to plow, to now driving oneself (or others) to the gym to work out. I have lost touch with my body as a way to know the world (as described by Merleau-Ponty, 1945/1962) and treat it as if it were a contention that “Motility, then, is not, as it were, a handmaid of consciousness...” and instead treating my body as mere tool working for the mind (p. 161). Alas, despite my confidence,

motivation, and knowledge to exercise regularly, while educating others about the importance of exercise and using psychological skills to improve performances and quality of life, my motile capacity for vitality and joy is depleted. There is disjuncture in my current orientations and movement capacities “...to capitalise on [my] motile potential to make a significant contribution to the quality of [my] life,” (Whitehead, 2007, p. 287) and the quality of life for those that I teach and educate. Consequently, a shift in perspective and orientation is warranted, not only for me but those I consult and work with on a regular basis.

Stepping off the Mechanical Tread

Can we delve beneath the monotony and automaticity of engaging in exercise just because it is good for us? Can the experience of exercise be joyful? Researchers and educators acknowledge the need to better understand the affective dimension of the movement experience, particularly as it relates to the hedonic qualities of enjoyment and feeling better (Berg, Warner, & Das, 2015) and recognizing the merit of exercise and physical activity as ways to experience “feelings of vitality, energy, and dynamism...in a form that gives [exercisers] a sense of purpose and a sense of belonging...” in the ‘here and now’ (Almond, 2015, n.p.). I consider what it would be like to literally step off the ‘treadmill’ and mechanized pathways of my typical exercise regime of running, lifting weights, and attending Bootcamp classes, and instead step towards the whoops, hollers, twists, and smiles during a Zumba exercise class. I wonder what it would be like to move beyond outcome-oriented motivations to be fit and healthy and give more attention to the *life* in movement.

The popularity of Zumba exercise is well recognized, known for its Latin-based dancing and choreography and gaining success as “the largest branded fitness program in the world, with more than 14 million weekly participants in more than 140,000 locations across more than 150

countries” (Barker, 2012, p. 1). However, the branded tagline to “Ditch the Workout and Join the Party!” within an atmosphere of “celebration and entertainment” (Zumba Fitness©, 2016) evokes the exercise critic within me. I question if this really is a workout and align with Luetttgen et al.’s (2012) statement that “just because Zumba is fun, however, doesn’t necessarily mean it’s an effective workout,” (p. 1). There is tension in my long-standing dualistic beliefs that both fun and working-out typically do not mix. There is also apprehension and uncertainty. *I don’t do Zumba.*

Nevertheless, stronger than this criticism and discomfort is the resonance evoked while watching others during Zumba move with such enthusiasm and joy. Going further, I wonder about other people’s perceptions and experiences of positive emotions during exercise, recognizing the limitations and singular perspective of only attuning to my own experiences. By learning from others and embracing interdisciplinary perspectives of movement, e.g., exercise science, psychological, experiential etc., perhaps we as educators, practitioners, and coaches may learn more about what it means to be active for life. Perhaps we can explore affective, not just effective, ways of moving during physical activity. Perhaps we can learn about the essences(s) of joy that essentially draw adults back to physical activity time and time again. Thus, orienting to other people’s perceptions and positive emotional experiences “will modify our understanding of the world and in turn colour future perceptions,” perhaps catalyzing changes within ourselves by learning how each other ‘make[s] sense of the world’ through movement (Whitehead, 2010, p. 24). To begin this orientation, a review of literature follows.

Literature Review

Current knowledge on the motivations to engage in exercise acknowledge the experience of joy, or feeling enjoyment, as a strong self-determined motive effecting a person’s choice, persistence, and efforts to move (Frederick & Ryan, 1993; Jackson, 2000; Priebe & Spink, 2011;

Schrop, et al., 2006; Stuntz & Weiss, 2010). However, researchers in the sport and exercise domains acknowledge that "...it [is] difficult to use enjoyment to study, understand, and explain people's physical activity experiences when enjoyment itself is not very well understood," (Kimiecik & Harris, 1996, p. 247). This review of literature will therefore take a broad approach by focusing on a brief description and history of Zumba, a phenomenological orientation, the experience of emotion, experiences of joy outside of sport and physical activity, and various movement philosophies and approaches that may offer a starting point and dialogue to understanding joy during exercise. Specifically, this review of literature will examine: a) a description of Zumba and Zumba-related research to date; b) what it means to adopt a phenomenological orientation for a research project and the philosophy on which this orientation is based, c) a phenomenological review of emotions, joy, and the lived body, d) philosophical approaches to movement, and e) joy through the Function2Flow model.

Description of Zumba & Research to Date

Zumba Fitness© is considered to be one of the most popular group exercise classes offered worldwide and is one of the largest branded international fitness programs (Barker, 2012). The Latin-inspired dance workout incorporates various dance genres, such as salsa, merengue, and flamenco. Appealing to a wide variety of people, or "every body," this low-to-high intensity exercise class set to upbeat and energetic music markets an environment of fun and fitness, hence it takes "the 'work' out of workout," (Zumba Fitness©, 2016, n.p.). Zumba began in the mid-1990s and was created by Alberto "Beto" Perez as a "happy accident" because he forgot his music for an aerobics class he was teaching and subsequently had to improvise and blend his knowledge of Latin-based dance and aerobic exercise (Women Fitness Clubs of Canada, 2012, n.p.). Today, Zumba Fitness© offers a wide variety of Zumba classes for a variety

of populations, including Zumba® Gold for older populations, Zumba® Kids, Zumba® Toning, and even AquaZumba®. The class which provided the context for this study was the original Zumba® class.

To date, research exploring Zumba Fitness© primarily focuses on the physiological benefits of participating in these classes. Specifically, research has explored: the effectiveness of a 12-week Zumba intervention on health indicators through peak O² uptake, fat percentage, fat mass, and bone mineral content (Barene, Krustup, Jackman, Brekke, & Holtermann, 2014); effects of Zumba on jump height, flexibility, posture, and muscle strength (Barene, Holtermann, Oseland, Brekke, & Krustup, 2016); changes in physical activity levels from in-person Zumba classes versus videogame Zumba classes (Brown, Shaw, & Schneekloth, 2014); cardiovascular and neuromuscular performance in female college students participating in Zumba (Donath, Roght, Hohn, Zahner, & Faude, 2014); effectiveness of an eight-week Zumba program for weight reduction (Micallef, 2014); and cardiorespiratory changes and the energetic costs of participating in Zumba for middle-aged women (Strejcová, Konopkova, Rehorková, & Brunc, 2013).

No studies to date have explored the qualitative aspects of participating in a Zumba class. Likewise, no studies to date have explored what the experience of joy is like for the participants who attend Zumba on a regular basis. Of interest in this study is understanding the movement of joy during Zumba exercise, specifically the motility of e-motion where the Latin root “ex” or “e” in e-motion signifies moving out, or bringing forth, the movement qualities within the emotional experience (Online Etymological Dictionary, 2016b).

A Phenomenological Orientation

One approach that allows a deeper, evocative understanding of joy during Zumba exercise is the phenomenological attitude (van Manen, 1997, 2014). Phenomenology aims to return to our experiences and understand the essential structures inherent within a phenomenon (Allen-Collinson, 2009; van Manen, 1997, 2006, 2007, 2014). As noted by van Manen (1997), “Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences,” and rather than offering psychological constructs, classifications, or theories, phenomenology asks ‘What is this experience like’ and aims to bring insights and one in closer contact with our everyday experiences that we take-for-granted, (p. 9).

Phenomenology is more than a methodology seeking to explore lived experiences. The various methods and approaches within phenomenology are rooted in philosophical traditions (van Manen, 1997, 2014). As noted by Kerry and Armour (2000), it is important to address the philosophical underpinnings influencing phenomenological research approaches and “make explicit the ontological assumptions upon which [the phenomenological approach] is based,” (p. 8). The specific approach guiding this inquiry is van Manen’s (1997, 2014) hermeneutic phenomenology, which is a “search for the fullness of living” through the practice of writing and re-writing (van Manen, 1997, p. 12). Furthermore, as explained by van Manen (1997), this approach is both interpretive (e.g., hermeneutic) and descriptive (e.g., phenomenology). Therefore, a brief overview of the seminal philosophical traditions that started the phenomenological movement via descriptive (e.g., Edmund Husserl) and interpretive (e.g., Martin Heidegger) approaches influencing van Manen’s (1997, 2014) hermeneutic phenomenology follows.

Edmund Husserl (1970a, 1970b, 1982) is considered the “intellectual founder of phenomenological philosophy,” (van Manen, 2014, p. 88). Husserl assumed an epistemological stance, where consciousness is considered the source of all knowledge and one must ‘go back to the things themselves’ through an unbiased attitude to understand lived experiences (Churchill, 2014). Husserl positioned phenomenology as a rigorous science that could show the fundamental structures, or essences, of lived experiences via intentionality and the phenomenological reduction (Kerry & Armour, 2000). Intentionality is the notion that consciousness is always consciousness towards something (van Manen, 1997), while the phenomenological reduction or epoché is a method where one brackets all preconceived notions, biases, assumptions, theoretical meanings, and views in order to understand the taken-for-granted aspects of our experiences, while communicating the essential structures of experience through descriptive texts (Kerry & Armour, 2000; Lavery, 2003). Husserl’s goal of suspending all biases to achieve pure descriptions of consciousness would inspire descriptive phenomenological approaches, while also influencing interpretive phenomenological approaches, which assumes that one cannot separate biases and assumptions from textual descriptions of lived experiences.

A divergence from Husserl’s (1970a, 1970b, 1982) descriptive phenomenology was Martin Heidegger’s (1962, 1999) ontological shift and existential phenomenology. As Husserl’s student, Heidegger believed that it was impossible to fully bracket one’s assumptions and biases and that textual descriptions of phenomenon are based in interpretation (Kerry & Armour, 2000; Lavery, 2003). Heidegger’s ontological focus was on what it is like to be a human being, or Dasein, and positioned understanding as fundamental to one’s being-in-the-world (Heidegger, 1962). Furthermore, within this interpretive approach, description is considered an interpretive process influenced by one’s background (personal history) and pre-understanding (cultural

practices and language) (Kerry & Armour, 2000; Lavery, 2003). Thus, hermeneutic phenomenology acknowledges the implicit preconceptions and notions influencing one's way of understanding lived experiences (Lavery, 2003).

Hermeneutic phenomenology via van Manen's (1997, 2014) approach to human science research acknowledges both the interpretive (hermeneutic) and descriptive (phenomenological) traditions. He acknowledges phenomenology as a complex philosophical tradition of many methodologies and positions a phenomenology of practice that "does not aim for technicalities and instrumentalities—rather, it serves to foster and strengthen an embodied ontology, epistemology, and axiology of thoughtful and tactful action," (van Manen, 2014, p. 15). The primary method in this hermeneutic approach is textual reflection, where writing is the primary method and seeks to bring one closer to the very things that one cares about in the world (van Manen, 1997). Similar to Husserl's (1970a, 1970b, 1973, 1982) contentions of intentionality as consciousness towards phenomena, van Manen (1997) considers intentionality to be the "inseparable connectedness of the human being to the world" (p. 181). However, the phenomenological reduction or epoché begins in wonder and thus includes becoming aware of one's assumptions, expectations, feelings, theories, and conceptions that prevent one from 'seeing' the essential structures of the phenomenon in question. Additionally, textual representations of lived experiences are interpretive, and the phenomenological reduction is not an end in itself, but "the reduction is a means to an end" and is a methodological tool that enables one to deepen one's understanding of the taken-for-granted aspects in lived experiences (van Manen, 1997, p. 185) Furthermore, van Manen (1997) acknowledges the complexity of an interpretive hermeneutic approach when writing and creating textual descriptions. Specifically, he states:

To *do* hermeneutic phenomenology is to attempt to accomplish the impossible: to construct a full interpretive description of some aspect of the lifeworld, and yet to remain aware that lived life is always more complex than any explication of meaning can reveal, (van Manen, 1997, p. 18, emphasis in original).

It is in this very doing of phenomenology where one becomes not only action sensitive (van Manen, 1997), a phenomenological spin on action research, but also motion-sensitive (Lloyd & Smith, 2006) which morphed into motion-sensing (Lloyd & Smith, 2015).

Through evocative texts aiming to make explicit the essential structures and universal meaning of joy, this research's intention is to inspire greater thoughtfulness and tact as educators, practitioners, and teachers going forward in our own movement practices and in our relations with others who engage in exercise and physical activity. Furthermore, as noted by Nesti (2011), phenomenology within sport (and exercise) psychology offers researchers and practitioners opportunities to "...focus on meaning and investigate the essence of human experience," rather than focusing on the predominant paradigms of measurement and theory (p. 285). More information about the Motion-Sensing phenomenological approach to this inquiry will be discussed in the Methodology section.

Phenomenology of Emotion

What are emotions and the emotional experience? The word emotion originated from the Latin word *movere* (to move) and *e* (meaning out) and was originally used in the mid 16th century to describe a commotion or public disturbance (Chantrell, 2004). Today, the Oxford American Dictionary defines emotion as "a strong mental or instinctive feeling; a very intense feeling which often involves a physical as well as mental response and implies outward expression" (p. 314). Although a vast array of literature exists seeking to understand what

emotions are and differences and variations between emotional states, there is no single encompassing definition of emotion (c.f., Frijda, 1986, 2009; Lambie, 2009; Lambie & Marcel, 2002; Reisenzein, 2007; Vallerand & Blanchard, 2000). In addition, there are few reported attempts to explore variations within emotional experiences, nor the phenomenological characteristics essential to the experience (Frijda, 2009; Lambie & Marcel, 2002). The approaches discussed are typically regarded as primarily physical phenomena, such as sensations within the body (Izard, 1977; James, 1884, 1894, 1890/1950); cognitive phenomena (Cannon, 1927; Oatley & Johnson-Laird, 1987; Reisenzein & Döring, 2009); or a compounded blur of mental structures, including appraisals, beliefs, values and attention embedded within the emotion experience (Frijda, 1986; Lambie & Marcel, 2000; Lambie, 2009).

Physical or body-orientated emotion theorists, such as James (1890/1950), argued that the most salient feature of emotions are the feelings associated with the experience. Feelings constitute the phenomenological character of the experience and create the structure inherent to that particular emotion. James proposed that emotions contain “warmth” and people can distinguish between having an emotion and not having an emotion through sensations and bodily changes. When questioning the experience of joy from this perspective, one may then wonder if joy is experienced as a felt sense through body, perhaps as a sense of warmth or other bodily sensations.

Cognitive theories of emotion were developed to counter the perceived “flaws” within sensing theories of emotional experiences. For example, critics questioned how someone could experience a bodily change (i.e., sweating because of hot temperature) but feel no associated emotion. Thus, cognitive theories of emotions assume that “emotions are cognitions (of a certain kind), either wholly, or in part; implying not only that emotions are intentional mental states, but

more specifically that they are cognitive (information-providing) mental states” (Reisenzen & Döring, 2009, p. 199). From this perspective, intentional states, which are inherent structures within the emotion experience, signify that being aware of emotion is ultimately being aware of an emotion towards something. Consequently, one may wonder if people’s experiences of joy during Zumba are experienced cognitively, perhaps as a process of thoughts and appraisals. Nevertheless, the authors’ perspective appears to be limiting and promote dualistic positions of a mind-body disconnect. The authors view the emotion experience as “information-providing” through cognitive awareness or intentionality, yet appear to neglect the information offered through a lived body awareness.

Frijda (2009) offers a perspective that acknowledges a mind-body intertwining within the emotion experience. Similar to James (1890/1950), the emotion experience contains physiological components (bodily changes), but it also includes cognitive factors endorsed by Reisenzen and Döring (2009). However, Frijda emphasizes the significance and meaning of experiencing an emotion in relation to ontological beliefs, where emotions effect the person in his/her entire being; thoughts and feelings control a person’s awareness and attention; and our emotions carry value. Frijda explains that understanding and conveying the value, significance, and meaning of an emotion experience requires a reflective consciousness or awareness of the objects of intention - essentially a perception of the experience. Yet even though Frijda advocates for understanding the meaning and value of emotion experiences through perception, the author asserts that many emotional experiences may be outside of our awareness and difficult to articulate. Considering this notion, I wonder if joy will be difficult to articulate. Perhaps there are other ways to communicate joy than verbal language. Furthermore, perhaps this difficulty in articulation may contribute to the lack of research regarding the lived experience of emotions.

Similar to Frijda's (2009) opposition to viewing the emotional experience as fragmented parts, Lambie (2009) and Lambie and Marcel (2002) also assume an integrated stance in understanding emotion experiences. Emotions can take unique forms within the experiential context. The experience of each emotion therefore differs phenomenologically with each experience informing the experiencing individual about different things. The authors argue that there is not one specific type of content that determines emotion experiences, rather emotions and the experience of emotions is variable and differs between individuals and within individuals' own experiences. Furthermore, the "qualitative feel" of an emotional experience is of prime importance, as well as being central to the structure of an experience and including a "combination of arousal, action readiness, emotional world, and appraisal" (p. 224). In this regard, the experience of joy may have multiple layers and meanings, while the qualitative feel of joy may shift and vary during Zumba.

Phenomenology of Joy

Few research studies have examined the experience of joy from a phenomenological perspective. Parse (1996) examined the experience of joy-sorrow with older women in order to understand and convey the structures embedded within the experience of joy-sorrow from the participants' points of views. In addition to the movement qualities, the author also contends that the experience of joy does not occur by itself, rather joy is accompanied by experiences of sorrow in an oscillating fashion where either joy or sorrow reside within the foreground or background of experience. This contention is unique when considering that the experience of joy may also include other emotions, particularly "negative" emotions which counter current conceptions, or perhaps assumptions that joy is only experienced during positive moments. To explore the essence of joy-sorrow, Parse used a dialogical engagement method, which included

interviewing each woman and asking the participant to share her personal life experiences with joy-sorrow. The results depicted a multi-layered structure, specifically: pleasure amid diversity, cherished contentment, and benevolent engagement. These results may be considered through a lived other existential (van Manen, 1997, 2014), specifically in the benevolent engagement with other people, thus depicting a sense of “other” and lived relation within the joy-sorrow experience. Further, a sense of “movement” was described in Parse’s findings, particularly as a shifting phenomenon where one (e.g., joy) would be in the foreground while the other (e.g., sorrow) was in the background. One wonders if joy moves during Zumba and if so, what is this like? Is there a sense of joy moving from ‘foreground to background’ while exercising?

Similarly, Healey-Ogden and Austin (2011) used a hermeneutic phenomenological approach to understand the lived experience of well-being. The authors described a “soulful strength and rhythmic flow” to this experience. Five participants, who were considered to be “exemplars” (i.e., their accounts were similar to reports in the literature) shared their experiences of well-being. Essential themes included: seeing differently, letting go, dwelling spaces, rhythmic flow, rhythmic interchange, quietude of voice, and new identity. The authors concluded that well-being resided within a lived “space” involving a sense of connection and openness to their life experiences. Similar to the ‘movement’ of joy in Parse’s (1996) study, Healey-Ogden and Austin’s exploration of the movement structure within the participants’ experiences is interesting. They describe the flex and pull motion of well-being, where participants rhythmically moved towards well-being and described the “forward flow” of the phenomenon (p. 90). In addition, the temporal aspects of well-being were documented where the participants described well-being as moving and changing over time. Thus, this phenomenon carries a non-static structure and each experience of well-being is unique to the individual. These results

further prompt one to wonder about the ways joy fluctuates, grows, disintegrates, and flows during Zumba classes.

Phenomenology of the Lived Body

Allen-Collinson (2009) describes how “We still find relatively few studies actually grounded in the carnal, ‘fleshy’, lived, richly textured realities of the moving, sweating, sensuous sporting [or exercising] body, which of course also holds meanings, significances, purposes, and interests” (p. 292). Bringing the body back to the human movement sciences from a phenomenological perspective entails accounts “truly grounded in the ‘flesh’ of the lived sporting [or exercising] body” (p. 279). Such grounded accounts may be found in understanding movement from an interconnected perspective of self-other-world, as positioned by Merleau-Ponty’s (1945/1962) existential phenomenology, whereby our body is our way of knowing in the world. By understanding our bodies, we understand the world and “the perception of the world is dependent and shaped by the way we perceive and use our body” (Sarukkai, 2002, p. 464). Thus the lived body becomes the subject of perception and the nexus of experience.

Existential phenomenological approaches have been used in various movement domains, including: parkour and freerunning (Clegg & Butryn, 2012), playing soccer (Hughson & Inglis, 2002), yoga (Sarukkai, 2002), and the sensuous body while running and scuba diving (Allen-Collinson & Hockey, 2010). Each of these explorations orients to experience through a bodily-being-in-the-world, where understanding is in the ongoing dialogue of body and world. Of particular interest in these studies is how the ‘taken-for-granted’ aspects of movement are brought forward, such as: the flow and feel of movement while one plays soccer (Hughson & Inglis, 2002); the interconnectedness of breath and the world (Sarukkai, 2002); flight, flow, momentum, and interactive experiences of body-world in parkour (Clegg & Butryn, 2012); and

the sensory dimensions of temperature, feel, and pressure through the hands and feet as one is running or scuba diving (Allen-Collinson & Hockey, 2010). These studies bring attention to the nuanced layers of movement and deeper meaning as understood through the body. Hence, one may also wonder about the lived body experiences of Zumba, particularly the flows, momentums, and feelings of joy.

Philosophical Approaches to Movement

Movement phenomenologist Maxine Sheets-Johnstone (2009, 2011) provides an evocative understanding of emotion from the perspective of movement itself. Sheets-Johnstone (2011) advocates that “there is no mind-doing that is separate from body-doing,” (p. 422), hence her philosophy perturbs conceptions of emotion as being a phenomenon of the mind. She advocates that thinking itself is kinetic and positions an interconnected understanding of movement, thoughts, and emotions beyond static cognitive states.

Influenced by psychotherapist and phenomenologist Daniel Stern (2004), Sheets-Johnstone dives deeply into the movement experience through what she describes as vitality affects, the qualitative dynamics in every moment, e.g., their surging, fading, fleeting, exploding, pulsing, or pounding qualities. As explained by Stern (2004; 2009), the vitality affects inherent to all of our movements also carry temporal contours. Sheets-Johnstone explores these dynamics in various movement experiences. For example, the movement of walking is richer than simply lifting one foot off the ground and then the next, or simply changing directions from point A to point B. Each step is a kinetic unfolding of qualitatively felt characteristics, embedded with tensional, linear, amplitudinal, and projectional qualities, like the light-footed quick step as one hurries out the door to the forceful and pounding stomp of a dramatic departure. Additionally, Sheets-Johnstone (2009) explains that emotions are “dynamic forms of feeling” and we

physically move in congruency with these dynamics (p. 214). In this sense, if one feels surges of joy, these dynamics carry through into surging physical motions as an interconnected whole-body phenomenon. Approaching joy from these felt dynamics offers an alternative lens to understanding joy through the kinetic qualities of our emotions; the motion of our e-motions.

Rudolph Laban's (1956, 1960) rigorous analysis of movement, particularly his focus on the nuances of "each phase of movement, every small transference of weight, every single gesture of any part of the body [in relation to how they] reveal some feature of our inner life" (Laban, 1960, p. 22) is helpful in understanding how emotions are expressed through physical forms of movement. His movement notation analysis (e.g., Laban Movement Analysis or LMA) was invented as a guiding framework to make dance notations understandable, and ultimately reproducible, to other movement composers.

Inherent to Laban Movement Analysis (LMA) is polarities, or the "union of opposites" where movements have contrasting polarities, such as tension and relaxation (Bradley, 2009, p. 98). However, what is important is considering these opposites integrated as a whole with multiple layers and meanings (Bradley, 2009). Inherent to these layers is understanding how our outward physical forms (Effort) mediates our inner senses and feelings (Body) as one interacts with the environment (Space), (Laban, 1956, 1960). Furthermore, Laban provides a rich movement language. For example, movement may be described via LMA as forms that are entrenched in "slashing, gliding; pressing, flicking; wringing, dabbing; punching, floating" (Laban & Lawrence, 1974, p. 21) which carry a particular affect within emotion. Thus, Laban's work inspires particular interest in understanding the various 'shades' and rich layers embedded in our movement experiences, including the interconnectedness of our physical forms to our

inner senses and feelings. Current phenomenological research and an interdisciplinary model influenced by these movement philosophies and alternative perspectives follows.

Joy through Function2Flow

The Function2Flow (F2F) model (Lloyd, 2011c, 2012, 2014, 2016) offers an interdisciplinary perspective to explore and assess physical activity. This model and conceptual understanding of movement is informed by orienting to movement through the function, form, feeling, and flow of movement as well as the presence of vitality and energy within the movement experience (Lloyd, 2014, 2016).

Previous research that relates to the development and also the application of the Function2Flow (F2F) model includes: exploring alternative ways of teaching physical activity, exercise pedagogy, physical literacy, becoming physically educated through movement consciousness, and interactive flow (Lloyd, 2011a, 2011c, 2012, 2014, & 2016; Lloyd & Smith, 2005; Lloyd & Smith, 2006a, 2010; Smith & Lloyd, 2006). For example, Lloyd (2011c) in her phenomenological inquiry of movement consciousness explored a kinaesthetic intervention with 15 women volleyball players. This intervention sought to enhance a kinaesthetic consciousness by teaching various movement activities focusing on the felt inner sense of breath, balance, and rhythm. Likewise, Lloyd (2012) engaged in a phenomenological exploration of a movement consciousness through a JungleSport climbing-based program with physical education teachers and students. Through motion-sensitive descriptions, Lloyd explored the process of becoming physically educated through the function of movement (e.g., climbing mechanics such as lateral side-stepping) to registers of flow and fluid movements (e.g., the felt sense of traversing and swinging from the ropes). These explorations bring attention to various movement possibilities

through interdisciplinary perspectives, while delving into the tensions and flows of moving, exercising, and being and becoming physically active.

Reflecting on my exercise experiences, I am well versed in the function component of this model. I have focused on movement as a way to develop functional movement skills and capacities (i.e., cardiovascular fitness, muscular strength) within the typical exercise science perspective. Yet, I have not considered exercise through bodily forms, inner feeling, and the energetic connections of flow. For this reason, the *form*, *feeling*, and *flow* dimensions are of interest to this inquiry. Form explores the physical shapes, gestures, and pathways of the moving body, while feeling examines the inner sensations of movement and emotions, (Lloyd, 2012, 2014, 2016). Flow is considered an existential connection between self-other-world and the energetic experience of these connections as a sense of aliveness, or vitality affects, which includes: “rushes of excitement, energy, and movement...surges of enthusiasm, energy, and inspiration; swells of emotion and motion, and; rising, undulations, waves, and flows” (Lloyd & Smith, 2006, p. 257). Subsequently, I wonder what it is like to orient to the experience of joy through these dimensions—to explore meaning through the physical gestures, shapes, internal feelings, and sense of aliveness during Zumba exercise.

Considering this review of literature and the interdisciplinary perspectives of movement and emotions, it is worthwhile to explore joy in-the-moment while exercising. As noted by Kimiciek (2002), it is difficult to understand these affective experiences of physical activity when most of our understanding “completely ignores the fact that exercise is an *experience*” (p. 12, emphasis in original). Therefore, perhaps it is time to embrace the experience itself and the meaningful moments of joy *during* exercise and physical activity.

Research Questions

Exploring the experiences of joy during Zumba exercise drives this dissertation research. Acknowledging that my point of departure is from a place of feeling joy-less during exercise, gravitating to the reverberating life in Zumba and the apparent joy of long-term Zumba patrons is an appropriate space to dive into this affective journey. Of particular interest is exploring joy from various perspectives, such as what joy looks like, what joy feels like, the sense of connection, and what it is like to orient to joy through the body. More formally, the overarching question guiding this inquiry is “What is the experience of joy during Zumba exercise?” and the following sub-questions are:

1. What is it like to sense the moment-to-moment experiences of joy during Zumba exercise?
2. What are the visible, bodily forms and kinaesthetic feelings of joy?
3. What is it like to experience flow during Zumba?
4. More specifically, what is it like to experience flow as a sense of connection to oneself, others, and the world?
5. What is it like as a researcher to understand the experiences of joy through the body and what further meanings or insights may emerge during the research process as one orients to the body?

These research questions and phenomenological exploration aim to delve into the essences of joy during Zumba exercise and the meaning of this experience through form, feeling, flow, and the researcher’s bodily orientation of engaging in phenomenological research. This research also contributes to current knowledge gaps, specifically: by offering a qualitative and phenomenological exploration of Zumba exercise; inviting a motion sensitive phenomenological

approach to understanding the experiences of e-motion; adding to the sparse research-to-date on the experience of joy; and offering further insights and interdisciplinary perspectives of movement, exercise, and physical activity through a kinaesthetic movement consciousness. Thus, this research is important because of its contribution to enhance our understanding of joy, e-motion, and the various registers of form, feeling, and flow during Zumba exercise.

Methodology

To explore the experience of joy during Zumba exercise “where world, body and consciousness are all fundamentally intertwined, inter-relating and mutually influencing” (Allen-Collinson, 2009, p. 283) an existential phenomenological approach (based on Merleau-Ponty’s perspective; 1945/1962) creates the philosophical tradition guiding this inquiry. In concert with this tradition, a hermeneutic phenomenological methodology will be used, emphasizing the role of language and interpretation as the prominent method to convey the essential meanings of joy (van Manen, 1997, 2014). Furthermore, a motion-sensing phenomenology is used to specifically explore meaning with movement experiences (Lloyd & Smith, 2006, 2014).

Phenomenology is “the study of essences,” (Merleau-Ponty, 1945/1962, p. vii) and aims to understand the ‘essential structures’ or meanings, of our experiences. This approach is discovery oriented and begins in wonder by asking “What is this experience like?” while refraining from the use of theories and classifications to conceptualize phenomenon (van Manen, 1997, 2014). Rather, the phenomenological approach is an attitude and way of turning towards the phenomenon in question with great care, thoughtfulness, and sensitivity so that one can attempt to “*become* more fully part of [the experience], or better, to become the world,” (van Manen, 1997, p. 5, emphasis in original). In this sense, the aim of the phenomenological reduction is to try and achieve ‘direct contact’ with the world as it is experienced, rather than

conceptualizing it. The means of reduction, as explained by van Manen (2014), is through an attitude of wonder, openness, and critical self-awareness so that one becomes aware of personal biases and assumptions.

As noted by van Manen (2014), “One needs to be aware of one’s constant inclination to be led by preunderstandings, frameworks, and theories regarding the (psychological, political, and ideological) motivation and nature of the questions,” yet acknowledging that a “pure gaze” free of biases, assumptions, and pre-understandings is impossible, (p. 224). Nevertheless, one practices a critical self-awareness while engaging in a hermeneutic epoché-reduction to become aware of the ways our preconceptions hinder us from being as open as possible to the phenomenon in question. Thus, ways of addressing my personal biases and assumptions during this research project includes: writing about what I assume the experiences of joy will be like during Zumba exercise classes prior to my participation in these classes; participating in Zumba classes for an extended duration of time (e.g., one year) to maintain a strong orientation to the research questions, while also noting any biases that may emerge with my ongoing participation; keeping a reflective journal post-class and noting my feelings and assumptions as a participant-observer; documenting notes and observations about the participants post-class; and engaging in weekly group meetings and reflective dialogues with my co-supervisor and other graduate student engaging in phenomenological research. The intention of these practices are to help me explore the meanings and various layers of joy as they emerge, rather than imposing meaning through theories, frameworks, and models.

The hermeneutic phenomenological approach for this inquiry will be guided by van Manen’s (1997, 2014) phenomenology of practice, particularly because of the reflective process to engage teachers and educators “to act practically in our lives with greater thoughtfulness and

tact” and with greater pedagogical sensitivity (p. van Manen, 2014, p. 20). The six phenomenological research guidelines to explore the experiences of joy include: inclining towards phenomena of interest; delving deeper than conceptualizations and theories; orienting to essential themes inherent to the essence(s) of joy; writing and re-writing as the predominant “method”; maintaining a strong position towards the phenomena and using the research questions to guide the exploration; and taking into account the nuances of the phenomena through parts and the whole (van Manen, 1997, pp. 30-31).

In addition to the research guidelines, a motion-sensing phenomenological approach (Lloyd & Smith, 2006, 2014) informed by van Manen’s (1997, 2014) hermeneutic phenomenology, is adopted to facilitate an orientation to the moment-to-moment nuances of movement (Lloyd & Smith, 2006a; Lloyd, 2011b). Through explorations of flow in motion while swimming, running, diving, and pedagogical moments of teaching flow to others, Lloyd and Smith (2006) position a phenomenological attitude, or “dispositional attunement,” (p.4) to the gestures, moods, emotions, postures, and expressions of motile phenomena. The intention of such a sensitive attunement is to bring the experience more vividly into the present moment as a corporeal, kinaesthetic, and multi-sensing textual practice of writing and moving. More specifically, motion sensitive phenomenology “emphasizes the *transpositions* of the actions of living into the activity of writing and the latter’s capacity to not simply re-enact or represent times and events past but to rejuvenate the ongoing practice of living well,” (Lloyd & Smith, 2006, p. 293, emphasis in original). Rather than emphasizing “lived” experiences, motion-sensing inquiries embrace a present and future-moment orientation, shifting towards “researching ‘living’ and ‘still-to-be-lived’ experiences with the purpose of inviting the reader into the pulse of the motile moment,” (Lloyd, 2011a, p. 75). The textual and living practice of a

motion sensitive phenomenology includes sensing, essencing and sensitizing to the phenomenon of interest (Lloyd & Smith, 2006).

In this research context, sensing the experiences of joy include opening to the sentient aspects, feelings, and the immersions of motion and e-motion between self and others during Zumba exercise classes. Essencing involves deepening the sense of motion during Zumba by delving into the existential qualities of the motile moment. Specifically, motion-sensitive texts created from the experiential data are further explored through an existential lens of relationality, temporality, spatiality, and corporeality. Additionally, sensitizing includes understanding the ways sensing and essencing the experiences of joy informs future moments of joyful possibilities in movement. This deepening occurs through the writing and re-writing practices as the essential themes are constructed and presented linguistically as intertwining layers of meaning and interaction. Furthermore, deepening through these thematic structures aims to foster a thoughtfulness, tact, and future sensitivity of relationships to others through movements, such as considering the ways one's motions, gestures, and emotions perhaps nurture, affirm, or guide others as an inter-active relationship. Thus in exploring the gestures, postures, and nuances of joy during Zumba as it is experienced in-the-moment, a motion sensitive attitude is warranted.

Phenomenological Methods to Explore Joy

As articulated by van Manen (2014): the “phenomenological method cannot be fitted to a rule book, an interpretive schema, a set of steps, or a systematic set of procedures,” rather the method is in the practice of writing and re-writing, where meaning upwells in the reflective process of delving into the essence of experiences that are taken-for-granted. However, there are various reflective activities that one may engage in to gather information to inform the writing process. These activities may include observation, phenomenological interviews, keeping a diary

or journal, using phenomenological literature to gather experiential data, and the use of anecdotes. Additionally, because my vantage point is from a space of feeling joy-less and disconnected, it is appropriate to consider other people's experiences. It is important to engage in what van Manen (2014) explains as "borrow[ing] other people's experience," so that I may become more experienced myself, (p. 313). Thus the reflective activities used to gather experiential materials included: observation, three phenomenological interviews with each person, one focus group interview at the conclusion of the individual interviews, and asking participants to keep a diary/journal of their experiences over the course the five-month study. Each of these activities will be further discussed below.

Participants & Data Collection

Upon receiving Ethics approval (see Appendix A), participants were recruited via informational posters shared at fitness facilities in Ottawa (see Appendix B). Criteria for participation included: adults who self-identified as experiencing joy during Zumba and who regularly engaged in Zumba for at least six months. The six month criteria ensues from the Transtheoretical Model (Prochaska & DiClemente, 1984, 1986; Prochaska & Velicer, 1997) of behavior change, where people who consistently engage in physical activity for six months or longer are considered to be in the Maintenance phase of behavior and are subsequently more likely to continue physical activity long-term and less likely to revert to the pre-contemplation phase of inactivity. Because I am interested in people's experiences who consistently return to Zumba on a regular basis, this criteria is considered a suitable parameter for recruitment.

Initially, two Zumba teachers inquired about this study. They were interested in the research and asked to share the posters and information with their class members. They also invited me to attend one of their classes to introduce myself, the research project, and answer any

questions. I participated in two classes (one with each teacher) specifically for recruitment purposes, while later engaging in classes as a participant-observer. Interested participants also shared the study with other Zumba attendees via snowball sampling (Noy, 2008). As a result of these recruiting strategies, seven long-term Zumba patrons volunteered to participate, including one male and six females. Participation included taking part in three individual interviews per person, engaging in a focus group interview, and asking the participants to keep a journal of their Zumba experiences throughout the duration of the data collection period. Each of the participants signed a Consent Form prior to each interview and the Focus Group Interview (see Appendices C and D). Pseudonyms are used to protect the participants' identities.

Phenomenological Interviews & Focus Group

The purpose of using phenomenological interviews serves “as a means for exploring and gathering experiential narrative material” and “as a vehicle to develop a conversational relation with a partner (interviewee)” (van Manen, 1997, p. 66). The challenges of phenomenological interviews is to ask the participants to tell an experiential account as it is lived through, rather than telling *about* an experience. Therefore, the interview guides and questions (see Appendix E and F for interview scripts) invited participants to engage in open-ended, narrative accounts of their experiences.

The individual interviews and focus group interview occurred over the span of five months with a month and a half between each phase of data collection (see Table 1 below).

Table 1

Data Collection Timeline from July-December, 2012

Participant	Interview 1	Interview 2	Interview 3	Focus Group
Brenda	July 24	September 11	November 6	N/A
Amy	July 24	September 16	November 14	December 16
Lara	July 23	August 30	November 12	December 16
Susan	August 2	August 30	November 12	N/A
Karen	August 2	September 20	November 20	N/A
Cassandra	August 9	September 20	November 15	December 16
Peter	August 8	September 18	November 1	December 16

Note: Participants' journals were collected during the third interview. Karen chose to not participate in the third interview due to personal matters. She requested for the interview questions to be sent to her electronically. November 20th, 2012 is the date that she sent her responses back to the principal investigator via e-mail.

Each individual interview lasted between 60-90 minutes. During the first interview, I invited participants to explain and describe joy from his/her perspective, such as asking "Please describe a specific joyful Zumba experience. What happened? What was it like? How did you feel?" In the second interview, I focused on the participants' experiences of connection by asking "Describe an experience of connection during Zumba", while during the third interview I explored the role of the lived body (i.e., senses and the lived existentials of time, space, other, and body) by asking questions such as "What were you experiencing in your body during this activity?" The interviews also occurred at a location and time that was convenient for the participant. Most of the participants preferred to participate in the interviews right after finishing a Zumba class together. For example, after the Tuesday evening Zumba class, we would then walk to a nearby coffee shop to conduct the interview. This was also an opportunity to share observations since both of us were in the same class. Shared observations included meaningful

moments, such as: discussing new choreography and songs introduced by the teacher; humorous moments such as tripping or messing up the choreography; noticing interactions with the other class members; and the overall perceptions of what the class was like for each of us. Each interview was recorded, transcribed verbatim, and then analyzed thematically. Prior to the second and third interviews, I engaged in thematic analysis of the previous interview to guide follow-up questions and prompt discussions of the interpretation and meanings from the previous interview. I also created conceptual maps that were shared during the third interview in order to offer the participants a visual representation of the essential themes. This created an “interpretive conversation” between myself and the participants to discuss whether certain themes were incidental or essential and the significance of the essential themes, (van Manen, 1997, p. 99).

The focus group interview was an opportunity to bring the participants together and gather more experiential material for analysis. The value of this group interview was to share experiences and perhaps develop further meaning and insights as they listened to each other’s experiences (Bradbury-Jones, Sambrook, & Irvine, 2009). Four of the seven participants were able to participate in the group interview. The focus group interview occurred after all of the individual interviews were completed and lasted two hours in length. The first hour was an interactive experience where the participants and I engaged in a 60 minute Zumba class together. This class also served as a way to thank the participants for their participation and their willingness to share their experiences and insights through the interviews and journals. After the class, we engaged in a group discussion about the experiences of joy and if any new insights or discoveries had emerged since their last interview. We also discussed what their experiences of Zumba were like since participating in this research project and if any other insights or meanings

emerged after listening to the other participants share their experiences (see Appendix F for the Interview Guide). The interview was recorded, transcribed, and included in the thematic analysis.

Journal

The participants were also asked to keep a journal of their Zumba experiences throughout the duration of the study. During the first interview, I offered each of the participants a bound journal to reflect on their experiences or they could choose another means of journaling. The journals were then collected at the conclusion of the third interview. Each of the journals had guidelines posted in the cover to assist the participants in the reflection process. These guidelines were based on van Manen's (1997; p. 65) suggestions for writing about lived experiences, along with Orlick's (2011) guidelines for sharing details about highlights and simple joys. The suggestions to the participants were as follows:

- Describe the experience as you lived through it.
- Use your emotions and feelings to describe the experience.
- Share specific examples within your experience that made you feel most joyful.
- Describe how you feel during your most joyful times/moments, such as the experience of your senses or sensations, feelings, specific movements, etc.

It was made clear that the journals were not mandatory, nor were the guidelines to be viewed as rules. Rather, the guidelines were suggestions to help the participants orient and fully describe their experiences.

All seven participants engaged in journal writing. The length of each entry varied from multiple paragraphs to simply writing a few sentences (see Appendix G for example excerpts from the participants' journal entries). Of note is that the participants documented more entries at the beginning of the study (e.g., during the first two months) and then the entries became less

frequent in the last two months. The journals entries served as opportunities to gather experiential data, particularly by asking the participants to document any further insights or meaningful Zumba experiences. During the second and third interviews, I also asked the participants to share any journal entries that were particularly meaningful (see Appendix E: Interview Guide #2 and Interview Guide #3). Inviting the participants to discuss their journal entries prompted further reflective conversations during the interview process (van Manen, 1997). Furthermore, the entries were included as part of the thematic analysis of experiential data to better understand the essential structures of the participants' experiences of joy during Zumba exercise classes.

Orienting to Joy during Zumba: My Role

“The best way to enter a person’s lifeworld is to participate in it,” (van Manen, 2014, p. 318). To gain access to the experiences of joy entailed literally stepping into the ‘lifeworld’ of Zumba exercise. For one year, I regularly attended Zumba classes. These classes were taught by the two Zumba teachers who initially inquired about this study and invited me to attend their classes to recruit interested participants. Four of the participants regularly attended the Tuesday evening class with one teacher, while the other three participants regularly attended the Thursday class with the other teacher.

Stepping into these classes and this new way of exercising was both exciting and uncomfortable. There was an ongoing tension of feeling inspired and awkward. Nevertheless, I observed the participants’ movements, gestures, postures, and facial expressions, while also noting my own gestures and feelings as an active participant. I documented these experiences through a personal journal (noting my experiences), as well as a research journal to engage in a process of reflexivity by continually reflecting on my interpretations and the phenomenon being

studied (Finlay, 2003). These observations and reflexive practices were a method to move beyond my personal experiences (or lack-there-of) of joy and remain open to new understandings. Furthermore, participating in these classes was also a way to engage in deeper conversations with the participants during the interviews, particularly because we were in the same classes together. I continued to participate in these classes even after the interviews had concluded. My on-going participation was a way to stay in close relation to the research questions and experiences of joy as I transitioned into the practices of writing and re-writing. And honestly, it was fun and I enjoyed being part of the Zumba community.

Analyzing Joy

Thematic analysis included understanding the essential structures within the participants' experiences. However, thematic analysis within the hermeneutic phenomenological approach does not include the coding of selected terms or categorizing reoccurring data into meaning units. Instead, rather than the "rule bound" approach of typical human science analysis, the analysis attempted to "see meaning" and engage in a "process of insightful invention, discovery or disclosure" (van Manen, p. 79). This process of discovery began by exploring the experiential accounts of the participants and asking, "What is going on here?" and "How can I convey the essence(s) of this experience and uncover something meaningful?" In accordance with van Manen's (1997, p. 87) approach to hermeneutic thematic analysis, a theme included the following aspects:

- Theme is the experience of focus and meaning.
- Theme formulation is at best a simplification.
- Themes are not objects one encounters at certain points or moments in a text.
- Theme is the form of capturing the phenomenon one tried to understand.

Producing themes required making sense of the experience, keeping a sense of openness to the experiences, and allowing the discovery of insights to emerge. To uncover the themes within this study, I employed a “selective highlight approach” to the interview transcripts and journal entries of the participants (van Manen, 1997, p. 93). The selective highlighting approach entailed reading the interview transcripts and journals multiple times and highlighting the statements that seemed essential and revealing of the experience. Furthermore, as part of the creative hermeneutic process, I took detailed notes while reading and re-reading the texts, in addition to creating paragraphs that transformed the essential meanings within each experience into linguistic data.

In addition to the selective highlighting approach, the process of free imaginative variation was used to uncover essential themes. Free imaginative variation involved taking each theme and asking “Will this phenomenon still be the same if I delete this theme from the experience?” (van Manen, 1997, p. 107). Will the phenomenon lose its meaning without this theme? Essential themes were tested within the experiential accounts by determining whether they altered the meaning of joy if deleted from the experiential account (see Appendix H for examples of the selective highlight approach and free imaginative variation analyses).

Finally, one methodological tool that is used to create a good phenomenological description is the use of anecdotes. The anecdote is an evocative phenomenological method that “produces a sense of nearness and intimacy with the phenomenon,” through stories or narrative

illustrations (van Manen, 2014, p. 249). While the use of anecdotes are considered an evocative phenomenological method, anecdotes have previously been and continue to be scrutinized as a legitimate tool in qualitative research. Brinkmann (2012) notes this suspect when discussing evidence-based and controlled experimental approaches being considered the “gold standard” in research, while qualitative research (e.g., subjective anecdotes) lacks objectivity and credible evidence (p. 61). Additionally, Morse (2006) notes that although the word anecdote has become a derogatory term and dismissed in some research circles, there is value in the use of anecdotes to convey emotion, meaning, and essentially “bring a message home,” (p. 1019). Thus the value of using anecdotes in this research included their ability to pull the reader into experiences and spark reflection and learning where the reader is experiencing the phenomenon while reading, yet he/she may reflect upon the embedded meanings within each narrative. Anecdotes aim to inspire wonder in the reader, while also pulling the reader in to pay attention, reflect, notice personal involvement and transformation, and to evoke one’s interpretive sense (van Manen, 1997, p. 121). Likewise, an anecdote “evokes feelings of recognition, points to experiential possibilities that we have encountered before, or leads to thoughts whose possibility we were not earlier aware of” (Henriksson & Saevi, 2009, p. 38). Thus anecdotes pertaining to the joyful experiences during Zumba exercise were considered an effective methodological tool to bring the reader closer to joy, while inviting one to learn, reflect, and possibly transform his or her self. Interpretive inquiries including the use of anecdotes were used in the following research articles.

Presentation of the Articles

The essential meaning structures discovered when asking, “What is the experience of joy during Zumba exercise,” are presented in three articles. Article One explores the moment-to-moment experiences of joy during Zumba through the visible bodily forms and kinaesthetic

feelings of e-motion. Article Two explores the experience of somatic flow during Zumba through the existential connection of body-other-world. Originally, Article 1 was separated into two separate articles (e.g., one article about form and the second article about feel) but after carefully considering the interconnectedness of forms and feelings, it was decided to combine these articles into Article One. Thus, the most recent article, Article Three, is an inquiry about the experiences of researching joy through the body (specifically the researcher's body) and the bodily insights that may emerge as one engages in various phenomenological methods.

Article One

A Phenomenological Exploration of Joy in Zumba: Forms & Feelings of E-Motion

Brittany A. Glynn, M.A.
University of Ottawa

Rebecca Lloyd, Ph.D.
University of Ottawa

Abstract

What would it be like to sense the moment-to-moment experiences of joy while exercising? To what extent is this joy visible and palpable in the movements of the body? A hermeneutic phenomenological methodology was employed to explore these questions through various bodily forms and feelings in the context of Zumba. Seven seasoned Zumba participants were observed, interviewed, and asked to reflect on their Zumba experiences by writing in a journal over the course of five months. In addition, the principal investigator oriented to the phenomenon of joy in Zumba firsthand by experiencing weekly Zumba exercise classes for the period of one year. A phenomenological analysis resulted in exploring joy through stomping, bouncing, and swaying experiences of e-motion. This inquiry thus offers opportunities to sense and understand the way joy unfolds and flows during Zumba exercise classes as well as other movements and motions that are part of our everyday lives.

Introduction

“...there’s freedom there. It’s not restrictive [...] It’s a blast and it’s kind of letting go of everything. And it’s almost like you’re allowed to scream. I can scream in Zumba and nobody is going to stop me! Or I can shout or I can clap. Or I can wriggle my hips and I can dance” (Susan, seasoned Zumba participant).

The importance of exercise and physical activity for optimal health and well-being is well documented. Health professionals emphasize the long-term benefits of living an active lifestyle (i.e., reducing cardiovascular disease, cancer, stress, depression) which may be attained by engaging in at least 150 minutes a week of moderate physical activity (Canadian Physical Activity Guidelines, 2014; World Health Organization, 2015). These recommended guidelines advocate exercise and physical activity as modes to increase health benefits and reduce health risks. Furthermore, adults are recommended to engage in physical activity throughout life to maintain health and longevity (World Health Organization, 2015).

For many adults who juggle work, personal lives, and other responsibilities, maintaining the recommended 150 minutes of weekly activity may be challenging, evident in that “50% of individuals who start an exercise program [are] withdrawing within 6 months,” (White, Ransdell, Vener, & Flohr, 2005, p. 123). One possible reason that the motivation to continue dissipates is perhaps because exercise becomes another item to cross off the “to-do” list and construed as an intervention for disease prevention. Almond (2010, 2015) critiques motivational approaches to exercise that are premised on disease prevention and as they do not attend to the intrinsic value of exercise nor its vital life-affirming energy as depicted in our opening ornamental quote that reveals Susan’s experience of Zumba. One may wonder what it might be like to consider approaches to health promotion that hone in on the affective dimension of exercise, the motile

joie de vivre available to us and our motile capacity ‘to move’ joyfully that may be experienced in physical activity.

What would it be like to sense experiences of joy while exercising? What would it be like to step away from the linear and mechanical forms of exercise, and instead experience something like Zumba, a workout known for its enthusiasm? Is there something in the movements themselves that is inherently joyful?

I engage in this questioning process as a sport and exercise psychology educator, researcher, and consultant and I am caught in a moment of disjuncture. Joy is missing from my personal exercise experience. Upon reflection, joy and emotion are not central tenets of my work as a practitioner, as I tend to focus on quantitative measures for tracking exercise frequency and progress. Even though I recognize the importance of enjoyment for engaging in regular physical activity, I have yet to experience exercise beyond an outcome and end-product orientation¹. I associate exercise with a sense of accomplishment, e.g., that I did something good for myself, catalyzed by an outcome-oriented logic. If I exercise, then I *should* be healthier. If I work out, then I *will* be able to attain an idealized fit, hard body (Kimiecik, 2002; Markula, 2004a, 2004b; Markula & Pringle, 2006). These end-product motivations of exercise, although appealing, “completely ignore the fact that exercise is an *experience*” (Kimiecik, 2002, p. 12, emphasis in original). Thus, as I consider my outcome-based orientation to exercise and having little understanding of what it might be like to experience joy while exercising, I embark on this phenomenological inquiry with a sense of openness and possibility.

Stepping off the Mechanical Tread

There is a pull to delve beneath the monotony and automaticity of engaging in exercise just because it is good for us, or that we will look better, or because we are trying as responsible

adults to be active for life. Researchers and educators acknowledge the need to better understand the affective dimension of the movement experience, particularly as it relates to the hedonic qualities of enjoyment and feeling better (Berg, Warner, & Das, 2015) and recognizing the merit of exercise and physical activity as ways to experience “feelings of vitality, energy, and dynamism...in a form that gives [exercisers] a sense of purpose and a sense of belonging...” in the ‘here and now’ (Almond, 2015, n.p.).

Zumba exercise is well known for its enthusiasm housed in hip shaking, Latin-based choreography and is gaining success as “the largest branded fitness program in the world, with more than 14 million weekly participants in more than 140,000 locations across more than 150 countries” (Barker, 2012, p. 1). What might it be like to learn about the experience of joy in exercise from avid Zumba participants? Perhaps we as educators, practitioners, and coaches can learn about the kinaesthetic qualities of joy that essentially draw people back time and time again (Almond, 2015; Berg, Warner, & Das, 2015). Furthermore, orienting to other people’s perceptions and positive emotional experiences “will modify our understanding of the world and in turn colour future perceptions,” perhaps catalyzing changes within ourselves by learning how each other ‘make[s] sense of the world’ (Whitehead, 2010, p. 24). Thus, acknowledging that my point of departure is from a place of feeling joy-less during exercise, gravitating to the reverberating life in Zumba and the apparent joy of long-term Zumba patrons is an appropriate space to dive into this affective journey.

Phenomenological Orientation

To explore what it is like to experience joy in various motile bodily forms and feelings, a phenomenological approach, which seeks to understand and convey the essential meanings, or the ‘essence’ of phenomena through lived experiences, will guide this inquiry (van Manen,

1997). Interpretation and crafting a motion sensing adaptation of van Manen's phenomenology (Lloyd & Smith, 2006b; 2015) allows for novel insights and meaning to emerge in the movements themselves. I aim to employ a "discovery oriented" (van Manen, 1997, p. 29) approach in my inquiry and thus live my research question so that I may bare myself as a person oriented to this experience. To ground this inquiry, van Manen's (1997) six guidelines for human science research was used, including: turning towards a phenomenon of interest; exploring the experience as it is lived rather than conceptualized; considering the essential themes; describing the phenomenon through writing and re-writing; maintaining a strong orientation to the phenomenon; and considering the phenomenon via the parts and the whole (pp. 30-31). In addition, the theories of movement philosopher Rudolph Laban (1956, 1960), as well as movement phenomenologist Maxine Sheets-Johnstone (2009, 2011) will provide philosophical guidanceⁱⁱ.

Participants and Data Collection

As noted by van Manen (2014), "the best way to enter a person's lifeworld is to participate in it," (p. 318). Hence, I, the principal investigator, decided to step into the lifeworld of joy by observing and interviewing regular participants of Zumba exercises classes. Seven Zumba participants (six females and one male), who consistently engaged in Zumba for at least six months and who self-identified as experiencing joy during Zumba, were recruited via recruitment posters and snowball sampling (Noy, 2008). Pseudonyms were used to protect the identities of the participants. Activities included three semi-structured phenomenological interviews with each participant, as well as on-going journaling during their five-month participation, and one final focus group interview at the conclusion of the study (van Manen, 1997).

In accordance with establishing a strong orientation to the research questions, ‘*What would it be like to sense the moment-to-moment experiences of joy while exercising?; What are the visible bodily forms of joy?; and What are the kinaesthetic feelings of joy?*’, I embraced a phenomenological attitude, and experienced Zumba firsthand and described each class through journaling and observational notes. Considering I was orienting to the experience of joy from a vantage point of feeling joy-less, it was appropriate to step into the world of long-term Zumba patrons, in essence to “borrow” their experiences to become more experienced myself (van Manen, 2014, p. 313).

Experiencing Zumba: Stomping, Bouncing and Swaying Motions

The following anecdotal description, informed by my journal and observational notes, is crafted to give a sense of what would it be like to feel the moment-to-moment experiences of joy while exercising and to see this joy in the movements of the body. Following the anecdote is an exploration of joy through detailed descriptions of stomping, bouncing and swaying motions that provide insight into what it might be like to apprehend joy as a motile phenomenon.

A Latin song begins and a booming bass line blares through the speakers. The instructor stomps to the front and claps her hands with each step. We begin to mirror her actions as a compliant platoon of moving bodies. Every four counts we make a transition: arms go up, arms go down, we step to the right, and then step to the left.

Amy, a participant positioned in the middle of the group, stomps forward in a powerful thud as if each foot could bust through the concrete in rigid precision. Her cheerful disposition has morphed into a laser tight focus as she fully concentrates on executing the choreography with taught precision.

The instructor then rolls her tongue, lets out a yell and emphasizes a bounce in her stride as we repeat the same pattern of steps again but with a different movement quality of more energy and suspension. We move forward in a playful manner, shoulders roll, hips shake and we collectively stretch each movement outward as if our limbs have become more elastic. Peter embodies this bounce in a way that exudes a moment of silliness, a contradiction of his usual stoic nature.

To my right, Karen's upright posture loosens as she opens her chest and stretches her arms. Her legs and torso are supported and firm, yet suddenly she ascends into the air with each bounce from step to step. She hollers an enthusiastic "Woot!" as she lands. Susan joins in exerting her freedom to yell "Yeah!" as she picks up the intensity in her steps.

Meanwhile, next to me I hear Cassandra singing along to the music. She steps wider, raises her knees higher, opens her arms more fully, and just as quickly recoils—never losing beat nor the gleam in her eyes.

As we transition into the next song, the instructor prompts us to add a ripple and sway radiating from the core. For a moment I have lost the pattern and I look to Lara, who is directly in front of me, to reconnect with the moves. Her torso guides her body from step to step in a seamless fluidity. She focuses her gaze in front of her, not on the instructor, as if she is hearing her own music. Her feet touch the ground ever so lightly with ease and precision. Brenda's torso is also following the lead from her hips. Her face is relaxed and soft with a glimmer of sensuality and allure. And then I realize it isn't just Lara and Brenda letting go in this evocative sway—I am immersed in a collective sea of S-like ripples and open-mouthed smiles (Personal Journal, 2012).

Such a vignette orients one to the various movements and sounds that are experienced in Zumba exercise classes. If one delves deeper into the nuances of each stomp, bounce and sway, however, we might better understand what each motion contributes to the felt experience of joy in Zumba. The following descriptions and interview transcripts explore the feeling of such expressed e-motion. Note that 'e-motion' is the preferred term as it emphasizes the etymological Latin roots of "ex" or "e" in e-motion meaning to bring out or bringing forth the motion sensing qualities within the essential themes of stomping, bouncing and swaying motions.

Stomping Motions: Stomping Joy

Thud, thud, thud. A heavy-footed sound is heard as Zumba participants add a stomp to their step. Arms and legs are held close to the body with minimal extension. Breaths are jagged as they abruptly transition between each move. Linear step touches left and right are energized by getting down low. The knees contract and bend, while torsos fold and bend in a multitude of directions. A particular expression and feeling of joy accompanies these powerful motions.

Amy's Controlling Stomp. Amy's stomp stands out from the group. It is interesting to watch her bubbly and open demeanor transform into a rigid, laser tight focus. Her face scrunches in deep concentration, eyes squint and she occasionally bites her lip. While stomping forward, her feet hit the ground as if she is going to bust through the concrete. Each step is heavily accented with power and strength. Reaching her arms outward, she then sharply pulls them back to her body. Her knees bend and she sinks deeper towards the ground.

Delving into the felt sense of space, I ask Amy about the span of her movements. Amy alludes to the narrowing of her stomp. She explains, "I feel like my moves would tighten up because I am able to focus better, where if I'm kind of lost and I'm all over the place I feel like my limbs are farther from my body." There is comfort for Amy in keeping her movements constricted and narrow. Rather than splaying her limbs in all directions, she is in control. Laban and Lawrence (1974), renowned movement philosophers, further describe this spatial constriction:

...there are others who deal very sparingly with their moving space. Such people seem to take careful account of the extension and expansion of their movement, which appear to be as direct as possible. It is as if they have an aversion against the manifold extension of space. This aversion does not manifest itself so much in a tumultuous struggle, but rather in a kind of restriction in the use of many space directions. The need of an occasional excursion into space causes them a clearly visible and highly-stressed effort, (pp. 63-64).

The tension and power Amy creates by keeping her arms and legs close to her body is comfortable. In this comfort, she is powerful and in command. Thus, stomps are positive movements and there is joy in restriction and constraint.

Curiosity prompts me to dig further into this tensile joy. I ask Amy what in particular, within her stomping forms, brings her the most joy. She replies, "I've always liked this pulling

one, to the sides and the one where your arms go out to one side and your legs go out to the other and you switch and you go again and do it twice.” She demonstrates what it is like to pull her arms to the side, a gesture that counters the direction her legs push that projects a heavy thrusting force. As Amy moves, she is not just stomping with her feet. Her arms stomp and even her face stomps. This full body stomp demonstrates a particular feeling of joy in motion.

I probe further into the felt quality, asking what it like to experience joy in these movements. Pausing for reflection, she says, “You smile more when you’re really into it. So you know, you can feel it on your face. Or sometimes when you’re concentrating really hard, I get this—bite your lip kind of stuff.” Her bright smile that flashes amidst these rigid motions makes Amy stand apart from the class. There is ease and comfort in the tension. Even though she stomps more often than others who are bouncing and swaying, she is enjoying herself. She is neither stressed nor uncomfortable. She goes on to describe the feeling even further:

I always get it! It’s easy! But it’s also...easy to do well. I think it looks neat [...] I find it’s a bit of a rush. You get a flushed, rushed feeling kind of thing. You feel super motivated to continue to do the same thing with another move and you just really feel like you’re in your element (Amy).

It feels good to stomp. Interestingly, at various points in the class, everyone stomps. New participants may stomp more than others that appear more fluid as they learn the choreography and try to ‘get it right’. The inclusivity of Zumba welcomes this rigidity, even if others are moving in more rippling ways. Amy feels good while stomping. Pounding is her finesse. She continues to stomp because these motions are meaningful to her. Stomping is her joy. There is life in these rigid motions, where “movement *creates* the qualities it embodies and that we experience,” (Sheets-Johnstone, 2009, p. 207, emphasis in original). Thus, it is worth acknowledging the stomp as a

particular expression of joy during Zumba exercise. Joy is not just open and soft, rather it is also embodied as a felt sense of power, control, and rigidity from the inside-out.

Bouncing Motions: Bouncing Joy

“*Arriba, arriba!*” The instructor playfully yells an encouraging prompt for the class to pick up the pace. The loud Latin beats pulsing through the speakers are contagious and a bounce is added to their stride. Shoulders are rolled back and chests open. Hips and torsos bop to the beat. These more elastic, bouncing forms of movement demonstrate other expressions of joy during Zumba exercise. The following experiences of Peter’s, Karen’s, Susan’s, and Cassandra’s bounce provide further insight.

Peter’s Playful Bounce. Peter likes Zumba because it is his space to play and be silly. Outside of Zumba, he is a well-respected business man, participating in a variety of physical activities including team sports. However, in Zumba, Peter’s physical presence transforms. He explains his appeal to these classes: “It’s just the combination of the pleasure with silliness is pretty much what I’m looking for at the end of the day.” As he steps side to side, his stomping actions quickly begin to soften. His upright posture releases and he begins to move his hips and torso in circular motions. His chest expands as he lengthens his arms, bending ever so slightly at the elbow to sweep them above his head. With each step, he raises his knees higher as if to touch his knee to his chest. The sound of his foot as it connects to the ground is a soft tapping sound—a soft accent of e-motion. He then transitions into a bounding squat. Bending low, Peter pulses his hips and upper thighs to the beat. He then explodes into the air and his arms follow the upward surge. Descending he lands softly onto the studio floor. A pursed mouth loosens into a wide smile. Joy emerges in these fluxing motions of tension and fluidity as Peter ‘stretches’ in softer ways that contrast how he typically exercises or carries himself in his everyday life.

Peter's experience of bouncing is influenced by the silliness and enthusiasm of those around him, particularly his teacher. He explains:

She [the teacher] is just off the charts happy all of the time and that just permeates throughout the whole class, for me, and I enjoy being in that presence. And that allows me to act silly or whatnot [...] even just the silly stuff and doing the dah-dah-dah, walking up and down and the shake your booty routine, I don't care, I'll do it! (Peter).

The teacher's wide smile and swells of happiness are tangible as she bounces around the studio, engaging with the participants in buoyant tensions of play. Peter's motions expand more fully with arms reaching farther as he connects to her exuberance and the dramatic extensions of her arms and springing steps. Her explosive jumps and feather-light landings inspire Peter to jump higher and share these bursting moments of energy. He connects to the felt qualities of her movements and even feels inspired to engage in booty shaking. Laban and Lawrence (1974) further describe how other's Effort qualities may in essence 'touch' us:

When several people work together in a noisy way, the excitement caused by increasing effort-intensity can be transmitted from one person to another and eventually to whole groups. Efforts, and especially their exaggerated forms, can become contagious [...]

While bouncing into the air, thrusting off each foot, and shaking his hips and bottom in playful ways, Peter is absorbing the teacher's enthusiasm and energy. Seeing the teacher let loose gives him permission to let go. His tight, stoic posture loosens as he explores more lively motions. Furrowed brows and taught lips melt into smiles. It is fun and pleasurable to be silly and engage with movement as play. The only business he has to attend to in Zumba is to relax and have fun.

Karen's 'Head-to-Toe' Bounce: Karen's joy is experienced in the process of letting go of her typical postural attitudes of tension and stress. Her grounded legs transform into

springboards of fluidity resembling the stretch and release of an elastic band. Her upper body is initially constricted with hunched shoulders held in a “tense momentum,” (Laban, 1960, p. 48). Legs flexing, she braces herself as if holding it all together. Then, she lets go and elasticity unfolds. Her hunched shoulders roll back and her chest opens. She raises her head to look up, rather than staring down at her feet. Karen’s typical energy to bare down shifts into ballistic projections as she lifts her legs higher and accelerates from her toes to bounce forward. She reaches out, extending her arms and wiggling her fingers in such a way to touch the space.

Going further, Karen is touching and opening to so much more than the space around her. In these moments, she is also reaching out to herself. She reveals that Zumba is “the one time where I really let myself feel my body [...] this [Zumba] allows me to not really have an outcome other than releasing stuff of the day, you know, sweating out some stuff, just feeling rather than thinking.” She regularly works more than 40 hours a week sitting hunched at a computer; head down and chest closed. Being consumed by work disconnects her from her body. Admittedly, she prefers to avoid her physicality and feelings of heaviness. Yet, she opens to the possibility of connecting to herself in more positive ways during Zumba. I invite her to tell me about the joy she experiences while bouncing:

...it’s sort of an openness that happens in my chest. I tend to sort of carry stuff and protect myself this way, but the postures and the positions force me to sort of open up and carry myself differently—spread my shoulders out and open my chest [...] I live from the neck up in most of my day. So this class is about living from the neck down and experiencing... (*pauses for reflection*)...experiencing movement, feeling parts connect, feeling my extremities, feeling the blood and not just being stuck in a chair in front of the computer. I feel things head to toe. It’s not just from the neck up. It’s...my fingers are

alive (*spreads and wiggles her fingers to demonstrate*). My toes are alive. Things are moving in me the way they are supposed to...(Karen).

She literally feels herself expanding as she spreads her arms wider and lifts her head and shoulders up, rather than hunching forward. In this space she feels fully alive in her body, attuning to tingles and surges of blood flowing as she lets go of living solely from the neck up.

Karen also connects to a deeper sense of moving and being-in-the-world beyond *carrying and protecting myself*, and instead embraces an openness such as a chest that is “looking” (Laban 1960, p. 59), rather than collapsed and hiding. I ask what it is like to open and broaden the span of her movements. She explains:

It challenges me to expand my little bubble, even if it is for a short period of time. But it’s...if I can say that it’s made me more comfortable in my physical self and my space wherever I am, it definitely has done that for me. So not just in the class but how I carry myself has changed. My self-perception has changed in my personal space in that sense [...] It’s helped me to try and be gentler with my body for sure instead of just hating it and feeling like it is failing me or I’m failing it. I feel like it’s forced me to adopt a better...a more positive relationship—to be more appreciative of my health and well-being (Karen).

As Karen releases tension and softens through bouncing motions, she also softens her self-judgment. Opening her chest, looking up, and jumping into the air opens Karen to all the things her body can do through movement. There are other ways of living and being beyond rigidity and constriction. She (re)connects to herself in more positive ways, explaining that “Zumba makes me feel powerful in my skin and I feel as though I am able to walk taller as a result of the classes. I am proud of myself and I feel so good.” She experiences joy through stretching and

opening herself more fully, where joy swells upwards in vibrant surges and a deeper meaning of being *fully* alive emerges. In these moments, she transcends a life that is ‘small,’ constricted, and tense to living ‘big’ and being fully magnanimous and radiant in her space.

Karen’s ‘Whoo!’ Bounce. Karen has so much fun when she bounces that she shouts it out to the world. She explains what it is like to experience such vocalizations of joy:

At one of them, [the teacher] really had us shouting—trying to get us using our voices. Most days, I just focused on trying to get oxygen so...but there was something in that, being able to yell in that moment and release that through the vocal chords that felt really good. Really...everything was connected and alive. I enjoyed that. I enjoyed that release. It wasn’t just about my physical being—it was using sound. I can’t explain but I enjoyed that feeling. (Karen)

Her elastic motions of stretching and expanding herself are accompanied by a particular sound. As she crouches low and then springs into the air, she yells “Whoo!” with great force and exclamation. The sound is explosive, projecting outwards in all directions amidst a chorus of the other participants’ cheers and hollers. There is an interconnectedness between the swells of enthusiasm she is feeling and the bursting swells of sound, as if her powerful yells and cheers are an extension of her exploding motions. This release of joy is enlivening, echoing Sheets-Johnstone’s (2014) articulation of letting joy out to breathe and take flight in-the-moment. If we stay constricted and tense, joy is inhibited as if it is caged and confined. Yet, as we let go of holding it all together and give ourselves permission to move in ways that nurture what it means to be fully alive, joy takes flight through surging vocalizations and buoyant motions.

Susan’s Screaming Bounce. Susan also projects vocalizations of joy during Zumba. She stomps forward in a V-Step motion, pushing off the ground from the tops of her toes, and then

softly steps backwards. Her arms thrust high above her head and then lower to her sides as she begins wriggling her torso and hips to the beat of the music. Meanwhile, sound accompanies these dynamic qualities. As she bursts into the faster paced steps and builds intensity, a scream of “Yeah!” surges outwards as an extension of her explosive energy. Then, her steps fade into light toe taps, while a breathless “yeah” softly trails her fading momentum. Joy is in the freedom to play with the hard and soft accents of her movements.

A genuinely sweet and caring woman, Zumba is Susan’s time to escape from other obligations and roles, such as being a mother and teacher. She explains the importance of these classes as “That’s when I’m happiest—when I know I don’t have to worry or panic or get from point A to point B with my kids or making sure to get report cards done...” She also likes the autonomy of being able to dance and release stress without feeling like she has to conform to standard exercise regimes. Unlike other exercise classes that focus on sets, repetitions, and someone ‘watching’ your form, Zumba welcomes any variation to the movements. Choreography guides the participants but there is choice in how one moves. Thus, Susan is free to do what she wants. She explains:

There’s nobody telling me what to do. They’re showing me how to do it but it’s not as prescription ‘ABCD’ and you have to do it this way. And I love when they say “Or whatever. You can do it this way or whatever.” They’ll show a different movement. So there’s freedom there. It’s not restrictive [...] It’s a blast and it’s kind of letting go of everything. And it’s almost like you’re allowed to scream. I can scream in Zumba and nobody is going to stop me! Or I can shout or I can clap. Or I can wriggle my hips and I can dance, (Susan).

Susan feels a sense of freedom and release from authority watching over her and telling her what to do. Her movement style emerges as she stretches towards more playful and less-serious modes of moving and being. Pent up energy is released in ways that go beyond exercising. Instead, she can attune to the movements that feel good and fully express her joy through gestures, bounces, and screams that feel right in-the-moment.

Inquiring further, I ask Susan to describe her experience of joy. She explains: “It’s fluid. It’s in control. And it’s kind of emotional, I think. There’s an emotion to it. You feel good, there’s a good feeling. I can do this!” These moments matter to her, particularly since “...*the meaning of the kinetic experience is in the movement itself*,” (Sheets-Johnstone, 2011, p. 130; emphasis in original). Exploding into the air and yelling in delight are fluid, seamless, and freeing for Susan. In these motions, her roles as a mother and teacher are suspended. She releases the heaviness of having to hold various roles and responsibilities. She lets go by ascending into the air—ascending into the moment untethered, where she *is* the exhilaration and joy. She *is* the energy being released through screaming vocalizations. Then, as the screams fade into breathless exclamations she folds into softer tensions and decelerations. In these moments she is untethered and free.

Cassandra’s Sassy Bounce. Watching Cassandra bounce is entertaining. She too engages in vocal gestures, often singing along to the music and assuming an alter persona depending on the genre of the song. Her feet barely stand still as if propelling away from the ground in a projecting “rebound effect,” (Laban, 1956, p. 23), while curling her torso in side-to-side. Then, dramatically, she flings her body open and splays her arms wide. Sound suddenly projects as she bellows the chorus of the song in tandem with the widening of her arms and upper torso. Her eyes then soften into a wrinkled smirk as she begins rolling her shoulders in circling motions. Gliding forward, her toes graze over the top of the floor.

Exaggerating the motions, such as extending her arms forward in a dramatic fashion or gliding forward while sensually swaying her hips, is Cassandra's metaphorical "shed" and release of the formal roles and proper posture she maintains outside of the class. She explains, "...well, I think it brings out the sass in you!" Here, she releases her stoic stature and stretches beyond her typical 'lady-like' character towards more sensual and expressive motions. I ask her to describe this loosening and letting go:

I guess I'm really big on poise and manners and etiquette when I'm outside. I like to present myself as a lady. But when I'm in there, it's like, (*Laughs*)...I'm having fun and I'm busting loose. And you're not judged! It's just nice because it's like the place to go and bust a move and do that stuff and no one is going to judge you! (Cassandra)

Releasing her upright, rigid stance towards more expansive and open motions is invigorating. She is able to *bust loose* from the typical ways she carries herself and break free from the crisp and stoic postures symbolizing a proper lady. More so, releasing her rigidity is invigorating. She untethers herself from the secure hold of judgment and this feels really good. She explains: "You know, not to boast, but I feel sensuous! I feel happy. I feel younger. I feel like I'm in a party mood...I'm happy. I feel light...energized. I feel very positive about myself." The sensuous and playful sides of Cassandra emerge through these bouncing motions, thus demonstrating expressions of joy that may look and feel playful, sassy, loud, and unrestricted.

Swaying Motions: Swaying Joy

Swoosh, swoosh, swoosh. Their hips sway back and forth in circular motions. Toes tap the floor ever so lightly to the beat in soft accents. Arms and legs extend smoothly from the body, and the whole body sways left and right. Facial expressions are relaxed with soft eyes and unclenched jaws. One moves back and forth as if riding on steady waves. Transitions are

seamless and there are feelings of fluidity and ease. Swaying forms are especially evident in Lara's and Brenda's experiences.

Lara's Rhythmical Sway. Lara, the Latin dancer from Peru, moves with ease and a graceful flow. Her feet seem to float off the ground, barely touching the floor in light tensions, while her arms extend smoothly from her body. Soft eyes gaze in front of her, barely needing to look at the instructor as if she already knows the choreography. She easily transitions to a spin and twirl. A sustaining and smooth energy encompasses these motions and it appears to be effortless. Essentially, Lara reflects what Laban and Lawrence (1974) describe as an 'easy mover' of fluid movements:

Easy movers might be observed to use a great deal of flexibility and twists in their efforts. That means, they apparently swim, circulate and twist most thoroughly through any possible region of space. Enjoying the space around them makes them happy dwellers of a kingdom of which they know every corner, (pp. 63-64).

Lara glides through the studio with little tension or tightness. Through a smooth flow of extensions, twirls, and gliding steps she is comfortable and at ease—as if this studio is her 'home' and she knows every inch of the space.

A vibrant and enthusiastic woman, Zumba is Lara's space to release her worries and work stressors. Yet, more importantly, here is where she connects to her Latin roots through music and dance and immerses herself fully as if she and the music are an intertwined rhythm. These seamless motions are enlivening for Lara. I ask what it is like to experience joy through rhythm and she describes: "I get energized when I get into it. The movement and the beat of the song—everything is just one." She is not dancing to the music but *with* the music. This interconnectedness energizes her and brings her joy where she is at home with the Latin beats.

Lara's fluidity is felt deeply in her body. Curiosity piques my interest in what it is like to experience such a visceral flow. Thus, I ask her what it is like to experience joy during Zumba. She smiles softly and gently raises her hand to her chest: "I feel this link with my heart beat. There is a beat...some people may not hear it, but the Latin music has a thump-thump-thump (*taps chest to demonstrate*)."

The beating of her heart and the beating bass of the music is one inseparable rhythm. Movement is not something she is doing and has to plan, rather movement is flowing through Lara. As she glides forward and backward and sways her body she *is* the rhythm. Thus, swaying forms bring attention to joy as feelings of connection and physical forms of fluidity.

Brenda's Sensuous Sway. Fluid motions of rippling in various directions are also integral to Brenda's experiences of joy. I ask her to describe her favorite motions. Her eyes light up and she beams, "Any move that involves the hips! (*Laughs*) Anything with the hips!" This hip-swaying joy is observed as she glides forward and backwards in soft tensions, swinging her hips outwards and back to the center in a rippling linearity. Her shoulders roll upwards towards her ears in circling motions. Meanwhile, her arms extend from her torso as smooth projections, evenly sweeping through the air in broad strokes. Her face is relaxed with eyes crinkling and she holds a wide, open-mouthed smile. Her hips and torso lead the way for the rest of her body, guiding her in all directions and accenting each movement with swivels and rolling rhythms.

Originally from Haiti, this voluptuous woman also connects to the beating rhythms of music and body, oftentimes reminiscing while in Zumba about memories of music, carnivals, and dancing celebrations from her childhood. This is her space to reconnect with fond memories, release stress, and also feel sensual through movement. I ask what it is like to experience joy while swaying her hips. She smiles again, orienting to the felt quality of these motions: "I find in

Zumba you always feel sexy. You dance and all the movements make you feel sexy.” Swaying is sensual for Brenda, yet also a stress reliever and an energy release. It feels good to roll her hips and body. Even more so, she feels the interconnectedness of her internal rhythms and external forms. In this space, her sensuality emerges and she ‘fleshes’ out her sensuality through fluid motions.

Interestingly, Brenda’s sense of ease and fluidity was not always there. Fluid motions have developed over time with practice and with her ability to let go of worrying about her body and what she looks like to others. She explains these initial experiences that felt more jagged than smooth:

At first I was really self-conscious—oh my god, everything is moving in the wrong way!

I’d move my arm and it was like (*raises her arm, bends at the elbow, and shakes her arm vigorously*). Now, it’s like, I do the movement and the shakes and I do not care.

Initially, Brenda’s shaking body parts occupied her attention. Feeling her arms or other areas shake and jiggle was uncomfortable. It brought attention to herself in less positive ways. Yet, as she was able to soften and let go, the shaking and jiggling became part of the sensual rhythm that brings her joy. She now welcomes these ripples and experiences fluidity in these motions.

Brenda releases judgment towards herself and, instead, finds herself in a space of unconditional positive regard for her body and all the ways she moves. She describes the joy of connecting to these rhythms: “It would be...to be in synch with the music—with the beat—with the flow [...] Feeling light. Yes, like all the pressure has been lifted off your shoulders.” These motions are meaningful to her and she feels at home in her fleshy sensuality as her body ripples and sways, recognizing that “...the meaning of being at home is about being embraced by the world, sensuously, erotically, corporeally,” (Smith, 2006, p. 3). This fleshy embrace manifests in the

softer, more fluid motions. Furthermore, these swaying forms and feelings bring attention to rhythmical expressions of joy. A smoothness and ease accompanies these expressions, yet joy is experienced in the ways one is connecting to these rhythms, such as heart-felt connections in the body or hip rolling sensualities.

Discussion

Observing the physical forms and kinaesthetic feelings of joy during Zumba reveals multiple ways of experiencing joy in movement. These forms and feelings demonstrate various ways that joy is physically expressed and internally sensed, specifically what joy *looks* and *feels* like in various stomping, bouncing and swaying forms. Exploring these motile contours provides pathways for understanding what it might be like to orient towards the felt dynamics of movement that feel good as they are expressed.

Stomping, bouncing, and swaying forms of joy in Zumba are not discrete happenings, but rather, unfolding dynamics of kinetic possibilities. Joy as experienced in these bodily forms exudes as a felt sense of release and letting go, release from the stress of carrying various responsibilities. The ease to move in unconventional ways emerges, challenging our normative movement repertoires of everyday life, such as linear walks down the street. Rigid postures and the gumption to hold it all together soften into playfulness, sensuality, and feelings of being fully alive. There is freedom to loosen the demands of incessant thinking, to forego the busyness of life, and go beyond an existence living solely from the neck up, even if only for 60 minutes of the day. What Zumba offers participants is an opportunity to let go of the felt tensions of everyday life and move in ways that feel good.

Exploring such motile forms and feelings of joy also provides opportunity to release static conceptions of movement. Through this inquiry, it has become apparent that joy may be

understood as a motile experience within an ongoing dance between tension and softness, hard and soft accents of e-motion.

Although this inquiry explored the experiences of joy within the context of Zumba exercise, the universality of experiencing joy in stomping, bouncing and swaying motions may be applicable to other movement contexts. For example, Susan describes grocery shopping with her daughter, where she spontaneously bursts into a dance step in the middle of the store. Suddenly, the act of walking down the aisle to find a gallon of milk transforms into a playful, bouncing moment as she spins from the tips of her toes, flings her arms out from her body, and rolls her hips! Similarly, Amy tells the story of experiencing joy while washing the dishes. The mundane is suddenly interesting as she sways her hips back and forth while wiping the dishes with a towel. Cassandra describes the taken-for-granted act of preparing a meal that suddenly becomes invigorating and delightful. She often skips across her kitchen tiles and twirls just as she reaches for the refrigerator door. These moments demonstrate a playful engagement with taken-for-granted motions that may transform the ordinary to the extraordinary.

Moving Forward

Sensing the ways joy unfolds and flows through movement offers opportunities to engage in more positive movement experiences in-the-moment, in the here and now. Whether we are running on a treadmill, dancing in Zumba, playing a competitive sport, or even washing the dishes, we may awaken a consciousness of joy by paying attention to the feelings within stomping, bouncing and swaying motions that are embedded in our daily motile existence. Experiences of exercise with such an affective, motile orientation may evoke an attitude of wonder and delight. Subsequently, exercise and physical activity may become so much more than an outcome measured ‘work-out’. Instead, the experience of exercise may become an

opportunity to ‘work-in’ and attend the various experiences of joy that movement affords. Thus, this inquiry may serve as an inspiration for others to attune to the qualitative feel of their own physical forms and e-motions when engaged in daily forms of physical activity, hence, an opportunity to continuously move and be moved through exercise, physical activity, and motions in our everyday lives.

References

- Almond, L. (2010). Physical literacy and the older adult population. In M. Whitehead, *Physical literacy throughout the lifecourse* (pp. 116-129). New York: NY: Routledge.
- Almond, L. (2015, April 13). A challenge to the dualist perspective underpinning the role of physical activity in health. Retrieved from <https://www.physical-literacy.org.uk/a-challenge-to-the-dualist-perspective-underpinning-the-role-of-physical-activity-in-health/>
- Barker, J. (2012, November). Is Zumba a legitimate workout? *Montreal Gazette*. Retrieved November 27, 2012 from <http://www.montrealgazette.com/health/Zumba+legitimate+workout/7609549/story.html>
- Berg, B. K., Warner, S., & Das, B. M. (2015). What about sport? A public health perspective on leisure-time physical activity. *Sport Management Review*, 18(1), 20-31.
- Bradley, K. K. (2009). *Rudolph Laban*. New York: NY: Routledge.
- Canadian Physical Activity Guidelines. (2014, January 1). Retrieved January 4, 2014, from http://www.csep.ca/CMFiles/Guidelines/CSEP_PAGuidelines_adults_en.pdf
- Csikszentmihalyi, M. (1990). *Flow*. New York: Harper & Row.
- Csikszentmihalyi, M. (1997). *Finding flow*. New York: Basic.
- Csikszentmihalyi, M. (2008/ 1990). *Flow: The psychology of optimal experience*. New York: Harper Perennial, Modern Classics.
- Dietrich, A., & McDaniel, W. F. (2004). Endocannabinoids and exercise. *British Journal of Sports Medicine*, 38, 536-541.
- Frederick, C. M., & Ryan, R. M. (1993). Differences in motivation for sport and exercise and their relation with participation and mental health. *Journal of Sport Behavior*, 16(3), 124-146.

- Jackson, S. (2000). Joy, Fun, and Flow State in Sport. In Y. Hanin (ed.), *Emotions in Sport* (pp. 135-155). Champaign, IL: Human Kinetics.
- Kimiecik, J. C. (2002). *The intrinsic exerciser: Discovering the joy of exercise*. Houghton Mifflin Company. New York: NY.
- Kimiecik, J. (2005). PHAT exercise: How young adults enjoy and sustain physical activity. *Journal of Physical Education, Recreation and Dance*, 76(8), 19-30.
- Kimiecik, J. C., & Harris, A. T. (1996). What is enjoyment? A conceptual/definitional analysis with implications for sport and exercise psychology. *Journal of Sport & Exercise Psychology*, 18, 247-263.
- Kimiecik, J., & Jackson, S. (2002). Optimal experience in sport: A flow perspective. In T. Horn (ed.), *Advances in Sport Psychology* (2nd ed.) (pp. 501-527). Champaign, IL: Human Kinetics.
- Laban, R. (1956). *Principles of Dance and Movement Notation*. London: Macdonald & Evans.
- Laban, R. (1960). *The Mastery of Movement* (2nd ed.). London: Macdonald & Evans.
- Laban, R., & Lawrence, F. C. (1974). *Effort: Economy of Human Movement* (2nd ed.). London: Macdonald & Evans.
- Lloyd, R. J., & Smith, S. J. (2006). Motion-sensitive phenomenology. In K. Tobin & J. Kincheloe (Eds.), *Doing educational research: A handbook* (pp. 289-309). Boston, MA: Sense.
- Lloyd, R. J. & Smith, S. J. (2015). *Doing Motion-Sensing Phenomenology*. In K. Tobin, K. & S.R. Steinberg (Eds). *Doing educational research: A handbook* (2nd ed). Rotterdam, NL: Sense Publishing.

- Markula, P. (2004a). Embodied Movement Knowledge in Fitness and Exercise Education. In L. Bresler (ed.), *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning* (pp. 61-76). Dordrecht, Netherlands: Kluwer Academic Publishers.
- Markula, P. (2004b). 'Tuning into one's self': Foucault's technologies of the self and mindfulness fitness. *Sociology of Sport Journal*, 21, 302-321.
- Markula, P., & Pringle, R. (2006). *Foucault, sport, and exercise: Power, knowledge and transforming the self*. New York, NY: Routledge.
- Noy, C. (2008). Sampling knowledge: The hermeneutics of snowball sampling in qualitative research. *International Journal of Social Research Methodology*, 11(4), 327-344.
- Ogles, B. M., & Masters, K. S. (2003). A typology of marathon runners based on cluster analysis of motivation. *Journal of Sport Behavior*, 26, 69-85.
- Online Etymology Dictionary (2016). *Emotion*. Retrieved September 6, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=emotion
- Priebe, C. S., & Spink, K. S. (2011). When in Rome: Descriptive norms and physical activity. *Psychology of Sport and Exercise*, 12(2), 93-98.
- Raichlen, D. A., Foster, A. D., Gerdeman, G. L., Seillier, A., & Giuffrida, A. (2012). Wired to run: Exercise-induced endocannabinoid signaling in humans and cursorial mammals with implications for the 'runner's high.' *The Journal of Experimental Biology*, 215, 1331-1336.
- Sachs, M., & Pargman, D. (1979). Running addiction: A depth view. *Journal of Sports Behavior*, 2, 143-155.

- Schrop, S. L., Pendleton, B. F., McCord, G., Gil, K. M., Stockton, L., McNatt, J., & Gilchrist, V. J. (2006). The medically underserved: Who is likely to exercise and why? *Journal of Health Care for the Poor and Underserved*, 17, 276-289.
- Sheets-Johnstone, M. (2009). *The corporeal turn: An interdisciplinary reader*. Charlottesville, VA: Imprint Academic.
- Sheets-Johnstone, M. (2011). *The primacy of movement: Advances in consciousness research*. (2nd ed). Amsterdam, Netherlands: John Benjamins Publishing Company.
- Sheets-Johnstone, M. (2014). *Putting movement into your life: A beyond fitness primer*. [Published originally as an E-book].
- Stuntz, C. P. & Weiss, M. R. (2010). Motivating children and adolescents to sustain a physically active lifestyle. *American Journal of Lifestyle Medicine*, 4(6), 433-444.
- van Manen, M. (1997). *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (2nd Ed.). London, Ontario: The University of Western Ontario.
- van Manen, M. (2014). *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing*. Walnut Creek, CA: Left Coast Press, Inc.
- White, J. L., Ransdell, L. B., Vener, J., & Flohr, J. A. (2005). Factors related to physical activity adherence in women: Review and suggestions for future research. *Women & Health*, 41, 123-148.
- Whitehead, M. (2010). *Physical literacy throughout the lifecourse*. New York, New York: Routledge.
- World Health Organization (WHO) (2015). *Physical activity and adults: Recommended levels of physical activity for adults aged 18 – 64 years*. Retrieved April 6, 2015 from http://www.who.int/dietphysicalactivity/factsheet_adults/en/

ⁱ Enjoyment is a strong self-determined motive affecting a person's choice, persistence, and efforts to move (Frederick & Ryan, 1993; Jackson, 2000; Priebe & Spink, 2011; Schrop, et al., 2006; Stuntz & Weiss, 2010). When examining research on enjoyment as related to affect, attitude, and pleasure in sport and exercise settings, researchers suggest that enjoyment is a by-product of flow where one is completely absorbed in an intrinsically motivating activity (Csikszentmihalyi, 1990, 1997, 2008; Kimiecik, 2005; Kimiecik & Harris, 1996; Kimiecik & Jackson, 2002). Another approach to understanding joy in exercise is through the neurobiological perspective of the "runner's high" where pleasurable sensation is a by-product of aerobic activity, i.e., increased sensations of well-being, affect, calmness, and even euphoria post-workout (Dietrich & McDaniel, 2004; Ogles & Masters, 2003; Raichlen, Foster, Gerdeman, Seillier, & Giuffrida, 2012; Sachs & Pargman, 1979). Joy from these perspectives are thus understood as an optimal psychological state and a post-workout, physiological phenomenon.

ⁱⁱ Laban's (1956, 1960) rigorous analysis of movement is helpful in understanding how emotions are expressed through physical forms of movement. His infamous movement notation (e.g., Laban Movement Analysis or LMA), a system created to make dance reproducible is premised on polarities, or the "union of opposites" where movements have contrasting polarities, such as tension and relaxation (Bradley, 2009, p. 98) Inherent to these principles is an understanding of how outward physical forms mediates inner senses and feelings as one interacts with the environment. Movement phenomenologist Sheets-Johnstone (2009, 2011, 2014) also provides an evocative understanding of emotion from the perspective of movement itself. Every single movement has a felt quality and is comprised of qualitative contours, including tensional qualities (force or intensity), amplitudinal (span, contraction, or extension), linear (directional pathways), and projectional qualities (energy).

Article Two

A Phenomenological Exploration of Somatic Flow during Zumba: Connection and Meaning
through Body-Other-World

Brittany A. Glynn, M.A.
University of Ottawa

Rebecca Lloyd, Ph.D.
University of Ottawa

Abstract

What would it be like to step off the mechanical tread of automatic, outcome-driven exercise motivations and experience flow during exercise? Departing from the cognitive underpinnings of flow theory, this phenomenological inquiry explores what it is like to feel flow during Zumba exercise classes through a somatic orientation, more specifically, what is it like to experience flow as a motile sense of connection to oneself, others and the world? Data gleaned from the experiences of seven long-term Zumba participants (one male and six females) and the principal researcher via phenomenological interviews, observations, journaling, and a focus group meeting at the conclusion of the five-month study form the basis of this study. This inquiry brings attention to flow as being a motile phenomenon that shifts in various ways throughout Zumba. Flow may be experienced as a sustained moment, where one feels prolonged connections to the music, and also as a micro moment of flow such as the shared smile that quickly peaks and fades. This exploration may support future inquiries of flow as an interconnected and interactive experience in other exercise and physical activity contexts.

Introduction

Swoosh, swoosh, swoosh. Her arms pump faster as she shortens her stride. The sounds of foot to tread and the whirl of the treadmill engine is a hypnotic drone. Sweat envelopes her body and forceful exhalations of air passes through her lips, validating her hard work. Orange lights flash, catching her attention. The screen monitor signals that she's completed 12 laps and burned almost 400 calories! Yet it feels like only a few minutes have passed since hitting the Start button. Motivated to finish the last two laps, she pushes the "Up" arrow to increase the speed. The faster she goes, the sooner this will be done. Reaching down, she then increases the volume on her musical device, drowning out thoughts about what to make for dinner, when she will finish the laundry, or what to organize for her work meeting tomorrow. There are no longer thoughts, only the repetitive cadence of left foot, right foot, and repeat.

Who is this person running on the treadmill? Perhaps she is a mother with a full schedule dedicated to taking care of her loved ones. Heading to the gym, even for just 45 minutes, is time for herself and a means to attain the recommended weekly 150 minutes of moderate to intense aerobic exercise (Canadian Physical Activity Guidelines, 2014; World Health Organization, 2014). Or perhaps he is a dedicated working professional, ambitiously engaging in long-work weeks and late nights at the office to meet deadlines and career goals. Based on his doctor's recommendation, he exercises at least a few times a week to offset the repercussions of high blood pressure and other ailments affiliated with leading a relatively sedentary and stressful lifestyle. Or perhaps this person is heading back to the gym after having stopped physical activity several months ago. She is determined to stick with it this time, despite being part of the statistical 50% of individuals who drop-out of an exercise program after six months (Kimiecik, 2002; White, Ransdell, Vener, & Flohr, 2005).

Going further, this person is also me. I run on the treadmill, regularly lift weights, and gravitate towards physical activity as a way to release stress and maintain health and well-being. Completing a workout gives me a sense of accomplishment and post-workout feelings that I am strong and able bodied to meet the demands of a busy life. Yet, similar to what Lloyd (2011a) describes in her phenomenological exploration of running as an ‘automaton’, exercise has become an obligatory task that is just another activity to finish and get through. There are moments on the treadmill where I feel absorbed in the rhythm of breath, steps, and the music. Time passes quickly and thoughts are not present. I even increase the incline and speed to make the run more challenging. Yet, I wonder, where is my joy? What am I connecting to during exercise? Is this experience meaningful or just mechanical?

Psychological States of Flow

One way that joy and other positive emotions may be fostered in exercise and physical activity is through the cultivation of flow experiences (Jackson, 2000; Kimiecik, 2002, 2005; Kimiecik & Harris, 1996). Flow is considered to be an optimal psychological state where individuals engage in autotelic activities for the inherent rewards of engaging in the activity itself (Csikszentmihalyi, 1996, 1997, 2008). Characteristics of flow include: a tensional balance between the challenge of the activity and the skillset; proximal goals and distinct feedback in relation to meeting said goals; loss of sense of self as one becomes completely absorbed in the activity; sense of time passing as if hours were only minutes; satisfaction in the process rather than the outcome; and high degrees of concentration, focus, and awareness (Csikszentmihalyi, 1988, 1996, 1997, 2008; Nakamura & Csikszentmihalyi, 2009). Furthermore, flow is considered to be an optimal experience. Csikszentmihalyi (1997, 2008) uses optimal experience, flow, and

enjoyment interchangeably, and acknowledges these experiences as leading to psychological growth attained through a highly-focused consciousness to the task.

Flow experiences are related to increases in exercise adherence, essentially calling people back time and again because the physical activity itself is inherently meaningful (Petosa & Hotlz, 2013). Furthermore, exercise experiences can be ‘primed’ for flow cultivation, such as modifying the activity to be more challenging (such as increasing the speed on the treadmill), while maintaining a proficient skill level to meet this challenge (Kawabata & Mallett, 2011). Researchers in sport and exercise psychology have also developed scales to measure and assess flow with athletes and high-performers, including the Flow State Scale (FSS: Jackson & Marsh, 1996) and dispositional traits of flow through the Trait Flow Scale (TFS: Jackson, Kimiciek, Ford, & Marsh, 1998). As such, flow ensues from a high degree of mental order and exercisers may cultivate optimal experiences due to a “great deal of control and choice over the mental state attained,” making flow “easier than people think,” (Kimiciek, 2005, p. 21). Thus, flow is not a happenstance phenomenon but may be cultivated and created by the exerciser.

Flow is characterized and may be attained through nine dimensions, including: achieving balance between the task and one’s skillset; merging action and awareness; setting clear and attainable goals; receiving clear feedback in striving for said goals; the ability to totally concentrate on the task; attaining a sense of control while engaging in the task; loss of self-consciousness, e.g., one is not worried about the outcome nor exuding a fear of failure; losing track of time where hours may be sensed as minutes; and feeling a sense of satisfaction and an intrinsic reward while performing the task (Csiksentmihalyi, 1990, 1997; Jackson, 2000; Nakamura & Csiksentmihalyi, 2009). Considering these dimensions, I reflect on moments while running on the treadmill where I have experienced these characteristics by essentially thinking

myself into these states, such as intentionally concentrating on lifting my knees higher while running on a steep incline and becoming absorbed in the sounds of my feet hitting the tread and my heavy breathing. Despite these moments of pure absorption, I am repeatedly called back to exercise and run on the treadmill time and again not necessarily because the activity or experiencing flow is meaningful, but as a means to improve my health and release stress. Being so, I wonder – is there something more than thinking oneself into flow such as setting specific goals and focusing on specified tasks? I wonder, are there other ways to experience the onset of flow?

Somatic Forms of Flow

Other ways to explore and experience flow may include departing from dualistic models of a mind separate from a body. Lloyd (2015) in her exploration of flow through dance and the ‘dance of life’ describes orienting towards emergent, somatic flows. Somatic flow diverges from the “bounded universal characterization of flow” as mental order towards exploring flow through the “bodily postures, gestures, and motions of the activity itself,” (p. 28). Somatic flow includes attuning to the fluid nuances during movement as experienced in the body; sensing the ways one may feel one’s way into flow rather than thinking one’s way into flow. Thus, this inquiry will be guided by Lloyd’s (2015) somatic flow through an exploration of the physical gestures, postures, and sense of connection during movement.

Joy and Flow during Zumba

To examine other ways of understanding flow and joy during exercise involves stepping towards experiences where joy is visibly perceptible. More formally, this exploration entails stepping off the treadmill and into Zumba exercise classes; a workout known for its enthusiasm and party-like atmosphere where people cheer, holler, bounce, sway, and smile throughout class.

To better understand this motile joy (e.g., the ways that joy moves, such as surging, peaking, fading, etc.) (Lloyd, 2011a), I will join these classes to orient to the following research questions: *‘What is it like to experience flow during Zumba exercise?’* And more specifically, *‘What is it like to experience flow as a sense of connection to oneself, others and the world?’*

Methodology

The approach I will take to exploring the somatics of flow in exercise intertwines hermeneutic phenomenology (van Manen, 1997, 2014), motion-sensing phenomenology (Lloyd & Smith, 2006a; Lloyd, 2011b), and the philosophical underpinnings of existential phenomenologist Merleau-Ponty (1945/1962) and movement philosopher Maxine Sheets-Johnstone (2009, 2011).

Hermeneutic phenomenology explores the ‘whatness’ and taken-for-granted aspects of our experiences through meaning-making text and linguistic descriptions (van Manen, 1997, 2014). To orient to the research questions and guide the primary method of writing and re-writing, van Manen’s (1997) six phenomenological guidelines will be used, including: turning towards a phenomenon of interest; exploring the experience as it is lived rather than conceptualized; considering the essential themes; describing the phenomenon through writing and re-writing; maintaining a strong orientation to the phenomenon; and considering the phenomenon via the parts and the whole (pp. 30-31). These guidelines, as influenced by a human science approach, are considered most appropriate for increasing one’s sensitivity to lived experiences and subsequent practical actions. In addition, a motion-sensing phenomenology paradigmatically orients our experiences through movement as it is happening in-the-moment (Lloyd & Smith, 2006a; Lloyd, 2011b). Rather than emphasizing “lived” experiences, motion-sensing inquiries shifts toward “researching ‘living’ and ‘still-to-be-lived’ experiences with the

purpose of inviting the reader into the pulse of the motile moment,” (Lloyd, 2011b, p. 75). As well, existential phenomenologist Merleau-Ponty (1945/1962), positions the body as the nexus of experience. The ways one may know and understand the world is through a corporeal reality; an existential intertwining of self-other-world. Furthermore, movement philosopher and phenomenologist Sheets-Johnstone (2009, 2011) offers alternative ways of exploring movement and e-motion as unfolding dynamics of vitality affects that are surging, fading, fleeting, exploding, and so forth. Considering these vitality affects, e-motion in this inquiry emphasizes the etymological Latin roots of “ex” or “e” meaning to bring out, or bringing forth, the dynamic qualities of movement within e-motion and the ways e-motions may surge, fade, explode, and so forth. Additionally, ways of exploring and knowing the world, as positioned by Sheets-Johnstone, are through movement. Thus, integrating these approaches aims to bring one towards the experiential nature of phenomena through movement – to perhaps “cultivate a sensitization to the magic of motility” when engaged in flow during Zumba exercise (Lloyd, 2011a, p. 76).

Orienting to Flow Experiences: Participants & Methods

Seven long-term participants who self-identified as experiencing joy, and who regularly participated in Zumba for longer than six months, volunteered to participate in this study. Informative posters were posted in local health and fitness gyms, as well as snowball sampling (Noy, 2008) were used to recruit the six females and one male participant for the duration of five months. The long-term Zumba patrons participated in three phenomenological interviews (van Manen, 2014), on-going journaling (used to create subsequent anecdotes), and one final focus group interview at the conclusion of the individual interviews. The interviews were used to engage in what van Manen (2014) explains as “borrow[ing] other people’s experiences,” so that one may vicariously experience and understand the phenomena in question (p. 313). One of the

interviews specifically focused on the participants' sense of connection during Zumba. A pseudonym for each participant was created to protect the participant's anonymity. In addition to exploring other people's experiences, the principal investigator also participated in Zumba exercise classes for one year, while documenting observational notes of the participants and her own personal experiences.

Analyzing Living Experiences

Analyzing the experiences of joy and somatic flow during Zumba exercise involves bringing forth meaning structures to convey the essence(s) of these phenomena. Unlike other qualitative approaches that may empirically code themes or develop theories, phenomenological analyses aims to make explicit the implicit meanings of experiences, particularly by maintaining a strong orientation to the research questions via a selective reading approach of the interview texts (van Manen, 1997, 2014). This approach was guided by asking, "What statement(s) or phrase(s) seemed particularly essential or revealing about the phenomenon being described" (van Manen, 2014, p. 320) and subsequently expressed these essential themes through evocative thematic expressions and linguistic descriptions. Linguistic representations of these essential meaning structures followed. Specifically, flow was explored as an existential intertwining of rhythmical connections and effervescent connections to self and others within the 'world' of Zumba exercise. Inquiries of the essential themes within each of these connections followed, including: rhythmical connections of heart rhythms, hip rhythms, and vocal rhythms; effervescent connections through spirit-full connections, empathetic connections, and hand to foot connections. Anecdotes and descriptive quotes from the perspective of one participant in each theme will be shared to demonstrate the various ways of connecting and experiencing flow during Zumba exercise classes.

Rhythmical Connections

Loud Latin beats begin to pour through the speakers. Suddenly the room is alive with vibrations and bass. At the front of the room, Lara begins to automatically step to the beat of the music. She takes a quick step to the right, then a quick step to the left while sweeping each arm above her head in unison with each four-step count and the boom, boom, boom through the speakers. The beat resonates through her and there is no distinction from the beating of her heart and the bass of the music. Near the back of the room, Brenda picks up her intensity by swaying her hips more vigorously and sinking into deeper into the swaying motions. A big smile stretches across her face as she tunes into the rippling sensations throughout her body. Meanwhile, across the room Cassandra is enraptured with the song, singing along enthusiastically while waving her arms and bouncing from her toes. This like being at the dance club with friends. The only concern is to move to the music. It is just the dance.

Heart Rhythms

It is beautiful and energizing to watch Lara move during Zumba. Stepping left and then right, while sweeping her arms smoothly above her head, is seamless. Always on cue with the choreography, she rarely looks to the instructor for guidance and she knows just when to change directions. She easily transitions from linear motions of stepping back and forth to fully-body twirls without missing a beat. Her feet tap the ground lightly yet she moves swiftly with a fluid grace. Meanwhile, a soft smile rests on her relaxed face. It is as if Lara and the pulsing beats are inseparable; the chiasmic intertwining of musical rhythms and the body (Merleau-Ponty, 1945/1962). In these seamless moments, she describes being in her “Zen Mode”:

Well, that’s the thing because I think what happens when I say I’m going into my “Zen Mode,” because that’s what I call it, you don’t think about how you feel – you just feel it.

It's a total lack of analyzing what you're going through in your head. I think it's a blank. I think because Zumba takes me to a different place where I am no longer thinking about anything else. I'm not thinking do I look ridiculous or are people watching me, you know? (Lara).

Lara is absorbed in the dance, noting a convergence of action, awareness, and a loss of self-consciousness. Yet she is not intentionally forgetting her thoughts, plans or worries, nor deciding to become absorbed in the music and movements. Instead, the connection emerges as she attunes to the feelings in her body. A somatic flow arises as Lara feels the interconnectedness of her body's rhythm and the rhythm of the music.

Each movement, from sweeping her arms above her head to swaying her hips, carries a kinetic feel such as bursting, exploding, surging, tensing, and so forth. These qualities, or what Sheets-Johnstone (2009, 2011) terms qualitative contours, create the felt quality of each motion. Flow emerges for Lara as she senses and connects to these felt qualities unfolding in-the-moment, such as being totally tuned into the rolling circular motions of her shoulders and then bursting forward in explosive steps. Sheets-Johnstone (2011) refers to this dynamic flow as a movement consciousness:

To say that the dancer is thinking in movement does not mean that the dance is thinking *by means* of movement or that her/his thoughts are *being transcribed into* movement. To think is first of all to be caught up in a dynamic flow; thinking is itself, by its very nature, kinetic. It moves forward, backward, digressively, quickly, slowly, narrowly, suddenly, hesitantly, blindly, confusedly, penetratingly," (p. 421; emphasis in original).

There is an ease and seamlessness for Lara in the fluid motility of bursting, surging, twisting, and swaying.

The presence of flow during Zumba includes the interconnectedness of internal and external rhythms. The bass and beat of the music are palpable and the space is filled with reverberations. Lara becomes part of these rhythms. She is not dancing *to* the beat but *with* the beat. It is an interactive experience, extending beyond what Lloyd & Smith (2006b) describe as an interactive flow between teacher and participants, but also an interactive flow of the world: music, body, others, emotions, energy, and rhythm. This profound connection for Lara is felt as an immersion of her heartbeat and the musical beat of Latin music. The intertwining *thump, thump, thump* of her heart and the music is what she calls “the dance”:

But I think at that moment is when my body, and my heart, and my thinking are totally blank and with the music – all totally tuned in. Just the dance and the music. It’s not about me or how I look. It’s not even...it’s just the dance. That’s what I like about not looking in the mirror. It’s just that I’m following what my body tells me and the music, (Lara).

Her movements and the music are totally tuned in and she is not thinking about how she looks, the sequence of steps, or any outside thoughts about her everyday life. Moreover, what Lara recognizes as an *absence* of thought is possibly a *presence* of connection; connecting to the rhythmical dynamics of flow in her body.

Hip Rhythms

Flow emerges for Brenda during hip swaying movements. Her torso and shoulders ripple and sway to the beating rhythms. She saunters forward with ease, accenting each step with her hips swinging left and right like a pendulum. A wavelike ripple travels through her body from head to toes. A soft smile and glimmering eyes enunciate these sensual motions. There is no concern for what the rest of the class is doing, rather she is completely absorbed in the pulsing

rhythms of her hips. In essence, Brenda connects to a sense of being “bodily enlivened,” or uplifted and vitalized, through these motions (Lloyd & Smith, 2011, p. 248). She explains:

It’s when...I started doing movements that are not with everybody. I still follow the beat but maybe adding some little stuff of my own. That’s when I feel like, oh my god...I’m completely into it. Not that I’m not following what the instructor is doing but I’m really focused on the music. I’m really living the music, (Brenda).

Brenda is not dancing to the music but rather, she *becomes* the beat. These ‘fleshy’ rhythms is when Brenda feels fully alive, where there is joy and delight in the “consummat[ion] of [her] own internal rhythm” intertwining with the external musical rhythms (Bradley, 2009, p. 49).

Vocal Rhythms

Cassandra also feels enlivened during Zumba exercise. Stepping into these classes offers her opportunities to forego roles and expectations in her everyday life. Her upright, stoic posture loosens into more fluid and playful forms. Her toes enthusiastically bounce off the ground. She then raises her knees higher and picks up her pace with the increasing tempo of the music, while at the same time singing along with the chorus. As she extends her arms wide and opens her chest, her singing grows louder and then just as quickly fades as she transitions into a turn. She is fully absorbed in the moment, explaining: “I connect big time with the music. And just the...I don’t know, the release. I really enjoy just letting go type of thing. Losing yourself – like you do when you go dancing.” In ‘losing herself,’ she connects to a more playful and sensuous world. As articulated by Sheets-Johnstone (2011) “a certain way of moving calls for a certain kinetic world and a certain kinetic world calls forth a certain way of moving,” (p. 424). More so, perhaps a certain rhythm of flow calls for a certain way of moving, such as a swaying rhythm of flow that emerges through the hips or a surging rhythm of flow as one bursts into sounds and

vocalizations. For Cassandra, this flow is in the rippling, wavelike motions of her torso, the bounce in her steps, and her vocal rhythms as she sings along to the music. These vocal gestures seamlessly fold into each other as "...a forward rolling spiral that at the same time coils back on itself in the process of rolling forward," (Sheets-Johnstone, 2011, p. 425). Her voice folds into the music and dance as spiraling rhythms, which are noticeable as she sings louder, raises her voice in higher pitches, and then lowers her voice as she transitions into another movement.

In addition to the rhythmical connections of somatic flow during Zumba exercise, there are also moments of feeling connected to the motions and e-motions of other people in the class. Vitality and enthusiasm are experienced as a collective whole. An exploration of this connection through self-other-world follows.

Effervescent Connections

The class is particularly lively today. Smiles are exchanged between participants as they spin around. Laughter occasionally fills the room as a misstep occurs and members bump into each other. Energy seems to ebb and flow, filling the spaces between each person as everyone moves in unison, moving back and forth together. The instructor at the front orchestrates this sweating, glistening, unified mob. At the back of the room, Karen jumps higher and pumps her arms faster. She feels so alive and is deeply inspired by this community, sensing a connection of belonging to something larger than herself. Across the room, Susan focuses on the gestures and movements of her classmates. Noticing the woman next to her is smiling, she smiles too. Meanwhile, Peter is diligently following the instructor and becoming energized by her enthusiasm and encouragement. He focuses on the movements of her hands as they hold their arms above their heads, trying to mimic the finite curl of the wrist and bending splay of the fingers. At the front of the room, Amy focuses on the teacher's feet as they touch-step left and right. Feeling the

movements of her feet keeps her in tune with the beat of the music. Looking around, she smiles and feels connected to the group as they move together and push off the ground in energetic bursts.

Spirited Motile Connections

Connecting to the felt sense of community and vibrant aliveness of the group is integral to Karen's experiences of flow during Zumba. She is immersed in an interactive flow that is "subjectively felt and intersubjectively shared and that is expressed bodily and communicated through the connection of expressive bodies," (Lloyd & Smith, 2006b, p. 227). As Karen pumps her arms in the air, she feels the energy of the people around her and the synchronized flow of the pumping motions. Feeling enlivened, she subsequently pumps her arms even harder. There is an energy exchange as their intensities ebb and flow. Yet, it goes deeper for Karen than simply moving together in a choreographed fashion. Instead, she orients to the "collective effervescence," or perhaps a *connective* effervescence, of shared vitality and enthusiasm "as the body fills up with the movements of the other," (Lloyd & Smith, 2006b, p. 226). She feels the energy and enthusiasm of those around her, as an effervescent "boiling up" of enthusiasm that spills into her own motions (Online Etymological Dictionary, 2016a, n.p.). More specifically, as Karen thrusts her arms higher into the air, she is filled with the motions of those around her who are powerfully pushing their arms upwards. Likewise, as the woman next to Karen bounces her hips to the beat, Karen absorbs this buoyancy. She sinks deeper into her hips and then springs upward in ballistic rhythms. She describes this spirited motile connection:

...it's sort of the one thing I do for myself in a week where I let go of my inhibition and I just give myself over to the fun, and the music, and the spirit of being in a room full of 25 women who are doing something really fun for themselves. It's quite powerful on that

level. I feel connected to the community...I think this class really gives me permission to just be in the moment. Experiencing sort of the music, the spirit of it I guess. The spirit of women being together and fitness and sort of community, (Karen).

Thus, this community enlivens Karen and she feels connected to the spirit of the group. Spirited motile connections in this context aligns with the etymological origins of spirit meaning “to make more active or energetic,” and the “inspiration [...] breath of life” that she feels in the shared enthusiasms and energies of her classmates—as she connects fully to the rhythmic energies of those around her (Online Etymological Dictionary, 2016b, n.p.). This energetic and communal rhythm is amplified as the “*affective feelings and tactile-kinesthetic feelings [become] experientially intertwined*,” (Sheets-Johnstone, 2009, p. 202, italics in original). The energetic pumping of her arms is intertwined with the collective energy of the group pumping their arms together to the music. Perceptions of self and others as moving separately from one another dissipates. Karen “...discovers in that other body a miraculous prolongation of [her] own intention [...] so [her] body and the other’s are one whole, two sides of one and the same phenomenon,” (Merleau-Ponty, 1945/1962, p. 412). Her movements and the movements of others are combined into one intertwined rhythm.

Empathetic Connections

Susan also connects to the motions of others, particularly the emotional gestures of the people around her. She looks to her classmates more than she looks at the teacher. A permanent smile stretches across her face as she V-steps forward with her left foot and then her right foot. As the woman next to her right steps faster, Susan then pushes off from her toes in a spring-like motion, synching with her neighbor’s enthusiasm. Then, as the class spins to the left, Susan almost bumps into the woman who accidentally spins in the other direction. Spinning towards each

other, their eyes lock and the woman bursts into a wide smile and quick laugh, and just as quickly they spin in opposite directions. This shared smile wells up within Susan and she then spins faster and with more energy. A moment of “kinesthetic empathy” occurs where she feels “supported by the buoyancy of the moment” (Lloyd & Smith, 2006b, pp. 232-234) in the gesture of a shared smile, despite spinning in the wrong direction. This micro-moment of connection is the ‘world in a grain of sand’ for Susan, full of tensions, softening, swelling, bursts, and fading all at once (Stern, 2004). There is no distinction between the external smile of her classmate and the internal swell of joy within her.

Susan is also engaging with her classmates in an interactive flow of shared emotions, where she is moving *with* the motion of their emotions. She pays attention to those around her and connects to their internal feelings as expressed through physical forms and gestures (Laban, 1956; Laban, 1960). She explains: “It just means being aware of what’s around you. Who is around you – other person’s emotions, being sensitive to what is going on around you...” Her classmates’ energy and smooth transitions carry into her own spinning and gliding motions. Sheets-Johnstone (2011) articulates this interconnectedness and shared dynamic:

Qualities and presences are enfolded into my own ongoing kinetic presence and quality. They are absorbed by my movement, as when I become part of the swirl of dancers sweeping by me or am propelled outward, away from their tumultuous energies, or when I quicken to the sharpness of their movement and accentuate its angularity or break out of its jaggedness by a sudden turn and stillness. In just such ways, the global dynamic world I am perceiving, including the ongoing kinesthetically felt world of my own movement, is inseparable from the kinetic world in which I am moving,” (p. 422).

Susan is not watching the movements of others as separate actions from her movements, rather she is this collective rhythm. The spin of the person next to her, as he or she pushes off his/her heels and twirls around, extends into the propulsion of Susan's twirl. Furthermore, this connection is meaningful, where the intertwined energies "animate us as moving, sensing, emoting flesh of the world [...] an element of being connected to others and to an otherness that is beyond solitary existence, (Smith, 2006, p. 8).

Hand to Foot Connections

Peter also embraces the felt dynamics of others' emotions. He particularly enjoys watching the teacher and connects to her enthusiasm and charisma as she bounces around the studio and engages with the participants in playful ways. Arms raised above their heads, they point their hands towards the direction they are moving and rotate their wrists in circular motions. Peter focuses on these finite wrist curls, aspiring for the graceful motility and smoothness of the teacher's twisting hands. He softens and slows down the speed to really feel the movements while becoming intent on the finesse and intricacy of rolling his wrists and curling his fingers. Following the teacher's hand movements is both relaxing and fun. Peter explains:

So, you leave that level of frustration at the office and you come here and I don't focus on anything. I just watch. I tone down. I relax and I go with the music. I don't try to master anything. I look at [the instructor] and I see how she has choreographed things and I try, just for the fun of it, to follow her hands and everything else...(Peter).

Focusing on these finite gestures is his entry point to an interactive and somatic flow. He becomes absorbed in the intricacy of bending his fingers ever so slightly in soft tensions and twisting his wrists in smooth circular directions, while feeling the tendons in his hands

contracting and lengthening. These micro dynamics perhaps reflect micro motions of flow that are softer and less robust than sustained moments of flow, such as energetic hip thrusting. Going further, as his hand reaches out, curls, and extends perhaps this an interconnected flow of self-other as he reaches out and welcomes those around him. He connects to the teacher through his hands, reaching out to her enthusiasm and receiving her energy through an existential flow of self-other-world.

Amy also resonates with the animated expressions and movements of the teacher. She pays particular attention to the teacher's feet to follow along and stay in synch with the choreography. Amy taps her left foot forward heel to ground and then brings her foot behind her in a toe tap. She bends her knees a bit further to add more thrust and bounce to the movement, while watching the teacher's feet as a guide. Amy feels connected to her classmates as they move together, feeling energy as they dig their heels into the ground and then bounce their feet behind them. And suddenly, the teacher breaks rhythm and steps towards her. Now as Amy steps forward, she's nearly stepping into the teacher. They mirror each other's actions and the teacher bends her torso and leans in closer. Amy laughs and steps harder, feeling the energy and zest of moving toward and backing away from each other in a playful dance.

Engaging in these shared rhythms enlivens Amy. Rhythmically moving back and forth are "motion sensitive gestures" that 'flesh out' Amy's interconnectedness to others, (Smith & Lloyd, 2006b, p. 237). Somatic flow appears through the movements of her feet and finding a balance between the challenging choreography and skillful motility. Furthermore, Amy's feet bring her towards the teacher—towards a meaningful interactive flow. She literally steps towards others and connects through movement, which "is [her] most tactful way into the opening depths of things," (Levin, 1999, p. 140, emphasis in original) that goes beyond "polariz[ing] the tactile

field into a subject and its object and lose touch with being as a whole,” (Levin, 1999, p. 140).

The stepping, bouncing, and tapping motions are Amy’s entry point to somatic flow as experienced through connecting to the positions and motions of her feet and a shared playfulness with her classmates.

Flowing Forward: Meaningful Kinnections

The purpose of this phenomenological inquiry was to step away from thinking one’s into flow and step towards feeling one’s way into a somatic experiences of flow in motion during Zumba exercise (Lloyd, 2015). Departing from the cognitive conceptions of flow as an optimal psychological state (Csikszentmihalyi, 1996, 1997, 2008), this inquiry explored flow through an existential lens of body-other-world. This intertwining, somatic flow emerged as a felt sense of connection through the gestures, postures, and expressions of the body; connecting to the motions and e-motions of others; and the interconnectedness to the ‘world’ of Zumba through music. Thematic representations of these existentials included rhythmical and effervescent connections. Becoming absorbed in the body’s dynamic motions (i.e., surging, fading, bursting, exploding, and so forth) and the musical beats are rhythmical connections. Effervescent connections included the communal and interactive experiences with other people in the class, as the motions and e-motions of self-other were shared as a felt sense of energy, enthusiasm, and vitality.

Exploring flow through an existential lens of body-other-world offers other ways to understand the experience of flow, particularly through an understanding of our body as the center of our experiences and ways of knowing the world (Merleau-Ponty, 1945/1962). This inquiry also brings attention to the ways somatic flow may feel while engaged in meaningful movement. Some of the participants described stronger connections to the music, while others

felt more connected to the people around them. Yet these connections did not occur in isolation, rather these body-other-world existentials exist collectively as intertwining layers within their Zumba experiences.

This inquiry also brings awareness to other ways of experiencing flow beyond thinking one's way into experiencing the nine dimensions which characterize it (Csikszentmihalyi, 1990, 1997; Nakamura & Csikszentmihalyi, 2009; Jackson, 2000). This inquiry is an example of experiencing flow through a somatic orientation where attention was paid to the nuances in the gestures and postures, and the felt connections to body-other-world while people were moving. There is the possibility of experiencing flow in a variety of ways, such as sustained moments, where one feels prolonged connections to the music, and even micro moments of flow such as the shared smile that quickly peaks and fades. Turning towards both these sustained and small, or micro-moments, of flow creates opportunities for anyone to experience flow in movement—from the avid exerciser who regularly engages in physical activity to someone simply going for a walk. Turning towards the way flow *feels* and cultivating an existential sensitivity to movement opens one to new meanings and new possibilities during movement, where flow may be experienced through full-body rhythms and even a shared smile.

Motivations to engage in this questioning process spark from wanting to explore the experiences of joy during exercise and physical activity. One may consider that joy is part of this intertwining experience, embedded in the connection to the present moment. Perhaps somatic flow is a pathway to joy, where joy may flourish through meaningful connections—or perhaps a rich *kinnection* of meaning through movement. Kinnection is a useful summative term for this study as it amalgamates kinetic (motion) with connection (relationship or binding together) and the meaningful interconnectedness of body-other-world in one's movement experiences. As

such, paying attention to these moments of kinnection may inspire one to engage in movement as a way to enrich his/her life, recognizing that flow is perhaps possible in even the most finite gestures and moments, and thus inspiring other ways for ‘optimal growth’ through somatic flow experiences during exercise and physical activity.

References

- Canadian Physical Activity Guidelines. (2014, January 1). Retrieved January 4, 2014, from http://www.csep.ca/CMFiles/Guidelines/CSEP_PAGuidelines_adults_en.pdf
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York, NY: Harper Collins.
- Csikszentmihalyi, M. (1997). *Finding flow: The psychology of engagement with everyday life*. New York, NY: Basic Books.
- Csikszentmihalyi, M. (2008). *Flow: the psychology of optimal experience*. New York, NY: Harper Perennial Modern Classics. (Original work published 1990).
- Frederick, C. M., & Ryan, R. M. (1993). Differences in motivation for sport and exercise and their relation with participation and mental health. *Journal of Sport Behavior*, 16(3), 124-146.
- Jackson, S. A., & Marsh, H. W. (1996). Development and validation of a scale to measure optimal experience: The Flow State Scale. *Journal of Sport and Exercise Psychology*, 18(1), 17-35.
- Jackson, S. A., Kimiecik, J. C., Ford, S., & Marsh, H. W. (1998). Psychological correlates of flow in sport. *Journal of Sport and Exercise Psychology*, 4, 358-378.
- Jackson, S. A. (2000). Joy, fun, and flow state in sport. In Y. Hanin (ed.), *Emotions in sport* (pp. 135-155). Champaign, IL: Human Kinetics.
- Kawabata, M., & Mallett, C. J. (2011). Flow experience in physical activity: Examination of the internal structure of flow from a process-related perspective. *Motivation and Emotion*, 35, 393-402.
- Kimiecik, J. (2002). *The intrinsic exerciser*. New York, NY: Houghton Mifflin Company.

- Kimiecik, J. (2005). *Phat exercise: How young adults enjoy and sustain physical activity*. The Journal of Physical Education, Recreation, and Dance, 76(8), 19-30.
- Kimiecik, J. C., & Harris, A. T. (1996). What is enjoyment? A conceptual/definitional analysis with implications for sport and exercise psychology. *Journal of Sport & Exercise Psychology*, 18, 247-263.
- Laban, R. (1956). *Principles of Dance and Movement Notation*. London: Macdonald & Evans.
- Laban, R. (1960). *The Mastery of Movement* (2nd ed.). London: Macdonald & Evans.
- Levin, D. M. (1999). The ontological dimensions of embodiment: Heidegger's thinking of being. In D. Welton (Ed.), *The body* (pp. 122 - 149). Malden, MA: Blackwell Publishing Ltd.
- Lloyd, R. J. (2011a). Running with and like my dog: An animate curriculum for living life beyond the track. *Journal of Curriculum Theorizing*, 27(3), 117-133.
- Lloyd, R. J. (2011b). Awakening movement consciousness in the physical landscapes of literacy: Leaving, reading and being moved by one's trace. *Phenomenology & Practice*, 5(2), 70-92.
- Lloyd, R. J. (2015). From dys/function to flow: Inception, perception, and dancing beyond life's constraints. *The Humanistic Psychologist*, 43, 24-39.
- Lloyd, R. J., & Smith, S. J. (2006a). Motion-sensitive phenomenology. In K. Tobin & J. Kincheloe (Eds.), *Doing educational research: A handbook* (pp. 289-309). Boston, MA: Sense Publishers.
- Lloyd, R. J., & Smith, S. J. (2006b). Interactive flow in exercise pedagogy. *Quest*, 58, 222-241.
- Lloyd, R. J., & Smith, S. J. (2011). Health-related fitness: Enlivening the physical education experience. *Pedagogy for the moving body: Establishing a community of inquiry for studies in human movement*, 1-33.

- Merleau-Ponty, M. (1945/1962). *Phenomenology of Perception*. New York, NY: Routledge Classics.
- Nakamura, J., & Csikszentmihalyi, M. (2009). Flow theory and research. In C. R. Snyder & S. J. Lopez (Eds.), *Handbook of positive psychology* (2nd ed.) (pp. 195-206). New York, NY: Oxford University Press.
- Online Etymology Dictionary (2016a). *Effervescence*. Retrieved September 8, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=effervescence
- Online Etymology Dictionary (2016b). *Spirit*. Retrieved September 8, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=spirit
- Petosa, R. L., & Holtz, B. (2013). Flow for exercise adherence: Testing an intrinsic model of behavior. *American Journal of Health Education*, 44, 273-277.
- Priebe, C. S., & Spink, K. S. (2011). When in Rome: Descriptive norms and physical activity. *Psychology of Sport and Exercise*, 12(2), 93-98.
- Schrop, S. L., Pendleton, B. F., McCord, G., Gil, K. M., Stockton, L., McNatt, J., & Gilchrist, V. J. (2006). The medically underserved: Who is likely to exercise and why? *Journal of Health Care for the Poor and Underserved*, 17, 276-289.
- Sheets-Johnstone, M. (2009). *The corporeal turn: An interdisciplinary reader*. Charlottesville, Virginia: Imprint Academic.
- Sheets-Johnstone, M. (2011). *The primacy of movement* (2nd ed.). Philadelphia, Pennsylvania: John Benjamins Publishing Company.
- Smith, S. J. (2006). Gesture, landscapes, and embraces: A phenomenological analysis of elemental motions. *Indo-Pacific Journal of Phenomenology*, 6(1), 1-10.

- Stuntz, C. P. & Weiss, M. R. (2010). Motivating children and adolescents to sustain a physically active lifestyle. *American Journal of Lifestyle Medicine*, 4(6), 433-444.
- van Manen, M. (1997). *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (2nd Ed.). London, Ontario: The University of Western Ontario.
- van Manen, M. (2014). *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing*. Walnut Creek, CA: Left Coast Press, Inc.
- White, J. L., Ransdell, L. B., Vener, J., & Flohr, J. A. (2005). Factors related to physical activity adherence in women: Review and suggestions for future research. *Women & Health*, 41, 123-148.
- World Health Organization: Physical activity and adults. (2014, January 1). Retrieved January 5, 2014, from http://www.who.int/dietphysicalactivity/factsheet_adults/en/

Article Three

'What have I gotten myself into?': Discovering Joy through the stumbles, fumbles, and flows of
Zumba exercise and Phenomenological research

Brittany A. Glynn, M. A.
University of Ottawa

Abstract

Phenomenology offers opportunities for sport and exercise psychology researchers and practitioners to explore concepts from a meaning-based approach, particularly quality of life experiences such as positive emotions. This inquiry explores the ‘taken-for-granted’ experiences of the body while engaging in the phenomenological attitude and research process. Specifically, as I explore the experiences of joy during Zumba exercise, I also turn towards my experiences as a researcher through an existential framework of body-other-world. More formally, this inquiry asks: what is it like as a researcher to understand the experience of joy through the body? What further meaning or insights may emerge during the research process as one orients to the body? Through these questions, this inquiry explores three experiential moments: participating in a Zumba exercise class; a phenomenological interview; and the experience of engaging in the phenomenological method of writing and re-writing. This inquiry aims to inspire other researchers, educators, and practitioners in sport and exercise psychology to consider what it would be like to turn towards the body as a way of ‘knowing’ as we connect to others and the world through the body in various capacities.

Introduction

What would it be like to explore higher quality living and the positive aspects of participating in exercise and sports, such as positive emotions? What would it be like to shift our understanding of sport and exercise psychology concepts from measurement towards meaning (Nesti, 2011)? Phenomenology offers such opportunities for sport psychology consultants and researchers to explore concepts and experiences from a meaning-based approach, particularly in relation to quality of life constructs (i.e., positive emotions; enjoyment). Furthermore, phenomenological reflection offers one the opportunity to experience the unfamiliar or taken-for-granted aspects of our experiences (van Manen, 1997, 2014).

Of particular interest in this paper is the ‘taken-for-grantedness’ of the researcher’s body during phenomenological inquiries. As noted by phenomenologist Linda Finlay (2006), “For all its inevitable, inescapable ambiguity, the body reveals, informs and discloses,” (p. 29). Thus, I wonder about the ways our bodies reveal, inform, and disclose meaning during the research inquiry. Additionally, as one engages in various phenomenological methods to explore questions of meaning (i.e., in-person observations, phenomenological interviews, writing and re-writing, etc.), one may wonder about the researcher’s experiences through her/his body. Specifically, what is it like to orient to the research experience through the ‘lived body,’ where the body is the “nexus of living meanings,” (Merleau-Ponty, 1945/1962, p. 175)?

Orienting to Joy through the Body

This questioning process emerges from my doctoral research exploring the experiences of joy during exercise and physical activity. More formally, I engage in a hermeneutic phenomenological inquiry to understand and convey the essence(s) of joy during Zumba exercise and what this experience is like for others who regularly participate in these classes.

Motivation to pursue this research stems from recognizing that modern exercise and physical activity paradigms may be driven by outcome-oriented health and fitness discourses where the body is “disintegrated, dissected, [and] objectified” (Lloyd & Smith, 2006, p. 230). Admittedly, I also recognize my role in fostering such “mechanized pathway[s]” (Lloyd, 2011a, p. 72) as a sport and exercise psychology consultant, personal trainer, and group fitness teacher. During these experiences, movement is not about *meaning*, rather the emphasis is on the *outcome*. I dissect my clients and myself into manipulative body parts that can be worked to achieve one’s desired goals, while fostering the use of psychological skills (e.g., goal-setting, focus, positive thinking) to improve performance. Reflectively, I now understand that I am enabling the construction of the working or exercising body—and that I am selling “solutions” rather than promoting the experience.

Amidst this place of work, sweat, and employing mental skills to perform better, I wonder - What happened to my joy? What about other’s experiences of joy during physical activity and exercise? When did I become what Lloyd (2011a) describes in her phenomenological exploration of running, an ‘automaton,’ feeling *joy-less* and moving on autopilot? When did I become so disconnected from the experience? More so, when did I start ignoring the experiences of my body? Is there another way to explore meaning and the positive aspects of participating in exercise and physical activity? Consequently, a shift in perspective and orientation is warranted.

Phenomenology & the Lived Body

Shifting towards a more integrated perspective of the body during the experiences of joy in physical activity includes adopting a phenomenological attitude. Phenomenology aims to understand and convey the essential meanings, or the ‘essence’ of phenomena. As such,

“Phenomenological research begins with wonder at what gives itself and how something gives itself,” (van Manen, 2014, p. 27). Thus, I wonder what further insights of joy might arise as one engages in this phenomenological attitude and the research process through an existential orientation of the body.

A variety of philosophical approaches within phenomenology may guide the research process. When considering the body as a way to explore joy, the embodied and existential philosophical underpinnings of Maurice Merleau-Ponty are appropriate for guiding this inquiry. According to Merleau-Ponty (1945/1962), we understand and know the world through the body, action, and perception. Departing from dualistic views of a mind that perceives objects outside of the body, perception is through the body and “involves an active interplay, or coupling, between the perceiving body and that which it perceives,” (Abrams, 1996, p. 57). This coupling is an interconnectedness of body and world, where one is in direct contact with experiences through a bodily-being-in-the-world, rather than cognitive intellectualizations. The body is not an object separate from the world, rather “...world, body and consciousness are all fundamentally intertwined, inter-relating and mutually influencing” as an existential, intertwining ‘flesh’ (Allen-Collinson, 2009, p. 283). Essentially, we connect and understand the world through our bodies.

In addition to orienting to joy through an existential phenomenology of the body, there are a variety of phenomenological methods that researchers may use to explore the phenomenon in question. Phenomenology as a methodology is not rule-oriented nor concerned with positive schemata and models of conception. Instead, “Phenomenology is more a method of questioning than answering, realizing that insights come to us in that mode of musing, reflective questioning, and being obsessed with sources and meanings of lived meanings,” (van Manen, 2014, p. 27).

The most appropriate methods enable researchers to uphold a strong orientation to the phenomenon in question. Considering I am orienting to joy from a place of feeling joy-less during exercise, it is appropriate to understand joy from those who regularly experience this phenomenon during exercise or to ‘borrow’ the participants’ experiences and vicariously understand this phenomenon (van Manen, 1997, 2014). Therefore, I will engage in Zumba exercise to observe the participants, while also attuning to my own experiences of stepping into a new ways of exercising. In addition, phenomenological interviews, a focus group interview, and a reflective journal will be used to further inquire about the essence(s) of joy during Zumba.

To guide the reflective inquiry process of attuning to joy through these methods, one may orient to the experiences through lived existentials, including lived time, lived space, lived other, and lived body (van Manen, 1997, 2014). Through the lived body existential, I wonder about the experience of joy as it is experienced by the participants, through their perceptions, sensations, inner feelings, gestures and the etymological origins of moving out or bringing forth (e.g., “ex” or “e” of emotion) the motion of their e-motions (Online Etymological Dictionary, 2016a). Yet, I must also consider my own role in this process. By ignoring my role—ignoring my bodily-being in the research process, important meanings and understandings may be missed, particularly since the body is a way of understanding the world, including the relational layers of being-in-the-world between self-other. Reflecting on Finlay’s (2009) position that it important for researchers to attend to their bodies reflexively as “much of what we can learn and know about another arises within the intersubjective space between researcher and co-researcher,” (p. 2). Thus, as I turn towards the existential body-other-world space between myself and the participants, what further insights may be gained about the experiences of joy?

Intention of Inquiry

It is the intention of this inquiry is to explore what it is like to orient to the experiences of joy through the body, particularly as a new researcher adopting a phenomenological attitude to explore lived experiences. As I attend to my body through the phenomenological methods of participating in Zumba, observations, interviews, and the practice of writing, what further understanding of joy may be gained? In addition, what is the experience of the body when writing about the experiences of joy? What meaning may be understood in the relational space of body and words? More formally, this exploration asks: what is it like as a researcher to understand the experiences of joy through the body; and what further meaning and insights may emerge during the research process as one orients to the body? Through these questions, this inquiry will explore three experiential moments: participating in a Zumba exercise class; a moment of bodily empathy during a phenomenological interview; and the experience of engaging in the phenomenological practice of writing and re-writing. Just as phenomenology may provide opportunities to “encourage reflection upon, and empathic understanding of how it actually *feels* to be a sporting/exercising body,” (Allen-Collinson, 2009, p. 292, emphasis in original), the following journal entries and reflective inquiries may provide understanding of what it feels like, within the researcher’s body, to question and explore the experiences of joy.

Tense Reflections and Fluid Extensions

The music starts and the instructor bounces to the front of the room. Her coil-sprung steps appearing to be one and the same as the rich Latin beats coming through the speakers. There is no verbal cue to “Go!” rather a collective wave of bouncing bodies automatically begins to move with her. Two steps to the right, switch directions, and then two steps to the left. Reaching my arms out in front of me, they sweep across my body in lengthening extensions. I look to the instructor to follow along, aspiring to mirror her grace and ease. Scrunching my brows in concentration, I’m trying really hard to do what she’s doing. Yet the harder I try, the sloppier I feel. Glimpses in the mirror reveal this tension: clenched jaw, an upright and rigid torso, and stumbling feet. Taking a deep breath, I lower my shoulders and soften around the effort and urgency to get this right. The instructor then adds a hip swivel as we move left and right, while

expanding our arms out and rolling our torsos in wavelike motions. Softening into the motions, my torso begins bending more easily. We then step to the side, bending our knees like a lateral moving squat. Yet this motion is more rippling than the typical 90 degree squatting form. We swoop our torsos with each step, leaning forward and bending while sweeping low. Memories of the barn swallows at my parent's house that swoop and dive come to mind. We step low, nosediving and then soaring back up like the birds—a dance of tension and fluidity, (Personal Journal, 2012).

A seemingly simple research question has catapulted me so far out of my comfort zone. Tension is felt throughout my body as I clench my jaw and force the movements in efforts to ‘get it right.’ Trying so hard to look graceful is counterintuitive and seems to increase the tension, as I fumble my steps and lose track of the rhythm. My torso is stuck in an upright position and pulling myself out of these linear ways of moving, and living, feels effortful. There is discomfort in being in an unfamiliar space. The ease of push-ups, squats, lifting dumbbells, and repetitive timed sets is now replaced with hips sways, rippling shoulders, and pulsing beats. What have I gotten myself into? Will I be able to understand joy through these tensions? Will I be able to move in the fluid ways like my classmates? Being a novice to Zumba, will I really be able to open and understand this experience of joy?

Reflections in the mirror interrupt these thoughts. Now, I not only feel the rigidity in my body but I *see* this rigidity. Self-consciousness and judgment arise as I look at my flailing body parts and the jaggedness of my movements, particularly as I stumble over my feet. This critical ‘seeing’ feels heavy. In this reflective moment, I am both the seer and being seen (Merleau-Ponty, 1964/1968), as if I am looking at someone else in the mirror and watching another person from a distance. Without a doubt I feel the tension, but now I am seeing it in a new way, through a reflective gaze where “...through other eyes we are for ourselves fully visible,” (Merleau-Ponty, 1964/1968, p. 143). Attuning to these sharp motions and harsh judgments, I begin to understand the participants’ self-consciousness described in our interviews; moments in Zumba

when one critically looks and sees the body as less than desirable. Awakening to this understanding, the discomfort suddenly seems less daunting. Perhaps this is a normal part of the experience, noticing the tensions and judgments that arise as one begins to really see the rigid ways we carry ourselves. Thus, the tension suddenly feels like a bridge between me and my classmates: a connection through rigidity where their tension and my tension is intertwined and connected. The ‘thickness’ of discomfort that I perceive as a barrier to understanding their experiences is actually a means of understanding our interconnectedness. The distance between understanding my tensions and their fluid movements is perhaps closer than I realize. As such, I reflect on Merleau-Ponty’s (1964/1968) explanation of distance and proximity as an interweaving ‘flesh’ of the world:

It is that the thickness of flesh between the seer and the thing is constitutive for the thing of its visibility as for the seer of his corporeity; it is not an obstacle between them, it is their means of communication. It is for the same reason that I am at the heart of the visible and that I am far from it: because it has thickness and is thereby naturally destined to be seen by a body,” (p. 135).

Hence, the tense and rigid motions that I am both seeing and feeling are maybe a means of understanding my classmates. More so, the tension *is* our interconnectedness and bodily-way-of-being in this moment. Even though I may not yet understand the experience of joy during Zumba, I do understand the discomfort and judgment of seeing and being seen in this space.

Averting my eyes away from the mirrors, I take a deep breath and refocus on the teacher and choreography. As we bend our legs, fold our torsos, and then sweep back up to standing, I notice sensations of release and softening. My neck is starting to bend side-to-side and my hips twist more easily as we dive low and soar upwards together to the beat of the music. This

swooping motion feels good and there is sense of freedom in the soaring sensations, like flying through the air. Felt tensions are dissolving into softer feelings of openness as my chest expands and hips widen. It is fun to move in this way and pre-occupations to ‘get it right’ are let go as I sink deeper into the movements. What I am moving seems less important than how I’m feeling right now: seamless, fluid, and more vibrant than I have felt in a long time. It is liberating to forego my roles as researcher and graduate student and instead, be fully present to this motility, a phenomenological term related to moving and the capacity to ‘be moved’ (Merleau-Ponty, 1945/1962; Online Etymological Dictionary, 2016b, n.p.). Concern to make sure I’m getting the ‘work’ in my workout is suspended. I begin to sense the lightness and ease of what it is like to play and have fun during Zumba. I am drawn to the sensations of soaring instead of the sweaty exhaustion of working my body. To my surprise, I find myself smiling. Who cares what I look like? This is pretty fun!

Feeling the ease and fluidity of being able to sway and ripple my body, I begin to wonder if this is what it is like to ‘release’ and let go. Does the tension I was just feeling prompt this release? Is the tension and fluidity essentially one and the same as a motile joy that ebbs and flows? More so, are these sensations of softness in my body a way of understanding what release feels like for the participants? I consider Finlay’s (2005) notions that orienting to my experiences prompts explorations of the “relational intersubjective empathic space between participant and researcher,” (p. 273). Through my body, perhaps I am able to understand their experiences of release as an interconnected self-other existence. Perhaps the ‘space between’ myself and the participants is also a ‘space within’ where these softer e-motions within connect us while moving together in an ongoing motile dynamic (Sheets-Johnstone, 2011). It is meaningful in this moment to be moving together with such energy and vitality.

Gestures, Postures, and Conversations

Brenda sits across from me and casually sips her tea as she waits for the next interview question. She looks comfortable and calm sitting in the café booth. I admire her poise and ‘fresh’ look considering we both just finished the Tuesday evening Zumba class and I’m still a sweaty mess. I quickly scribble notes in my interview journal. Trying to better understand what joy feels like, I ask: “Could you describe what joy was like in that moment? What did you feel in your body?” Her face instantly lights up and she almost jumps into the air, throwing her arms upwards and then bringing them together in clapping motions. With a big smile and in an excited voice, she explains: “I can go on and on! I don’t know what it is—it’s like a bomb goes off. It’s like, oh my god! And I get all excited and I jump!” Brenda is nearly bouncing off the booth cushion. And then, I notice that I too am sitting taller and clapping my hands together with her. My body is instantly alert and buzzing in this shared enthusiasm. I too want to bounce for joy! I was so focused watching her animated expressions that I barely noticed my body responding to her motions and gestures, (Personal Journal, 2012).

Understanding the experience of joy during this interview goes deeper than asking questions and listening to Brenda’s responses. Attuning to the gestures, positions, and the excited sounds of exclamation is enlightening and downright delightful. Bouncing in her seat, smiling big, and throwing her arms up in excitement are not merely descriptions of joy, rather she is *living* joy right now. Finlay (2006) explains these gestures as points of entry between researchers and participants, because “they are not just a reflection of a person’s subjective feelings – they are the feelings,” (p. 23, emphasis in original). What a wonderful moment, bearing witness to joy as it unfolds right before my eyes!

Interestingly, my body is excited and responsive to her joy. Watching her bounce and describe that ‘*it’s like a bomb goes off*’ prompts my legs to tense and contract so that I may jump into the air too. My hands clap together, mirroring her motions. However, this is more than a call and response game of ‘Simon Says.’ I come alive with her and we *live* these e-motions together. Through her gestures and bright eyes, “another private world shows through, through the fabric of my own, and for a moment I live in it...” (Merleau-Ponty 1965/1968, p. 11). As sensed through the vibrations in my body, I am privy to her world of joy—a world which I can

understand through sensation and an upsurge of energy experienced together. I am smiling with her and nodding my head because *I get it*. Through the ‘fabric’ of my bodily-being-in-the-world, I understand. We share a meaningful moment of bodily enlivenment and I feel connected to joy by seeing, and feeling, the motion of her e-motion.

Turning towards Brenda’s animated gestures offers opportunities to understand the essence of joy beyond thoughts and descriptive explanations. True to the intention of phenomenological interviews, which aims to gather experiential material and explore the phenomenon in question as it is *lived through* (van Manen, 2014), I am intent on what Brenda is saying—her words. As a researcher, I depend on these words and thoughtful descriptions. Yet what is ‘louder’ than her words and stands out in this moment is her gestures and physical expressions. Merleau-Ponty (1945/1962) describes the importance of going beyond words to understand being through the body:

“Just as the spoken word is significant not only through the medium of individual words, but also through that of accent, intonation, gesture and facial expression, and as these additional meanings no longer reveal the speaker’s thoughts but the source of his thoughts and his fundamental manner of being...” (p. 174).

Thus, Brenda’s description of wanting to explode is quite evocative, yet her energetic bouncing, beaming smile, and even the high octaves of her voice reveal the ‘fundamental manner’ of experiencing joy.

Even more intriguing is my body’s responsiveness to her motions. I wonder about this significance of learning about joy through the body. Perhaps I would have missed this opportunity if I continued to scribble notes and focused more on what she was saying, rather than turning towards these physical expressions. Perhaps this shared moment is an entry point to

understanding the collective joy experienced during Zumba, where the emotions of others are contagious and there is energy in moving together. In addition to immersing myself in the spoken words and written texts of the interviews, maybe this is also an opportunity to immerse ourselves in a bodily dialogue between researcher and participant, (Finlay, 2005). The physical gestures and expressions may offer deeper meaning. Furthermore, I am able to share a dialogue with Brenda and understand this fundamental nature of joy because of my corporeal being-in-the-world. Just as her body communicates joy, my body receives and reciprocates this joy back to her by clapping my hands and sharing a smile. In this significant moment, I am able to grasp *knowing* joy through the body.

Stumbling Words

The blank page is intimidating. How am I to fill this space with words describing the experience of joy? Shoulders hunched, I'm leaning in towards the screen as if I'm trying to get closer to what I'm trying to say. Tense fingers are held paralyzed over the keyboard. I think about the Zumba classes I've been regularly attending and my observational notes. Interview transcriptions full of words roll through my mind. And then there are the pages filled in my research journal. But where to start? I try pulling on my 'researcher hat' because it's comfortable and familiar. Theory, yes there has to be a theory that conveys what this experience is like...right?! Or wait, perhaps I can fit joy into a neatly packaged construct or model, simple and straightforward. Urgency surges through me and I twist around in my chair to look at the book shelf behind me. Maybe the experience of joy is hiding, bound up in a book? Alas, I turn back around and slump down in my chair, feeling deflated and lost for how to construct a text worthy of this phenomenon. I sense the tension, the grasping of wanting to 'get it right,' and the critical judgment of feeling like an imposter to joy. Taking a deep breath, I then start to push down on the keys. Let it go. Release. Let's see what happens. One word and then the next. And in no time paragraphs are filling the pages. I pause to re-read and stumble over a word that does not quite fit. I continue to write & re-write—to stumble and fumble along this path of wonder, (Personal Journal, 2012).

The tense reflections during my first Zumba experiences also parallels the tense reflections of writing about the experience of joy. Just as the mirrors reflect the struggles, stumbles, and trips, so do the written words on the screen reflect the tensions and struggles of writing. I stumble over the words and the sentences are jumbled blurbs of ideas. My hands

are tense as I hold them over the keyboard, ready to pounce on the keys if the word would just come to mind...*release*. That's it! I say the word and read the sentences aloud to hear the cadence and flow (or lack-there-of). Yet I know I need to dig deeper. Exploring joy through the practice of writing and re-writing is challenging, notably because the words seem to dilute the richness of what this experience is actually like during Zumba.

Struggling to find the language, I suddenly remember moments during the interviews when the participants could not find the right words. Spoken language seemed to fail in these moments. I recall Lara's attempts to describe the experience of joy while dancing in Zumba. "It's like...it's like (*long pause*)...well, I was..." and then silence. She did not have the 'right' words to convey what was happening. So instead, she stood up and started dancing around her apartment. She decided to speak to me through movement. Twisting her hips and clapping her hands enthusiastically, she explained through her laughter: "This is it! This is what it is like!" I laughed loudly with her, feeling the contagiousness of her enthusiasm and energy.

Now, as I sit here trying to describe this moment and essence, I am at a loss for words. Pulling the layers apart and breaking the moment into pieces is perplexing—as if the words actually disrupt the rhythm of Lara's joy in that moment. The silence is tense and I feel my body holding tight, as if I'm expecting meaning to suddenly jump out. Maybe there is meaning in this silence, where in struggling to find the words, I realize that "Language represents what is already absent, and yet, absence is a sign of presence," (van Manen, 2006, p. 718). I wonder if this tension is the presence of understanding. Or maybe the absence of words brings to light a presence of joy that is understood through the body and is essentially taken-for-granted because it is understood on a pre-verbal level. Nevertheless, maybe Lara is

on to something with this ‘dancing to speak’ approach. Just like that, I turn the music on, stand up, and start my own mini dance session in my living room. I step touch back and forth, playing with high knees and fast touches, while matching the motions with the beat of the music. I let go of trying to figure this out and just move to the beat. Words are forgotten as I roll my shoulders and shake my hips to the rhythm. Absorbed in the moment, I then spin around and suddenly notice my dogs staring at me with mild curiosity and apathetic amusement as I bounce in front of them. Laughing at myself, I sit back down and start writing with the intention to keep the energy and momentum going, letting the words flow. Don’t hold back, just keep writing.

I understand Lara’s dilemma in finding the right words, or really any words for that matter, to convey movement and emotions. On the other hand, I now understand letting go of my tight grasp to find the words. Perhaps this is joy’s “dynamic play of showing and hiding” as the essence appears and then disappears just as quickly (van Manen, 2014, p. 28). To ‘see’ joy as it arises requires letting go of the models and theories and instead “surrendering to a state of wonder” in the motile moment (van Manen, 2014, p. 27). Similar to letting go of the outcome during Zumba classes, I turn towards the moment and stop trying to force out the essence of joy through words. Furthermore, orienting to my body during Zumba and the interviews was an entry point to understanding joy. As I write, are these gestures and postures my entry point? I recognize that the tensions and rigidity of stumbling and tripping during Zumba are the same tensions of stumbling and tripping over my words through writing. There are also moments of fluidity as the words seem to pour forth and the minutes turn into hours. Micro-moments of grace and an ease occur, just like the micro-moments of graceful motility while dancing in class. Turning towards this dynamic ebb and flow, I

realize that this *is* the process of ‘getting it.’ The questions arising as I turn towards the body, whether writing or dancing in Zumba, are the meaning.

Discussion

This inquiry explores the experiences of orienting to joy through the body, particularly as one engages in various phenomenological methods to explore meaning. Of interest is attuning to the ‘taken-for-grantedness’ of the body within the research experience. Particularly as researchers attend to the ‘words’ of their research (i.e., interview transcripts, manuscript drafts, observational notes, etc.), perhaps there is also meaning embedded in the language of the researcher’s body, especially in relational contexts with other people. Further meaning and understanding may happen as one ‘looks inward’ in addition to ‘looking out’ at the data. Thus, I aimed to look ‘inward’ to the experiences of participating in Zumba, engaging in a phenomenological interview, and the phenomenological practice of writing and re-writing.

Participating in the Zumba class is motivated by wanting to observe the participants and establish a strong orientation to the research question. However, very quickly I have become part of this Zumba ‘world’ of steps, twists, ripples, and sways. I am learning that I cannot cut myself off from the experience by distancing myself as a research observer. I recognize that dropping into my own experiences during Zumba provides a bridge between myself and the participants. Through my own follies and struggles, I understand what judgment feels like and the freedom of feeling fluid. These experiences prompt me to question the essence(s) of joy even further, as I realize my assumptions that joy is an ongoing fluid experience possibly block me from actually opening to the experience and noticing the smaller nuances of joy, such as a quick smile or clap of excitement (van Manen, 1997, 2014). Embracing my bodily-being, I better understand joy as an ebb and flow; a dynamic, motile experience of tensions and fluidity. This ebb and flow is

opening to the ways that joy feels and moves in-the-moment: tense, soft, fluid, rigid, surging, fading, and so forth. It is recognizing that experiencing joy is not just feeling energized and exuberant, rather joy is connecting to these ever-changing qualitative dynamics, both tense and soft, as I move and subsequently *feel moved* through these connections. Even more, I feel connected to the group through these corporeal experiences—as if I am part of the ‘flesh’ of Zumba and our motions and e-motions are interconnected.

The phenomenological interview is an opportunity to go beyond merely listening to the words of the participants. The gestures, postures, tones, and facial expressions bring joy into the moment. I realize that I can ‘listen’ more fully to the experience of joy by paying attention to the postures, bouncing gestures, or sudden bursts of energy that transform into a big smile...as I transform into a big smile. These gestures inform me that there are various ways that joy may be expressed and what this looks like changes with the dynamics that are being co-created between the participants and myself. My body also actively responds to these motions and gestures, prompting me to dive even further into the questioning process. For example, I want to know more about the interconnectedness of e-motion during Zumba classes. I wonder if this is what it is like to feel these emotions and the sense of being fully alive through shared enthusiasm and swells of vitality. Thus, these are opportunities to engage in deeper meaning with the participants through a bodily dialogue and corporeal conversations of joy such as dancing during an interview.

Turning towards the experience of the body during the reflective practice of writing also creates further insights into the dynamics of joy. The tensions and fluidity while writing are connected to the tensions and fluidity experienced during Zumba exercise. Both spaces are filled with stumbles, fumbles, and brief moments of grace and fluidity. Recognizing that meaning is in

my body during the writing process helps me release the urgency to find the right words. I also realize that writing is an interactive process, an ongoing dialogue with my body that I attempt to transcribe as a linguistic representation of joy. Even more is the meaningfulness of impromptu dance sessions, where I can immerse myself in the language of movement. Writing becomes an interactive process of engaging in dialogue—exploring the language of movement and communicating through movement what I may struggle to convey through words.

Although attuning to the body may provide further insights and meanings during the phenomenological research process, one may critique if I can really “know” the other’s experiences through my body. Do I really know what joy is like for Brenda as she bounces and we share smiles and clapping gestures? Considering that phenomenological inquiries are based on questions, rather than answers, I cannot ascertain that I absolutely know what Brenda’s experience of joy feels like. However, by turning towards the experiences, I can dig deeper and ask more questions to perhaps bring insights that were not previously understood. Furthermore, the phenomenological inquiry seeks to question our experiences and “...to *become* more fully part of it, or better, to become the world, (van Manen, 2014, p. 5, emphasis in original). Within a self-other-world existential framework, the experiences of my body and the body of other participants are thus interconnected as one inseparable ‘world.’ It is not the intention to discover one distinct experience of joy, but instead, to open to the universality of this being-in-the-world of joy together, as it is unfolding between and within us in the moment.

Ongoing Reflections

Attuning to my body as a way of seeking deeper meaning in the research process goes beyond becoming a more informed researcher. Through this phenomenological attitude, and essentially embracing my body as a way of knowing the world, I am also transforming and

growing as a teacher, educator, and movement practitioner. I find myself letting go of the need to get it right and embracing discomfort, rather than fighting. I sense a rigidity loosening as I let go of my tight grasp to hold on to the researcher role. In this softening, I am brought closer to the experience.

Considering my past experiences of working with exercise clients and athletes, I wonder what it would be like to pay more attention to our shared gestures, postures, and motions while working together interactively. Yes, I paid attention to their movements, yet it was typically through a lens of making sure they had proper form and could ‘feel the burn’ of working hard. I also consider experiences as a sport psychology consultant discussing psychological skills with athletes and performers. Our interactions consisted primarily of conversations focused on goal-setting, debriefing performances, creating training plans, and deciding on the next steps forward. Reflectively, what might I further understand if I engage in a bodily dialogue between us—if I open to ways of understanding others more fully and the ways our bodies inform, disclose, and reveal meaning in these moments? As I approach meaning through the experiences of the body, and through questioning the body-other-world with a phenomenological attitude of openness and wonder, perhaps I will understand and respond with greater tact, sensitivity, and skillfulness to their meaningful moments during exercise and physical activity (van Manen, 1997, 2014).

Stepping into a new way of exercising (Zumba) and ‘seeing’ lived experiences (phenomenology) is a transformative journey. Through the experiences of participating in Zumba, engaging in phenomenological interviews, journal writing, and now this hermeneutic process of writing and re-writing, I have begun to understand the richness and depth of joy as an unfolding process. The experience of joy during Zumba ebbs and flows. There is no flow without the tension, no ease without going through the heaviness of discomfort. I understand the fluid

and seamless sensations of joy because I also experience the sensations of rigidity and discomfort. Like the intertwining of body-other-world, joy is feeling alive through the intertwining of tension-softness-rigidity-fluidity as a moving phenomenon. More importantly though, it is through this intertwining and that I am able to connect more fully to others—to share joy through the body and share in meaningful moments. Opening to the world through the body perhaps transforms us as people and brings us closer to one another. Merleau-Ponty (1945/1962) poignantly articulates this as ‘being’ the experience together: “To be a consciousness or rather *to be an experience* is to hold inner communication with the world, the body and other people, to be with them instead of being beside them,” (p. 111, emphasis in original). Thus, turning towards the body is more than becoming skillful researchers, teachers, and educators. Through the body, there are perhaps other ways to be *with* one another, to move *with* one another and the world more meaningfully.

References

- Abrams, D. (1996). *The Spell of the Sensuous*. New York: Pantheon Books.
- Allen-Collinson, J. (2009). Sporting embodiment: sport studies and the (continuing) promise of phenomenology. *Qualitative Research in Sport and Exercise*, 1(3), 279-296.
- Finlay, L. (2005). "Reflexive embodied empathy": A phenomenology of participant-researcher intersubjectivity. *The Humanistic Psychologist*, 33(4), 271-292.
- Finlay, L. (2006). The body's disclosure in phenomenological research. *Qualitative Research in Psychology*, 3, 19-30.
- Finlay, L. (2009). Ambiguous encounters: A relational approach to phenomenological research. *Indo-Pacific Journal of Phenomenology*, 9(1), 1-17.
- Lloyd, R. J. (2011). Running with and like my dog: An animate curriculum for living life beyond the track. *Journal of Curriculum Theorizing*, 27(3), 117-133.
- Lloyd, R. J., & Smith, S. J. (2006). Interactive flow in exercise pedagogy. *Quest*, 58, 222-241.
- Merleau-Ponty, M. (1945/1962). *Phenomenology of Perception*. New York, NY: Routledge Classics.
- Merleau-Ponty, M. (1964/1968). *The Visible and the Invisible*. Evanston, IL: Northwestern University Press.
- Nesti, M. (2011). Phenomenology and sports psychology: Back to the things themselves! *Sport, Ethics and Philosophy*, 5(3), 285-296.
- Online Etymology Dictionary (2016a). *Emotion*. Retrieved September 6, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=emotion
- Online Etymology Dictionary (2016b). *Motility*. Retrieved September 8, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=motility

Sheets-Johnstone, M. (2011). *The primacy of movement: Advances in consciousness research*. (2nd ed). Amsterdam, Netherlands: John Benjamins Publishing Company.

van Manen, M. (1997). *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (2nd Ed.). London, Ontario: The University of Western Ontario.

van Manen, M. (2006). Writing qualitatively, or the demands of writing. *Qualitative Health Research*, 16(5), 713-722.

van Manen, M. (2014). *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing*. Walnut Creek, CA: Left Coast Press, Inc.

General Discussion

The purpose of this doctoral dissertation was to explore the experiences of joy during exercise and physical activity. Oriented within a hermeneutic phenomenological approach, the primary research question asked: ‘*What is the experience of joy during Zumba exercise?*’ Three articles were prepared highlighting the experiences of joy through bodily forms, kinaesthetic feelings, existential flow, and experiences of the body during the phenomenological research process. Thus, the following discussion will explore key insights from each of the three articles, an overall discussion of joy during Zumba, contributions of this research, future directions, and a concluding reflection.

Article One: Forms & Feelings of Joy

Article One explored the moment-to-moment experiences of joy through bodily forms and kinaesthetic feelings. Analysis revealed various ways that joy may be experienced, including: stomping, bouncing, and swaying expressions of e-motion. Each of these expressions carries a certain qualitative feel (Sheets-Johnstone, 2009, 2010, 2011) that is joyful for the participants.

Inherent to stomping motions is a constant feeling of tension and constriction. Amy was an exemplar of the stomp, particularly as she pounded across the room and kept her arms close to her body with minimal extension. Interestingly, Amy frequently burst into big smiles, even though her face was typically scrunched in deep concentration. She was stomping with her entire body, as a “*whole-body experience of emotion*” (Sheets-Johnstone, 2009, p. 211, emphasis in original). There is a sense of ease and comfort in the tension. Furthermore, it is interesting to consider rigid dynamics as positive experience during Zumba, especially since it known as a

space to “Ditch the Workout and Join the Party!” (Zumba©, 2016). For some people, such as Amy, stomping is the party.

Bouncing motions include elastic expressions of joy, where one stretches into more open and expansive forms and feelings. What is interesting about the bounce is the felt sense of release and letting go. Peter, Karen, Susan, and Cassandra described letting go of their roles and typical ways of moving, and living, through bouncing expressions of e-motion. Peter let go of his business persona and instead, engaged in more playful movements like booty shaking. Karen experienced ‘*living from the neck down*’ as she opened and spread her chest wide, feeling alive through the tingling sensations in her fingers and toes. Letting go of her roles as a mother and teacher, Susan felt comfortable to wriggle her hips and scream while dancing. Meanwhile, Cassandra let go of being a proper lady, feeling lighter and more youthful as she bounced off her toes, rolled her shoulders, and ‘*busted loose*.’ Interestingly, sound accompanied these motions. Joy was expressed vocally through hollers, screams, and singing along to the music. It felt good to bounce, sing, shout, and let go of worries and responsibilities. In these bouncing moments, the participants looked, and felt, untethered and free.

Swaying motions include soft accents and smooth gestures of e-motion. These movements looked and felt seamless. Transitions were fluid and graceful. What is noteworthy about swaying expressions is the existential intertwining of body-rhythm. Lara felt like she and the music were interconnected, particularly through the ‘*thump, thump, thump*’ of her heart beat and the beating bass of the music. Brenda felt connected to the music through sensual hip sways and swivels. Both Brenda and Lara felt inseparable from the rhythm and there was a sense of being at home; feeling joy through a ‘fleshy’ intertwining of body-other-world (Merleau-Ponty, 1945/1962).

Exploring the visible bodily forms and kinaesthetic feelings of joy through stomping, bouncing, and swaying forms points to various expressions of joy through movement. It is interesting to consider Laban's (1956, 1960) notion that external physical forms are extensions of the internal feeling forms, or what Sheets-Johnstone (2009, 2010, 2011) explains as the qualitative feel of movement. The ways one feels internally is dynamically congruent with the physical gestures, postures, and forms. Thereby, stomping forms are congruent with inner feelings that are perhaps pounding, pushing, and thrusting dynamics of joy. Likewise, swaying forms are congruent to internal dynamics that are smooth, fluid, and flowing. From this perspective, while observing the participants in Zumba, I was watching joy in motion. Stomping, bouncing, and swaying expressions were perhaps ways to see joy in the flesh while participating in Zumba.

In addition to the felt dynamics and interconnectedness of internal and external forms, joy may be understood as a motile and moving phenomenon. The nuances of stomping, bouncing, and swaying perturbs conceptions of the emotional experiences as a discrete and static state. Rather, joy appears to move through various dynamics, such as suddenly pushing off the ground with full force and then retreating softly backwards. There is a continuous kinetic unfolding (Sheets-Johnstone, 2009, 2011) through motions that are surging, pounding, bouncing, gliding, swaying, and so forth. Joy ebbs and flows as a moving dynamic.

Considering the literature reviewing the phenomenology of emotions, Frijda's (2009) contentions that emotions are an integrated experience affecting one on an ontological level are of interest in this study. There is value in the emotional experience and one may be transformed through emotions. Karen described how her experiences of joy during Zumba impacted her on a deeper level. Rather than staying constricted and 'hiding', she now carries herself in more

expansive ways, such as walking taller and feeling positive enough to start dating again. Even more, she has shifted to being gentler with her body rather than '*hating it.*' She considers these profound shifts in being as having emerged from her joyful experiences during Zumba. These shifts prompt one to wonder about the ripple effects of joy and what it is like to engage in these same joyful dynamics and ways of being outside of the Zumba classes.

Additionally, Lambie (2009) and Lambie and Marcel (2002) explain that emotions have different forms and are felt experientially in different ways depending on the context.

Expressions of joy during Zumba appeared to vary depending on the context. For example, when new songs and choreography were introduced, everyone became a novice again. Stomping motions were more frequently observed as one tried to learn the choreography. Joy appears more jagged and less fluid as one stumbles and missteps. Some participants, such as Amy, seem content to continue stomping even when the choreography has become familiar, while other participants such as Lara, move into more fluid expressions of e-motion. Thus, joy is experienced through a variety of shapes, gestures, forms, and feelings.

Article Two: Somatic Flow and Existential Connection

Article two explored the experience of connection during Zumba exercise. Specifically, this article explored the experience of somatic flow through an existential framework of self-other-world. Analysis included explorations of the essential structures through rhythmical and effervescent connections.

Rhythmical connections were experienced as an interconnectedness of body-world. Participants were absorbed in the music, motions, and gestures. Lara described her most connected moments as being in her 'Zen Mode' where her heart, musical rhythms, and swaying motions felt inseparable. Brenda described hip swaying connections, where the back and forth

rolling motions were one and the same as the musical cadence. Cassandra experienced flow while singing along to the music. Her voice carried with the movements as surging escalations and increases in vocal pitch as she charged forward. Then, her voice would fade softly as she slowed the speed of her movements. What is interesting about these connections is the congruency of movement dynamics and feelings of flow. For example, rhythmical sways were a fluid flow, bursting forward was an explosive flow, and so forth. In this way, flow has a felt quality and feeling absorbed has a kinetic feel.

Effervescent connections included connecting to self-other through shared vitality and enthusiasm. There is a sense of feeling inseparable from those around you and there is a collective energy. In essence, the e-motions between people in the class become one moving dynamic. For example, Susan experienced bursts of energy through the positive emotions of her classmates. Specifically, the enthusiastic gestures and motions of others influenced her movements. A moment of sharing a beaming smile between herself and the person next to her invigorated her to step faster and push harder. Or Karen's connection to the group as she absorbs the collective energy. In addition, there are nuanced gestures of somatic flow between participants, such as the hand and foot flows. While mimicking the movements of the instructor's hands, Peter felt fully connected to the finite curl and twist of his fingers. Amy felt connected through the movements of her feet. Focusing on the ways her feet synchronized with the teacher's step touches was vitalizing for her. These intertwined gestures of flow brought the classmates together as one moving dynamic.

Somatic flow as experienced through an existential self-other-world intertwining demonstrates other ways of understanding flow experiences. Cognitive understandings of flow describe the experience as an optimal psychological state, where one is completely absorbed in

the activity (Csikszentmihalyi, 1996, 1997, 2008). Considering the various layers of somatic flow as experienced through body-other-world, this inquiry highlights the motile essence of feeling completely absorbed. There were sustained experiences of flow, such as feeling inseparable from the music for extended periods of time, to ‘micro’ experiences of flow where one is absorbed in the shared smile or synchronized step. Exploring flow through these pathways may foster greater knowledge of the various ways flow may be experienced and highlight the interconnectedness of self-other-world through movement.

Article Three: Orienting to Joy through the Body

Article Three focused on turning towards the experiences of the researcher’s body during the research process. More formally, I explored my experiences of orienting to joy through the body while engaging in various phenomenological methods. I wondered what it is like to explore joy as a researcher, while orienting to any further meaning or insights that may emerge while considering my body as a way of ‘knowing’ the world, (Merleau-Ponty, 1945/1962). The article focused on three experiential moments during the research process: participating in a Zumba exercise class, engaging in a phenomenological interview, and the phenomenological method of writing and re-writing.

Stepping into the Zumba studio included quite a bit of tension and discomfort. This was a new experience for me and I felt an urgency to ‘get it right.’ The harder I tried, the more tension and rigidity I noticed in my body. In a moment of ‘seeing’ and ‘being seen’ in my own reflection of the mirror (Merleau-Ponty, 1964/1968), I understood the feeling of judgment during Zumba. And in this knowing, I realized that this tension is part of the experience. I assumed this experience was supposed to be tension-less, or perhaps I was naïve to think it would be easy. As I opened to the tensions in my body as a way of knowing, I realized that perhaps this felt

experience is a way of better understanding and connecting to the participants who described judgment and feeling critical of oneself. In addition, experiencing moments of release and fluidity prompted further questioning of what release feels like during Zumba. As I let go of trying so hard to ‘get it right,’ I experienced a softening and really living in the moment. Not to mention, my role as a researcher-observer softened. In this softening, I understood what it is like to let go and really engage in the Zumba experience.

The phenomenological interview with Brenda was also another moment of connection and wonder. Watching her bouncing and clapping gestures while ‘lighting up’ as she described the ways joy feels during Zumba was a moment of bodily empathy (Finlay, 2005). Feeling the urge to jump up with her, I pondered if this is perhaps a shared moment of joy accessible through the body. More so, these gestures and motions were a way of understanding joy through the body, as a shared felt experience. Essentially, by engaging with Brenda and fully turning towards her in-the-moment, we experienced a moment of joy together as it unfolded in the here and now. This experience sparked further curiosity about the interconnected experiences of joy during Zumba class. I wondered if this is what it feels like to experience joy collectively among the class members.

The experiences of writing and re-writing while orienting to the body was an interesting experience. The same tensions felt during Zumba as I was tried to ‘get it right’ were experienced in the writing process. There was a desire to keep pulling on the ‘researcher hat’ and write about joy through theories and models because this was comfortable. Yet, as I turned toward my body, I realized the ebb and flow of writing brought me closer to the ebb and flow of joy during Zumba. Furthermore, during moments where I struggled to find the language to express joy, I followed the participants’ examples to get up and move in-the-moment. Thus, these impromptu

dance sessions were helpful for engaging in a dialogue of joy through movement and prompted further reflections during the writing process.

The body may be considered as a “taken for granted” aspect during the research experience. Primarily, I was focused on the participants’ experiences of joy and their experiential data. Yet, as I became aware and explored my body as part of the experience, rather than being a separate participant-observer, I was able to dig deeper into the questioning process. This article thus points to the ways one may perhaps delve into other ways of ‘knowing’ through the body. Additionally, orienting to the research questions through the body may bring one in closer contact to the phenomenon in question.

Joy through Form, Feeling, and Flow(s)

What is the experience of joy during Zumba exercise? This question, as explored through the three presented articles, prompts one to consider the universal essence of this experience while participating in Zumba classes. As demonstrated through this discussion, there are numerous layers to the joyful movement experience. From an integrated perspective, as the participants engage in the forms and feelings that are meaningful and feel good, a sense of connecting to the moment(s) through somatic flow emerges. Additionally, these inquiries through form, feeling, and flow demonstrate that there is not one specific ‘way’ that joy looks or feels. Likewise, there is not one ‘thing’ the participants connect to during these classes. Instead, perhaps the various forms, feelings, and flow(s) are pathways for experiencing joy. Furthermore, when considering these pathways individually and collectively as a whole, perhaps the essence of joy during Zumba is a process of discovering and creating meaningful movements.

In addition to exploring the experiences of joy through form, feelings, and flow, one may wonder what it is about Zumba that affords such connection and exploration of joyful movements. Zumba offers a space where one can wiggle, shake, scream, and even shout. The unconditional positive regard from the teacher and classmates makes these unconventional movements acceptable and are welcomed as part of the experience. Although self-judgment may arise as one steps into this new space and new way of moving and being in one's body, this judgment (as noted by the participants) dissipates and softens as one opens towards new movement possibilities. The participants' typical movement styles (Laban 1956, 1960; Sheets-Johnstone, 2010, 2011) are transformed during Zumba. They can engage in motions that are atypical in the public realm, yet welcomed with positive regard in the studio environment. More explicitly, the participants feel safe and supported during Zumba. It is a space to play, let loose, wiggle their bodies, laugh, connect to the music, soak in the energy of their classmates, and really explore moving in ways that feel good and nurture a sense of feeling most fully alive.

Contributions & Practical Implications

This doctoral research offers contributions for furthering our understanding of experiencing e-motions during exercise and physical activity. Essentially, this research aims to understand e-motions and movement in ways that may enrich our exercise and physical activity experiences. Contributions of this research include furthering our understanding of the experiencing e-motions; exploring exercise and physical activity as opportunities for discovery and creation; and the potential significance of engaging in phenomenological research within the field of sport and exercise psychology.

As demonstrated in the research exploring the phenomenology of emotions, it is difficult to research and understand these experiences due to the complex nature of emotions (c.f., Frijda,

1986, 2009; Lambie, 2009; Lambie & Marcel, 2002; Reisenzein, 2007; Vallerand & Blanchard, 2000). Additionally, Frijda (2009) explains that emotions are particularly difficult to articulate, hence why our understanding of emotion in sport and physical activity may be lacking. This research offers another way of understanding e-motion through a movement perspective. As described in this study, joy is a motile phenomenon. Qualitative characteristics of e-motion were explored from a kinetic perspective, specifically as e-motion surges, explodes, fades, flows, and so on. Perhaps exploring the experiences of e-motions from a kinetic language will inspire other ways of researching emotions, in addition to offering other ways that one may essentially talk about emotions. A kinetic approach to e-motion, where e-motion is movement, may offer other pathways for researchers to inquire about our emotional experiences from an ebbing and flowing perspective.

This research also contributes to understanding exercise and physical activity from an affective, rather than effective dimension. In addition to the functional reasons to engage in physical activity (i.e., increase cardiovascular and muscular capacities; improve health and fitness, etc.), perhaps movement may also be understood as an opportunity for discovery and creation. One may engage with exercise as a way to create movement dynamics that are joyful, meaningful, or simply fun. Rather than promoting exercise as a way to increase our health and well-being, perhaps exercise may also be understood as a way to nourish one's 'style' of joy through movement. Or perhaps as one attunes to the qualitative aspects of movement, various dynamics that are inherently joyful may be discovered, such as powerful stomps, springing bounces, or the fluidity of swaying. In essence, this research contributes to an exploration of moving in ways that feel good in-the-moment, as well as the potentially rich and joyful ways we may engage with exercise through the felt qualities of e-motion.

This research also offers an opportunity to explore the benefits of using a phenomenological approach in sport and exercise psychology. Nesti (2011) explains that phenomenology within sport and exercise psychology may essentially bring one closer to the psychological constructs of interest by turning towards the actual experiences of the constructs in question. Attuning to questions through an experiential and ‘lived meaning’ perspective may offer other ways to study phenomena of interest within sport and exercise psychology, to explore the meaning within sport and exercise experiences. Further insights may be brought into awareness, because, as explained by Sheets-Johnstone (2010), “If we leave experience behind, we leave life (real life) behind, with all its lived through meanings, motivations, feelings, thoughts, and so on,” (pp. 111-112). Additionally, it is worth considering other research approaches that may bring one back to the movement experience, where “...it is in, by and through movement experiences that it can be and often meaning is fully felt,” (Stolz, 2013, pp. 950-951). Approaching sport and exercise experiences through a phenomenological attitude and sense of wonder may perhaps bring us closer to that which we are trying to understand, (van Manen, 1997, 2014).

Future Directions

There are a variety of future directions that may arise from this doctoral research. First, because this study was situated in the context of Zumba exercise, it would be interesting to explore the other experiences of joy in different exercises and physical activities. For example, what are the experiences of joy while running on a treadmill? Or what is it like to experience joy while lifting weights? Also, what are the qualitative dynamics like in these experiences? Additionally, do the stomping, bouncing, and swaying forms of Zumba extend into other movement contexts? What other ‘movement styles’ of joy are in these experiences?

Furthermore, future directions may also explore e-motions in the sport performance contexts, such as of joy during high-level performances. One may wonder about the felt dynamics and various ways e-motions are expressed and qualitatively felt in these contexts.

In addition to exploring joy in other exercise and physical activity experiences, it would also be interesting to further explore how movement educators, practitioners, and teachers may create a safe, supportive, and energetic space for their students and participants to explore movement. Participants during Zumba describe an unconditional positive regard from the teachers to play, have fun, and engage in movements that feel good. Rather than being told what to do, there is freedom to explore and choose movement styles that feel good. Going further, how can we create environments that foster such positive regard, connection, and warmth? What might it be like to encourage participants and students to question and explore exercise and physical activity with a sense of wonder, curiosity, and sensitive attunement? Thus, future practical applications may include creating curricula, programs, and educational courses focusing on creating such safe spaces that encourage exploration and emphasize affect and meaning during physical activity and exercise.

Finally, it would be interesting to inquire about ways of promoting exercise and physical activity that depart from the standard health-based models. Perhaps future paradigms that emphasize movement as a way to feel fully alive and joyful may be a way of promoting the benefits of regular physical activity. Perhaps models of joy and vitality may offer other ways to orient to movement—orientations that do not focus on decreasing potential negative health consequences, but instead, which focus on increasing positive experiences and positive e-motions to feel fully alive, energized, enthusiastic, and joyful.

Ways to begin exploring these future directions and the utility of this research in practical settings is to disseminate these research findings in other platforms besides the three presented manuscripts. Therefore, in addition to potential future scholarly publications, these research findings may be shared in various public forums (e.g., newsletters, magazine articles, blog postings), fitness leadership training programs, conferences for fitness and health professionals, as well as conferences and trainings for physical educators and dance instructors. Various professionals may take interest in this research and thus further consider the ways one can provide opportunities for participants and students to explore movement and joy in meaningful ways.

Concluding Reflections

‘Enjoy the Ride’

Purple and pink hues color the early morning sky, accented by the dark silhouettes of farm silos and the new housing developments. Aside from a few songbirds chirping, the small Midwestern town where I grew up is still asleep. I stand at the gas pump with my dad as he fills the tank one more time before I start my 18 hour journey to Canada. We’re both quiet, taking in the stillness of this summer morning. Perhaps we’re both still sleepy. Perhaps we’re both contemplating the best way to say goodbye. I decide to look busy and scan the inside of my car for anything I may have missed. It’s packed to the brim, filled with clothes, books, picture frames, blankets, a cooler full of food, and mementos from home. My dad chuckles, commenting: “There’s no way you could possibly fit anything else. And if the border patrol asks you to open your trunk, well, good luck because everything is going to fall out!” We both laugh just as the gas pump clicks full. He walks toward the station to pay the attendant. Watching him walk away, I suddenly realize that this is happening. It’s really time to go. It’s time to say goodbye and begin a new journey—to venture to a new place, a new country for that matter, where I do not know anyone. I feel nervous to leave the people and places I’ve known most of my life, yet I’m also excited and curious about what awaits. I look up and see my dad walking back towards me with a soft smile on his face, carrying a soda pop for each of us in hand. There’s a lump in my throat and I’m barely able to say “Thanks, Dad” as I fight back the tears. He reaches around and gives me a big hug. We stand there for a moment and then I get into my car, ready to start the long trip that awaits. Putting my window down so I can wave goodbye, I hear him call out “Enjoy the ride, kiddo.” A smile emerges and tears roll down my face. Driving forward, I head in the direction of the sun rising in the distance.

Fast forward 1,000 miles and almost seven years later

I recall that morning vividly; the early morning stillness, vibrant pink and purple hues, and the mix of nervousness and excitement as I began a new journey. As I set off that morning, I had no idea that venturing down new paths and embracing new experiences would be the ongoing theme of my doctoral education. And little did I know that those departing words from my dad to ‘Enjoy the ride’ would be so telling of the motivations fueling this research.

Now, as I sit at my computer reflecting on the overall discussion of this doctoral dissertation, I realize that this exploration began that morning. I set off for Ottawa to begin my PhD in Human Kinetics, inspired by sport and exercise psychology and motivated to help other people live higher quality lives through exercise and physical activity. I put the car on cruise control, turned up the stereo, and set the navigation system heading north. The miles flew by as I dreamed of the things I wanted to accomplish. I was so intent to get there and feeling so inspired to learn and become a better researcher, teacher, consultant, and practitioner. So focused on the destination, *I hardly noticed the ride.*

This same outcome-oriented, autopilot way of living was a seemingly efficient way to traverse through graduate student life as I focused on meeting deadlines, upholding responsibilities, and working towards the end goal to graduate. Yet, I eventually had to ‘hit the brakes’ and disrupt this way of living and moving. The void of feeling disconnected and joy-less created a sense of disjuncture. Exercise and physical activity had become items to cross-off the “To Do” list and were a means to reach goals for health and fitness. So focused on the destination, I lost touch with the experience. More importantly, I realized I could not help other people live more meaningful lives if I did not know what it is like to experience *life* in movement—to experience joy during the experience. Hence, ‘*What is the experience of joy*’ became the research question guiding this journey.

Honestly, I did not expect to be writing a dissertation about the experience(s) of joy during Zumba. However, this journey and embracing the phenomenological attitude has opened me to so many new experiences and ways of exploring exercise and physical activity. Zumba was a new experience, as well as embracing the phenomenological attitude. Although both of these endeavors were at times very challenging, this process has been significant for learning, transformation, and growth. I have gained an appreciation for the nuances of movement; the richness in gestures, postures, forms, and the interconnectedness of feelings. In addition, the ways I approach and engage with exercise and physical activity have shifted. Rather than just working hard, I now turn towards the quality, feel, and meaning during the experience. I have also learned that stepping out of my comfort zone and embracing new ways of moving and living, although sometimes uncomfortable, creates incredible opportunities for growth and change. Thus, I am excited to continue this journey and I look forward to exploring joy through movement in the future. Finally, I hope this dissertation inspires others to be curious about emotion during exercise and physical activity, to perhaps inspire wonder and see what it is like to move in ways that are joy-full for you, whether it is stomping forward, bouncing from your toes, or even wiggling your hips. Most importantly, I hope this inquiry prompts you to pay attention to the motile moment, notice the nuances, explore the world through movement, and *'Enjoy the ride'* along the way.

Statement of Contribution

I, Brittany Glynn, was responsible for gathering and analyzing the data for this doctoral dissertation research. I was also responsible for organizing and writing every section of this dissertation, including: introduction, literature review, methodology and methods, all three articles, general discussion, final reflection, and the appendices. Dr. Rebecca Lloyd assisted in the revision process for Article One and Article Two. It is anticipated that Dr. Lloyd will also assist in the revisions to Article Three. She also offered her methodological expertise and perspectives in hermeneutic and motion-sensing phenomenology throughout the duration of this research project. Weekly writing group meetings were also offered by Dr. Lloyd to discuss ideas and revisions for the articles and the overall dissertation. Dr. Terry Orlick offered his perspectives on the article revisions and participated in generating ideas for the final discussion of this dissertation.

References

- Abrams, D. (1996). *The Spell of the Sensuous*. New York: Pantheon Books.
- Allen-Collinson, J. (2009). Sporting embodiment: sport studies and the (continuing) promise of phenomenology. *Qualitative Research in Sport and Exercise*, 1(3), 279-296.
- Allen-Collinson, J., & Hockey, J. (2010). Feeling the way: Notes toward a haptic phenomenology of distance running and scuba diving. *International Review of Sociology of Sport*, 46(3), 330-345.
- Almond, L. (2010). Physical literacy and the older adult population. In M. Whitehead, *Physical literacy throughout the lifecourse* (pp. 116-129). New York: NY: Routledge.
- Almond, L. (2015, April 13). A challenge to the dualist perspective underpinning the role of physical activity in health. Retrieved from <https://www.physical-literacy.org.uk/a-challenge-to-the-dualist-perspective-underpinning-the-role-of-physical-activity-in-health/>
- Barene, S., Holtermann, A., Oseland, H., Brekke, O-L., & Krustup, P. (2016). Effects on muscle strength, maximal jump height, flexibility and postural sway after soccer and Zumba exercise among female hospital employees: a 9-month randomised control trail. *Journal of Sport Sciences*, 34(19), 1849-1858.
- Barene, S., Krustup, P., Jackman, S. R., Brekke, O. L., & Holtermann, A. (2014). Do soccer and Zumba exercise improve fitness and indicators of health among female hospital employees? A 12-week RCT. *Scandinavian Journal of Medicine and Science in Sport*, 24(6), 990-999.
- Barker, J. (2012, November). Is Zumba a legitimate workout? *Montreal Gazette*. Retrieved November 27, 2012 from <http://www.montrealgazette.com/health/Zumba+legitimate+workout/7609549/story.html>

- Berg, B. K., Warner, S., & Das, B. M. (2015). What about sport? A public health perspective on leisure-time physical activity. *Sport Management Review*, 18(1), 20-31.
- Bradley, K. K. (2009). *Rudolph Laban*. New York: NY: Routledge.
- Bradbury-Jones, C., Sambrook, S., & Irvine, F. (2009). The phenomenological focus group: An oxymoron? *Journal of Advanced Nursing*, 65(3), 663-671.
- Brinkmann, S. (2012). Qualitative research between craftsmanship and McDonaldization. A keynote address from the 17th qualitative health research conference. *Qualitative Studies*, 3(1), 56-68.
- Brown, G. A., Shaw, I., & Schneekloth, B. (2014). Physical activity levels using Kinetic Zumba Fitness versus Zumba Fitness with a human instructor. *Medicine and Science in Sports and Exercise*, 46(5), 81-81.
- Cannon, W. B. (1927). The James-Lange theory of emotions: A critical examination and alternative theory. *American Journal of Psychology*, 39, 106-124.
- Chantrell, G. (2004). *Oxford Dictionary of Word Histories*. Oxford, Great Britain: Oxford University Press.
- Churchill, S. (2014). Phenomenology. In T. Teo (Ed.), *Encyclopedia of Critical Psychology*. doi:10.1007/978-1-4614-5583-7
- Clegg, J. L., & Butryn, T. M. (2012). An existential phenomenological examination of parkour and freerunning. *Qualitative Research in Sport, Exercise and Health*, 4(3), 320-340.
- Csikszentmihalyi, M. (1990). *Flow*. New York: Harper & Row.
- Csikszentmihalyi, M. (1997). *Finding flow*. New York: Basic.
- Csikszentmihalyi, M. (2008/1990). *Flow: The psychology of optimal experience*. New York: Harper Perennial, Modern Classics.

- Dietrich, A., & McDaniel, W. F. (2004). Endocannabinoids and exercise. *British Journal of Sports Medicine*, 38, 536-541.
- Donath, L., Roth, R., Hohn, Y., Zahner, L., & Faude, O. (2014). Zumba training improves cardiovascular and neuromuscular performance in young female college students. *Medicine and Science in Sports and Exercise*, 46(5), 85-85.
- Finlay, L. (2003). Through the looking glass: Intersubjectivity and hermeneutic reflection. In L. Finlay and B. Gough (Eds.), *Reflexivity: a practical guide for researchers in health and social sciences*. Oxford: Blackwell Publishing.
- Finlay, L. (2005). "Reflexive embodied empathy": A phenomenology of participant-researcher intersubjectivity. *The Humanistic Psychologist*, 33(4), 271-292.
- Finlay, L. (2006). The body's disclosure in phenomenological research. *Qualitative Research in Psychology*, 3, 19-30.
- Finlay, L. (2009). Ambiguous encounters: A relational approach to phenomenological research. *Indo-Pacific Journal of Phenomenology*, 9(1), 1-17.
- Frederick, C. M., & Ryan, R. M. (1993). Differences in motivation for sport and exercise and their relation with participation and mental health. *Journal of Sport Behavior*, 16(3), 124-146.
- Frijda, N. H. (1986). *The emotions*. Cambridge, England: Cambridge University Press.
- Frijda, N. H. (2009). Emotion experience and its varieties. *Emotion Review*, 1(3), 264-271.
- Healey-Ogden, M. J., & Austin, W. J. (2011). Uncovering the lived experience of well-being. *Qualitative Health Research*, 21(1), 85-96.
- Heidegger, M. (1962). *Being and time* (J. Macquarrie & E. Robinson, Trans.). Oxford: Basil Blackwell. (Original work published 1927).

- Heidegger, M. (1999). *Ontology – The hermeneutics of facticity* (J. van Buren, Trans.).
Bloomington, Indiana University Press. (Original lecture course presented 1923 and
published 1988).
- Henriksson, C., & Saevi, T. (2009). “An event in sound” Considerations of the ethical-aesthetic
traits of hermeneutic phenomenological text. *Phenomenology & Practice*, 3(1), 35-58.
- Hughson, J., & Inglis, D. (2002). Inside the beautiful game: Towards a Merleau-Pontian
phenomenology of soccer play. *Journal of the Philosophy of Sport*, 29(1), 1-15.
- Husserl, E. (1970a). *Logical investigations* (J. N. Findlay, Trans.). New York: Humanities Press.
(Original work published 1899-1901).
- Husserl, E. (1970b). *The crisis of European sciences and transcendental phenomenology* (D.
Carr, Trans.). Evanston: Northwestern University Press. (Original work published 1939).
- Husserl, E. (1982). *Ideas pertaining to a pure phenomenology and a phenomenological
philosophy—First book: General introduction to a pure phenomenology*. (F. Kersten,
Trans.). Boston: Martinus Nijhoff. (Original work published 1913).
- Izard, C. E. (1977). *Human emotions*. New York: Plenum Press.
- Izard, C. E., Kagan, J., & Zajonc, R. B. (1984). *Emotions, cognition, and behavior*. Cambridge:
Cambridge University Press.
- Jackson, S. A. (2000). Joy, fun, and flow state in sport. In Y. Hanin (ed.), *Emotions in sport* (pp.
135-155). Champaign, IL: Human Kinetics.
- Jackson, S. A., & Marsh, H. W. (1996). Development and validation of a scale to measure
optimal experience: The Flow State Scale. *Journal of Sport and Exercise Psychology*,
18(1), 17-35.

- Jackson, S. A., Kimiecik, J. C., Ford, S., & Marsh, H. W. (1998). Psychological correlates of flow in sport. *Journal of Sport and Exercise Psychology*, 4, 358-378.
- James, W. (1884). What is an emotion? *Mind*, 9, 188-205.
- James, W. (1894). The physical basis of emotion. *Psychological Review*, 1, 516-529.
- James, W. (1950). *Principles of psychology* (Vol. 1 & 2). New York: Dover. (Original work published in 1890).
- Kawabata, M., & Mallett, C. J. (2011). Flow experience in physical activity: Examination of the internal structure of flow from a process-related perspective. *Motivation and Emotion*, 35, 393-402.
- Kerry, D. S., & Armour, K. M. (2000). Sport sciences and the promise of phenomenology: Philosophy, method, and insight. *Quest*, 52, 1-17.
- Kimiecik, J. C. (2002). *The intrinsic exerciser: Discovering the joy of exercise*. Houghton Mifflin Company. New York: NY.
- Kimiecik, J. (2005). PHAT exercise: How young adults enjoy and sustain physical activity. *Journal of Physical Education, Recreation and Dance*, 76(8), 19-30.
- Kimiecik, J. C., & Harris, A. T. (1996). What is enjoyment? A conceptual/definitional analysis with implications for sport and exercise psychology. *Journal of Sport & Exercise Psychology*, 18, 247-263.
- Kimiecik, J., & Jackson, S. (2002). Optimal experience in sport: A flow perspective. In T. Horn (ed.), *Advances in Sport Psychology* (2nd ed.) (pp. 501-527). Champaign, IL: Human Kinetics.
- Lambie, J. A. (2009). Emotion experience, rational action, and self-knowledge. *Emotion Review*, 1(3), 272-280.

- Lambie, J. A., & Marcel, A. (2002). Consciousness and the varieties of emotion experience : A theoretical framework. *Psychological Review*, 109, 219-259.
- Laban, R. (1956). *Principles of Dance and Movement Notation*. London: Macdonald & Evans.
- Laban, R. (1960). *The Mastery of Movement* (2nd ed.). London: Macdonald & Evans.
- Laban, R., & Lawrence, F. C. (1974). *Effort: Economy of Human Movement* (2nd ed.). London: Macdonald & Evans.
- Laverty, S. (2003). Hermeneutic phenomenology and phenomenology: A comparison of historical and methodological considerations. *International Journal of Qualitative Methods*, 2(3), 21-35.
- Levin, D. M. (1999). The ontological dimensions of embodiment: Heidegger's thinking of being. In D. Welton (Ed.), *The body* (pp. 122 - 149). Malden, MA: Blackwell Publishing Ltd
- Lloyd, R. (2011a). Awakening movement consciousness in the physical landscapes of literacy: Leaving, reading and being moved by one's trace. *Phenomenology & Practice*, 5(2), 70-92.
- Lloyd, R. J. (2011b). Running with and like my dog: An animate curriculum for living life beyond the track. *Journal of Curriculum Theorizing*, 27(3), 117-133.
- Lloyd, R. J. (2011c). Teaching games with inner sense: Exploring movement consciousness in women's volleyball. *PHEnex journal/revue phénEPS*, 3(2), 1-17.
- Lloyd, R. J. (2012). Moving to learn and learning to move: A phenomenological exploration of children's climbing with an interdisciplinary movement *The Humanistic Psychologist*, 40(1), 23-37.

- Lloyd, R. J. (2014). The 'Function to Flow' (F2F) Model: An Interdisciplinary Approach to Assessing Movement Within and Beyond the Context of Climbing. *Physical Education and Sport Pedagogy*. 1-22.
- Lloyd, R. J. (2015). From Dys/Function to Flow: Inception, Perception and Dancing Beyond Life's Constraints. *The Humanistic Psychologist*, 43(1), 24-39.
- Lloyd, R. J. (2016). Becoming physically literate for life: Embracing the functions, forms, feelings and flows of alternative and mainstream physical activity. *Journal of Teaching in Physical Education*, 35(2), 107-116.
- Lloyd, R. J., & Smith, S. J. (2005). A 'Vitality' approach to health-related physical education programs. *Avante*. 11(2), 1-17.
- Lloyd, R. J., & Smith, S. J. (2006a). Interactive flow in exercise pedagogy. *Quest*, 58(2), 222-241.
- Lloyd, R. J., & Smith, S. J. (2006b). Motion-sensitive phenomenology. In K. Tobin & J. Kincheloe (Eds.), *Doing educational research: A handbook* (pp. 289-309). Boston, MA: Sense Publishers.
- Lloyd, R. J., & Smith, S. J. (2010). Feeling 'flow in motion' in games and sports. In J. Butler & L. Griffin (Eds.), *More teaching games for understanding* (pp. 89-103). Champaign, IL: Human Kinetics.
- Lloyd, R. J., & Smith, S. J. (2011). Health-related fitness: Enlivening the physical education experience. *Pedagogy for the moving body: Establishing a community of inquiry for studies in human movement*, 1-33.

- Lloyd, R. J. & Smith, S. J. (2015). *Doing Motion-Sensing Phenomenology*. In K. Tobin, K. & S.R. Steinberg (Eds). Doing educational research: A handbook (2nd ed). Rotterdam, NL: Sense Publishing.
- Luetngen, M., Porcari, J., Foster, C., Mikat, R., & Rodriguez-Morroyo, J. (2012, September). Zumba: Sure it's fun but is it effective? Retrieved October 12, 2015, from <https://www.acefitness.org/certifiednews/images/article/pdfs/ACEZumbaStudy.pdf>
- Markula, P. (2004a). Embodied Movement Knowledge in Fitness and Exercise Education. In L. Bresler (ed.), *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning* (pp. 61-76). Dordrecht, Netherlands: Kluwer Academic Publishers.
- Markula, P. (2004b). 'Tuning into one's self': Foucault's technologies of the self and mindfulness fitness. *Sociology of Sport Journal*, 21, 302-321.
- Markula, P., & Pringle, R. (2006). *Foucault, sport, and exercise: Power, knowledge and transforming the self*. New York, NY: Routledge.
- Merleau-Ponty, M. (1945/1962). *Phenomenology of Perception*. New York, NY: Routledge Classics.
- Merleau-Ponty, M. (1964/1968). *The Visible and the Invisible*. Evanston, IL: Northwestern University Press.
- Micallef, C. (2014). The effectiveness of an 8-week Zumba programme for weight reduction in a group of Maltese overweight and obese women. *Sport Sciences for Health*, 10(3), 211-217.
- Morse, J. (2006). The power of the anecdote. *Qualitative Health Research*, 16(8), 1019-1020.
doi:10.1177/1049732306292121

- Nakamura, J., & Csikszentmihalyi, M. (2009). Flow theory and research. In C. R. Snyder & S. J. Lopez (Eds.), *Handbook of positive psychology* (2nd ed.) (pp. 195-206). New York, NY: Oxford University Press.
- Nesti, M. (2011). Phenomenology and sports psychology: Back to the things themselves! *Sport, Ethics and Philosophy*, 5(3), 285-296.
- Noy, C. (2008). Sampling knowledge: The hermeneutics of snowball sampling in qualitative research. *International Journal of Social Research Methodology*, 11(4), 327-344.
- Oatley, K., & Johnson-Laird, P. (1987). Toward a cognitive theory of emotions. *Cognition and Emotion*, 1, 29-50.
- Ogles, B. M., & Masters, K. S. (2003). A typology of marathon runners based on cluster analysis of motivation. *Journal of Sport Behavior*, 26, 69-85.
- Online Etymology Dictionary (2016a). *Exercise*. Retrieved February 1, 2012 from <http://www.etymonline.com/index.php?term=exercise>
- Online Etymology Dictionary (2016b). *Emotion*. Retrieved September 6, 2016 from http://www.etymonline.com/index.php?allowed_in_frame=0&search=emotion
- Orlick, T. (2011). *Positive Living Skills: Joy and Focus for Everyone*. Renfrew, ON: General Store Publishing House.
- Parse, R. R. (1996). Joy-Sorrow: A study using the Parse Research Method. *Nursing Science Quarterly*, 10(2), 80-87.
- Petosa, R. L., & Holtz, B. (2013). Flow for exercise adherence: Testing an intrinsic model of behavior. *American Journal of Health Education*, 44, 273-277.
- Priebe, C. S., & Spink, K. S. (2011). When in Rome: Descriptive norms and physical activity. *Psychology of Sport and Exercise*, 12(2), 93-98.

- Prochaska, J., & DiClemente, C. C. (1984). The stages of change. In J. O. Prochaska (Ed.), *The transtheoretical approach: Crossing traditional boundaries of therapy* (pp. 21-32). Homewood, IL: Dow Jones-Irwin.
- Prochaska, J., & DiClemente, C. C. (1986). Toward a comprehensive model of change. In W. R. Miller & N. Heather (Eds.), *Treating addictive behaviors* (pp. 3-27). New York: Plenum Press.
- Prochaska, J., & Velicer, W. (1997). The transtheoretical model of health behavior change. *American Journal of Health Promotion*, 12, 38-48.
- Public Health Agency of Canada (PHAC) and Canadian Institute for Health (CIHI), 2011. Obesity in Canada. Retrieved July 1, 2011 from <http://www.phac-aspc.gc.ca/hp-ps/hl-mvs/oic-oac/index-eng.php>.
- Raichlen, D. A., Foster, A. D., Gerdeman, G. L., Seillier, A., & Giuffrida, A. (2012). Wired to run: Exercise-induced endocannabinoid signaling in humans and cursorial mammals with implications for the 'runner's high.' *The Journal of Experimental Biology*, 215, 1331-1336.
- Reisenzein, R. (2007). What is a definition of emotion? And are emotions mental-behavioral processes? *Social Science Information*, 46, 424-428.
- Reisenzein, R. & Döring, S. A. (2009). Ten perspectives on emotional experience: Introduction to the special issue. *Emotion Review*, 1(3), 195-205.
- Sachs, M., & Pargman, D. (1979). Running addiction: A depth view. *Journal of Sports Behavior*, 2, 143-155.
- Sarukkai, S. (2002). Inside/outside: Merleau-Ponty/yoga. *Philosophy East & West*, 52(4), 459-478.

- Sheets-Johnstone, M. (2009). *The corporeal turn: An interdisciplinary reader*. Charlottesville, VA: Imprint Academic.
- Sheets-Johnstone, M. (2010). Kinesthetic experience: understanding movement inside and out. *Body, Movement and Dance in Psychotherapy*, 5(2), 111-127.
- Sheets-Johnstone, M. (2011). *The primacy of movement: Advances in consciousness research*. (2nd ed). Amsterdam, Netherlands: John Benjamins Publishing Company.
- Sheets-Johnstone, M. (2014). *Putting movement into your life: A beyond fitness primer*.
[Published originally as an E-book].
- Schrop, S. L., Pendleton, B. F., McCord, G., Gil, K. M., Stockton, L., McNatt, J., & Gilchrist, V. J. (2006). The medically underserved: Who is likely to exercise and why? *Journal of Health Care for the Poor and Underserved*, 17, 276-289.
- Smith, S. J. (2006). Gesture, landscapes, and embraces: A phenomenological analysis of elemental motions. *Indo-Pacific Journal of Phenomenology*, 6(1), 1-10.
- Smith, S. J., & Lloyd, R. J. (2006). Promoting vitality in health and physical education. *Qualitative Health Research*, 16(2), 245-267.
- Smith, S. J., & Lloyd, R. J. (2007). The assessment of vitality: An alternative to quantifying the health-related fitness experience. *AVANTE*, 11(3), 66-76.
- Stolz, S. A. (2013). Phenomenology and physical education. *Educational Philosophy and Theory*, 45(9), 949-962.
- Strejcová, B., Konopkova, R., Rehorkova, M., & Brunc, V. (2013). The energetic cost and cardiorespiratory changes during Zumba exercise in middle aged women. *International Journal of Sport Sciences and Fitness*, 3(2), 203-215.

- Stuntz, C. P. & Weiss, M. R. (2010). Motivating children and adolescents to sustain a physically active lifestyle. *American Journal of Lifestyle Medicine*, 4(6), 433-444.
- Vallerand, R. J., & Blanchard, C. M. (2000). The study of emotion in sport and exercise: Historical, definitional, and conceptual perspective. In Y. L. Hanin (Ed.), *Emotions in Sport* (pp. 3-37). Champaign, IL: Human Kinetics.
- van Manen, M. (2006). Writing qualitatively, or the demands of writing. *Qualitative Health Research*, 16(5), 713-722.
- van Manen, M. (2007). Phenomenology of practice. *Phenomenology & Practice*, 1(1), 11-30.
- van Manen, M. (1997). *Researching Lived Experience: Human Science for an Action Sensitive Pedagogy* (2nd Ed.). London, Ontario: The University of Western Ontario.
- van Manen, M. (2014). *Phenomenology of practice: Meaning-giving methods in phenomenological research and writing*. Walnut Creek, CA: Left Coast Press, Inc.
- White, J. L., Ransdell, L. B., Vener, J., & Flohr, J. A. (2005). Factors related to physical activity adherence in women: Review and suggestions for future research. *Women & Health*, 41, 123-148.
- Whitehead, M. (2010). *Physical literacy throughout the lifecourse*. New York, New York: Routledge.
- Womens Fitness Clubs of Canada. (2012, July 17). A short history of Zumba [Web log post]. Retrieved from <http://www.womensfitnessclubs.com/blog/2012/07/17/a-short-history-of-zumba/>
- World Health Organization (WHO) (2015a). *Physical activity and adults: Recommended levels of physical activity for adults aged 18 – 64 years*. Retrieved April 6, 2015 from http://www.who.int/dietphysicalactivity/factsheet_adults/en/

World Health Organization (WHO) (2015b). *Obesity and overweight fact sheet*. Retrieved April 23, 2016 from <http://www.who.int/mediacentre/factsheets/fs311/en/>

Zumba Fitness© 2016. Zumba fitness. Retrieved May 1, 2016 from <https://www.zumba.com/en-US>

Appendices

Appendix A

Ethics Approval

File Number: H 04-12-05

Date (mm/dd/yyyy): 07/05/2012



Université d'Ottawa
Bureau d'éthique et d'intégrité de la recherche

University of Ottawa
Office of Research Ethics and Integrity

Ethics Approval Notice

Health Sciences and Science REB

Principal Investigator / Supervisor / Co-investigator(s) / Student(s)

<u>First Name</u>	<u>Last Name</u>	<u>Affiliation</u>	<u>Role</u>
Terry	Orlick	Health Sciences / Human Kinetics	Supervisor
Brittany	Glynn	Health Sciences / Human Kinetics	Student Researcher

File Number: H 04-12-05

Type of Project: PhD Thesis

Title: Exploring the Essence of Joy in Physical Activity

Approval Date (mm/dd/yyyy)	Expiry Date (mm/dd/yyyy)	Approval Type
07/05/2012	07/04/2013	Ia

(Ia: Approval, Ib: Approval for initial stage only)

Special Conditions / Comments:
N/A

Appendix B

Recruitment Poster



uOttawa
L'Université canadienne
Canada's university

Do you experience Joy during Zumba?
Have you been consistently active with Zumba for at least six months and participating in at least 150 minutes of Zumba weekly?

If Yes then we would like to hear about your experiences!

Volunteers needed for Dissertation Study at the University of Ottawa
(Participants must be over 18 years of age)



Participation Includes:

- Participating in three 60-90 minute Interviews and keeping a Journal.
- Participating in a Focus Group Discussion lasting no longer than 90 minutes.

****Your participation will be assisting researchers and practitioners in better understanding the experience of joy during Zumba in relation to long-term physical activity****

For More Information Please Contact Brittany: 

Appendix C

Consent Form



Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca

Consent Form: Interview One

Title of the study: Exploring the Essence of Joy in Physical Activity

Principal Researcher: Brittany A. Glynn, PhD Candidate, University of Ottawa
Faculty of Health Sciences, School of Human Kinetics; Email:
[REDACTED] Telephone: [REDACTED]

Thesis Supervisor: Dr. Terry Orlick, University of Ottawa Faculty of Health
Sciences, School of Human Kinetics; Email: [REDACTED]
Telephone: [REDACTED]

Invitation to Participate: I am invited to participate in the abovementioned research study conducted by graduate student Brittany A. Glynn. The purpose of the study is to understand the experience of joy during physical activity and movement. The study will be conducted in English. The selection criteria for this study entails that I have been consistently engaging in a minimum of 150 minutes of weekly physical activity for the past six months, as well as identifying that I have experienced the emotion of joy during my physical activity experiences. Because I meet this selection criteria, my participation will consist of participating in the study for the duration of three months, participating in one audio recorded interview each month (three total interviews), keeping a journal of my most meaningful physical activity experiences during the three-months of this study if I so choose, and participating in a focus group discussion post-study. If I choose to keep a journal of my physical activity experiences, I may choose to either use the hard copy as provided by the principal researcher or I may choose to use my own method of logging my experiences. I am fully aware that the principal researcher will be collecting my journal during the final interview; however, I may choose to have my journal returned to me post-study after the principal researcher has completed data analysis. In addition, I may choose to receive a receipt of each interview transcription and the focus group discussion. I may choose to review each of my interviews and make appropriate clarifications and changes as necessary and then e-mail the revised interview back to the principal investigator. All names will be removed from all data reviewed (interviews, journals, and focus group discussion) and analyzed to ensure confidentiality. However, I may choose to keep my name within the interview transcriptions and future research manuscripts.

Risks and Benefits: My participation in this study will entail that I participate in a three-month long study and share my personal stories and narratives of experiencing joy during physical activity and movement. To share my experiences I will participate in three interviews, with each interview lasting no longer than 90 minutes, scheduled at a time and location that is convenient and chosen by me. I will also participate in keeping a journal throughout the duration



uOttawa

Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

of the three-months, as well as participating in a focus group discussion post-study. I will sign and date a Consent Form prior to each of the three interviews, prior to receiving my journal, and prior to participating in the focus group discussion (e.g. five total Consent Forms). I have received assurance from the researcher that participation is entirely voluntary. This study is an opportunity to provide health practitioners, researchers, and future interventions information related to initiating and maintaining long-term physical activity, specifically through understanding the experience of joy and the positive benefits of experiencing joy during physical activity. The results of this study will be compiled as the principal researcher's dissertation study and will be presented to researchers, practitioners, and educators at future research conferences and published research manuscripts. I am assured by the researcher that any information revealing my identity will be safeguarded with the exception of my participation in the focus group discussion. I am aware that the confidentiality of what is shared by myself and the other participants during the focus group discussion cannot be guaranteed since people may share information within the discussion with other people outside of the focus group. Although this is a limitation to the confidentiality, I am invited by the researcher to keep confidential what is shared during the focus group discussion. I am also aware that specific quotes from my interviews, journal, and focus group discussion may be used to display this study's results, however, I have been assured by the principal investigator that my name will be replaced by a pseudonym unless I choose to keep my name in all proceeding disseminations of the results.

Confidentiality and anonymity: I have received assurance from the researcher that the information I share will remain strictly confidential with the exception of my participation in the focus group discussion. I am aware that the confidentiality of what is shared by myself and the other participants during the focus group discussion cannot be guaranteed since people may share information within the discussion with other people outside of the focus group. Although this is a limitation to the confidentiality, I am invited by the researcher to keep confidential what is shared during the focus group discussion. In order to preserve confidentiality, all names and quotes will be replaced by pseudonyms unless I choose to have my name displayed in dissemination of the research results. All of my information (i.e., audio recorded interviews, transcribed interviews, journal, audio recorded focus group discussion, and transcribed focus group discussion) will be safeguarded through password protected files only accessible by the principal researcher and her thesis supervisor. I may choose to receive my transcribed interviews via postal mail (in which I will provide the researcher with my mailing address) or via e-mail. I am aware that the focus group transcription will be comprised of all of the participants' quotes and not just my quotes. Thus, my quotes may not be singled out and acknowledged as specific to me within the focus group transcription. Furthermore, if my interview and focus group transcriptions are sent via e-mail they will be safeguarded through a password protected file. Finally, my contact information (e.g. mailing address

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca



uOttawa

Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca

and/or e-mail address) will be collected at as part of each Consent Form prior to each of the three interviews, prior to receiving my journal, and prior to participating in the focus group discussion. My contact information as listed on the researcher's copy of each Consent Form will be safeguarded and protected in a locked filing cabinet (accessible only by the principal investigator and thesis supervisor).

Conservation of data: The data collected will be kept in a secure manner in a locked filing cabinet in the office of the thesis supervisor, Terry Orlick [REDACTED]. It will be accessible only to Brittany Glynn and her supervisor Dr. Terry Orlick. All of my information (i.e., audio recorded interviews, transcribed interviews, journal, audio recorded focus group discussion, transcribed focus group discussion) will be conserved for five years. Any inquiries about any part of the research being conducted should be addressed to Brittany Glynn at [REDACTED] or by e-mail: [REDACTED] or to her supervisor Dr. Terry Orlick at [REDACTED] ext. [REDACTED] or by email at [REDACTED].

If I have any questions regarding the ethical conduct of this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, Tabaret Hall, 550 Cumberland Street, Room 154, Ottawa ON, K1N 6N5, (613) 562-5387, or by email at ethics@uottawa.ca

Voluntary Participation: I am under no obligation to participate and I can withdraw from the study at any time, without suffering any negative consequence.

I am aware that data collected may be used for analysis by graduate student Brittany Glynn throughout the study. If I choose to withdraw, the data gathered from my audio recorded individual interviews, transcribed interviews, and journal will be excluded from analysis and destroyed. However, I am aware that the focus group audio recording and focus group interview transcription will not be destroyed as the other participants' discussions will still be applicable to the data analysis for this study. Thus, the principal investigator will not be able to remove what I said during the focus group interview.

Acceptance: I, _____ (*Name of participant*), agree to participate in the above research study conducted by graduate student Brittany Glynn and her thesis supervisor Dr. Terry Orlick of the School of Human Kinetics, Faculty of Health Sciences at the University of Ottawa. Specifically, I agree to participate in the **first** interview conducted within this study lasting no longer than 90 minutes. I am aware that the interview will be audio recorded and transcribed post-interview. At any time I may choose to cease the interview and I am aware that my participation is completely voluntary.



uOttawa

Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

Identity Information: I, _____ (Name of Participant) may choose to include or not include my name in the dissemination of this study's results (which may include personal quotes). I will check the corresponding space below confirming whether or not I will allow my name to be used in this study.

☐ Yes, I will allow my name to be used in this study.

☐ No, I would like my name to be replaced by a pseudonym to assure confidentiality.

Participant's E-mail Address: _____

Participant's Mailing Address for receiving the interviews and the focus group discussion, as well as returning the journal:

There are two copies of the consent form, one of which is mine to keep.

Participant's signature: _____ Date: _____

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca

Appendix D

Consent Form Focus Group



uOttawa

Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures

University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

Consent Form: Focus Group Interview

Title of the study: Exploring the Essence of Joy in Physical Activity

Principal Researcher: Brittany A. Glynn, PhD Candidate, University of Ottawa
Faculty of Health Sciences, School of Human Kinetics; Email: [REDACTED]
Telephone: [REDACTED]

Thesis Supervisor: Dr. Terry Orlick, University of Ottawa Faculty of Health
Sciences, School of Human Kinetics; Email: [REDACTED]
Telephone: [REDACTED]

Invitation to Participate: I am invited to participate in the abovementioned research study conducted by graduate student Brittany A. Glynn. The purpose of the study is to understand the experience of joy during physical activity and movement. The study will be conducted in English. The selection criteria for this study entails that I have been consistently engaging in a minimum of 150 minutes of weekly physical activity for the past six months, as well as identifying that I have experienced the emotion of joy during my physical activity experiences. Because I meet this selection criteria, my participation will consist of participating in the study for the duration of three months, participating in one audio recorded interview each month (three total interviews), keeping a journal of my most meaningful physical activity experiences during the three-months of this study if I so choose, and participating in a focus group discussion post-study. If I choose to keep a journal of my physical activity experiences, I may choose to either use the hard copy as provided by the principal researcher or I may choose to use my own method of logging my experiences. I am fully aware that the principal researcher will be collecting my journal during the final interview; however, I may choose to have my journal returned to me post-study after the principal researcher has completed data analysis. In addition, I may choose to receive a receipt of each interview transcription and the focus group discussion. I may choose to review each of my interviews and make appropriate clarifications and changes as necessary and then e-mail the revised interview back to the principal investigator. All names will be removed from all data reviewed (interviews, journals, and focus group discussion) and analyzed to ensure confidentiality. However, I may choose to keep my name within the interview transcriptions and future research manuscripts.

Risks and Benefits: My participation in this study will entail that I participate in a three-month long study and share my personal stories and narratives of experiencing joy during physical activity and movement. To share my experiences I will participate in three interviews, with each interview lasting no longer than 90 minutes, scheduled at a time and location that is convenient and chosen by me. I will also participate in keeping a journal throughout the duration

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca



uOttawa

Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca

of the three-months, as well as participating in a focus group discussion post-study. I will sign and date a Consent Form prior to each of the three interviews, prior to receiving my journal, and prior to participating in the focus group discussion (e.g. five total Consent Forms). I have received assurance from the researcher that participation is entirely voluntary. This study is an opportunity to provide health practitioners, researchers, and future interventions information related to initiating and maintaining long-term physical activity, specifically through understanding the experience of joy and the positive benefits of experiencing joy during physical activity. The results of this study will be compiled as the principal researcher's dissertation study and will be presented to researchers, practitioners, and educators at future research conferences and published research manuscripts. I am assured by the researcher that any information revealing my identity will be safeguarded with the exception of my participation in the focus group discussion. I am aware that the confidentiality of what is shared by myself and the other participants during the focus group discussion cannot be guaranteed since people may share information within the discussion with other people outside of the focus group. Although this is a limitation to the confidentiality, I am invited by the researcher to keep confidential what is shared during the focus group discussion. I am also aware that specific quotes from my interviews, journal, and focus group discussion may be used to display this study's results, however, I have been assured by the principal investigator that my name will be replaced by a pseudonym unless I choose to keep my name in all proceeding disseminations of the results.

Confidentiality and anonymity: I have received assurance from the researcher that the information I share will remain strictly confidential with the exception of my participation in the focus group discussion. I am aware that the confidentiality of what is shared by myself and the other participants during the focus group discussion cannot be guaranteed since people may share information within the discussion with other people outside of the focus group. Although this is a limitation to the confidentiality, I am invited by the researcher to keep confidential what is shared during the focus group discussion. In order to preserve confidentiality, all names and quotes will be replaced by pseudonyms unless I choose to have my name displayed in dissemination of the research results. All of my information (i.e., audio recorded interviews, transcribed interviews, journal, audio recorded focus group discussion, and transcribed focus group discussion) will be safeguarded through password protected files only accessible by the principal researcher and her thesis supervisor. I may choose to receive my transcribed interviews via postal mail (in which I will provide the researcher with my mailing address) or via e-mail. I am aware that the focus group transcription will be comprised of all of the participants' quotes and not just my quotes. Thus, my quotes may not be singled out and acknowledged as specific to me within the focus group transcription. Furthermore, if my interview and focus group transcriptions are sent via e-mail they will be safeguarded through a password protected file. Finally, my contact information (e.g. mailing address



Université d'Ottawa
Faculté des sciences de la santé
Bureau des études supérieures
University of Ottawa
Faculty of Health Sciences
Graduate Studies Office

613-562-5310
613-562-5149

125 Université / University (241)
Ottawa ON K1N 6N5 Canada
www.uOttawa.ca

and/or e-mail address) will be collected as part of each Consent Form prior to each of the three interviews, prior to receiving my journal, and prior to participating in the focus group discussion. My contact information as listed on the researcher's copy of each Consent Form will be safeguarded and protected in a locked filing cabinet (accessible only by the principal investigator and thesis supervisor).

Conservation of data: The data collected will be kept in a secure manner in a locked filing cabinet in the office of the thesis supervisor, Terry Orlick [REDACTED]. It will be accessible only to Brittany Glynn and her supervisor Dr. Terry Orlick. All of my information (i.e., audio recorded interviews, transcribed interviews, journal, audio recorded focus group discussion, transcribed focus group discussion) will be conserved for five years. Any inquiries about any part of the research being conducted should be addressed to Brittany Glynn at [REDACTED] or by e-mail: [REDACTED] or to her supervisor Dr. Terry Orlick at [REDACTED] ext. [REDACTED] or by email [REDACTED].

If I have any questions regarding the ethical conduct of this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, Tabaret Hall, 550 Cumberland Street, Room 154, Ottawa ON, K1N 6N5, (613) 562-5387, or by email at ethics@uottawa.ca

Voluntary Participation: I am under no obligation to participate and I can withdraw from the study at any time, without suffering any negative consequence.

I am aware that data collected may be used for analysis by graduate student Brittany Glynn throughout the study. If I choose to withdraw, the data gathered from my audio recorded individual interviews, transcribed interviews, and journal will be excluded from analysis and destroyed. However, I am aware that the focus group audio recording and focus group interview transcription will not be destroyed as the other participants' discussions will still be applicable to the data analysis for this study. Thus, the principal investigator will not be able to remove what I said during the focus group interview.

Acceptance: I, _____ (*Name of participant*), agree to participate in the above research study conducted by graduate student Brittany Glynn and her thesis supervisor Dr. Terry Orlick of the School of Human Kinetics, Faculty of Health Sciences at the University of Ottawa. Specifically, I agree to participate in the **Focus Group** interview discussion conducted within this study lasting no longer than 90 minutes. I am aware that the focus group interview will be audio recorded and transcribed post-interview. I am aware that my participation is completely voluntary and at any time I may choose to cease participation in the focus group interview, however, I am aware that if I choose to cease participating my information shared within the discussion (via audio

recording and transcriptions) cannot be destroyed as the other participants' information will still be applicable to the study for data collection. I am aware that the confidentiality of what is shared by myself and the other participants during the focus group discussion cannot be guaranteed since people may share information within the discussion with other people outside of the focus group. However, I am invited by the researcher to keep confidential what is shared during the focus group discussion.

Identity Information: I, _____ (Name of Participant) may choose to include or not include my name in the dissemination of this study's results (which may include personal quotes). I will check the corresponding space below confirming whether or not I will allow my name to be used in this study.

___ Yes, I will allow my name to be used in this study.

___ No, I would like my name to be replaced by a pseudonym to assure confidentiality.

Participant's E-mail Address: _____

Participant's Mailing Address for receiving the interviews and the focus group discussion, as well as returning the journal:

There are two copies of the consent form, one of which is mine to keep.

Participant's signature: _____ Date: _____

Appendix E
Individual Interview Scripts

Interview Guide #1

1. What is your age? How long have you been participating in Zumba?
2. What other activities have you participated in besides Zumba?
3. Do you participate in other activities besides Zumba right now?
4. What brought you to Zumba? Tell me about your first Zumba experience?
5. Do you experience Joy during Zumba? If so, what does Joy mean to you? Please explain.
6. What does Joy feel like to you?
7. Does your experience of Joy play a role in going to Zumba on a regular basis?
8. Please describe a specific joyful Zumba experience you've had? Be as descriptive as possible and how you felt about this experience. What happened, what was it like? How did you feel?
9. What do you think makes Zumba so joy-full for you?
10. What do you think takes away from a joy-full Zumba experience?
11. In your opinion, during Zumba, where does Joy come from? How long does it stay with you? What does it feel like? (Please explain)
12. Do you recognize that you're experiencing Joy while you're doing Zumba? If so, what does it feel like?
13. Can you describe what this joy feels like?

Interview Guide #2

1. What were some of your most joyful movement or physical activity experiences since we last spoke? Please tell me about some of those experiences.
2. Did you learn or discover anything meaningful from writing down your physical activity/movement reflections or feelings in your Zumba journal? If yes, can you describe those feelings, discoveries, experience or thoughts?
3. Since we last spoke, do you have any new perspectives or thoughts about what contributes to your joyfulness or what joy is like during Zumba exercise?
4. In the last few weeks, when you were at Zumba, what were you connecting to? (*Explore for details*).
5. When you are participating in Zumba and feeling a sense of joy, what are you feeling most connected to during that time? What makes you feel most fully alive when you physical moving during Zumba? (*Explore for details*).
6. What does being connected mean to you?
7. Can you describe a recent experience where you felt fully connected during Zumba? Do you think connection enhances or detracts from your experience of joy? (*Explore for details*).
8. Do ever feel a lack of connection during your Zumba? If yes, can you describe this experience.
9. Is your connection constant Zumba or does it come and go?
10. Could you describe an experience where you were fully connected?

Interview Guide #3

1. Since our last interview do you have any thoughts or your experiences of joy during Zumba? Can you share some of your joyful experiences since we last talked?
2. Have you been writing anything down anything in your Zumba journal that you feel is particularly important or meaningful? If yes, can you tell me about those discoveries, feelings, experiences or thoughts?
3. Do you have any fresh thoughts or feelings to share about joy or focus and what joy or focus means to you during physical activity since we last spoke?
4. What (if anything) have you been aware of or experiencing in your body during your most joyful Zumba experiences?
5. Please describe a recent joyful experience that you had. What was happening with your body or what were you feeling at that time? Please be as descriptive as possible.
6. During Zumba, does time go quickly or slowly? Are you aware of time at all? Can you share a specific experience of how time feels during Zumba?
7. Do other people enhance or detract from your experience during Zumba? (*Explore for details*).
8. During your Zumba experiences, what senses are you most fully aware of (feeling, seeing, hearing, smelling, breathing, sensations within your body, etc)? Can you describe an experience in relation to your senses – what were you feeling, seeing or connected to?

Appendix F

Focus Group Interview Script

Focus Group Discussion Guide

I will now be asking you questions regarding your insight and reflection since your final interview. Please be as open and honest in your responses, however, please note that your answers and insight are completely voluntary within this focus group discussion. Furthermore, please be respectful of the other participant's insights and experiences during this discussion.

1. Since our final interview is there any joyful Zumba experiences that you'd like to share? Please describe these experiences.
2. Do you have any new insights about the experience of joy since your final interview? Please explain.
3. Has your participation in this study impacted your thoughts and feelings about the experience of joy? Please explain.
4. Did you find the journals to be effective in documenting your joyful physical activity experiences? Did the journals spark any new insights regarding your experience of joy during physical activity?
5. Have any of the other participant's experiences shared today sparked any other insights or reflections that you'd like to share or elaborate on with the group?

Appendix G

Excerpts from the Participants' Journal Entries

Susan: September 3rd, 2012

Ok. You know it's bad when you hear "Are you ready for school tomorrow" at your Zumba class. That put a damper on the beginning of the class when two other participants asked me that question. It was hard to get into the zone. I felt like I was fumbling. It took about three songs and the "Party Rock Anthem" to get me into the groove. Once that song played, I was hooked. The tension in my neck disappeared. It's amazing how one song can make you want to work out even more.

I really wanted to concentrate more on my form today. So I purposefully looked in the mirror and pretty much realized I was stiff in my movement. That where a spinal curvature can get the better of you. I won't let it. I think physically I have limitations but psychologically I don't. I really realized that Zumba is not always about the perfect move but how to achieve internal satisfaction with what you can do, not what you achieve to do/become.

Cassandra: August 16th, 2012

As usual, I was looking forward to today's class. 3 new people joined today. As soon as the music started, I was all fired up. 2 or 3 new routines. One is really "Latino" music...so much so that I kind of got "into character" and tried to move like a "Latina." Really let the music carry me away today.

The routines are coming to me more naturally, so I can now concentrate more on technique, which I enjoy a lot – always checking my posture and shoulders.

[The teacher] re-introduced an old routine we had not done in a while and I was happy to be re-introduced to it. Forgot how much I enjoyed that particular song.

The newbies were a bit confused with the steps but they were clearly enjoying themselves.

Put some talcum powder on soles of my runners so I was able to move more fluid(ly?) today. Felt more “sassy” than usual, which made it more fun.

Nice uplifting class, just flew by. Still singing songs in my head (it’s 9:46pm). Thinking of buying “Zumba” pants with the ribbons. The ribbons accentuate the hip movements.

Sweated a lot today, which is a great feeling. After class, took an extra long shower at the gym, bought a snack at the coffee shop & just sat in lobby, eating & people watching. Did not feel one bit rushed, though I had things to do.

Just remembered that I had difference facial expressions throughout class, to match the mood of the music (gangster, Flamenco, etc.).

Fun, fun, fun as always. Always a mood lifter. Recommend for women my age as opposed to other classes because I feel it helps you get “in touch” with yourself as opposed to other aerobic type classes.

As an aside, the beat of the music helps me find my second wind when I start running out of gas. Also, I find I’m often singing along to the music; feels good to sing even though I don’t know the words – they are mostly Spanish!

Lara: September 11th, 2012

Happy that classes resumed usually again. I definitely have a sense of excitement (not as strong as that but sort of) when I know I have class that day. And if something comes up during

the day that may result in me not going to class (ex: too much work) I actually stress more, because I don't want to miss my class.

I think it is in the sense of relief & peace (?joy) that I feel afterwards & the sense of exhilaration that I feel during it, when I am dancing and singing.

Peter: August 26th, 2012

Special \$10 Zumba class at Tony Greco's Club; class went about 1 hour 20 minutes, so I really got into it; new dances, and a really fun atmosphere with a totally different crowd of more experienced people, and only one other guy (who's obviously never done Zumba before, and it's pretty clear his girlfriend had to talk him into this); even with the air conditioning blasting away, in the middle of a squat I noticed sweat dripping from my chin. Excellent!

Karen: August 14th, 2012

Felt good to do Zumba today. I had not been particularly active in the last 7 days so I was anxious to sweat and get ride of the stuff from the weekend. Jumped in with an old and familiar song this time – was fun to hear songs we had not heard in a while and I was happy to recall the routines.

Before class I felt calm – sat in the yard for a bit – just happy to be coming to this class. During class, I had been focusing on staying in touch with what was happening in my body and was trying to connect my “brain” to the different muscle groups I use. I paid particular attention to my torso and the muscle groups there. I felt myself going a bit deeper into the movements and pushing a little harder. When I was able to go the extra – that is when my experience felt joyful.

The more I am able to reach/push my physical self, I am more likely to experience joy as an automatic response?

After class, I felt good. I felt like I was connected to my body. I felt like I was working a bit harder to extend my arms, do squats deeper, and keep in time with the music – this is when I felt joy.

At one point, during a song that I knew, [the teacher] shut off the music and wanted us to “sing” the words. I shouted them at the top of my lungs! Felt awesome and it got a huge response from [the teacher]. She responded with a big “Yes!” It motivated me to do it again the next time the “hey ya, hey ya” came back around.

Brenda: July 27th, 2012

I went to my regular Friday Zumba class. I always enjoy the Tuesdays & Fridays Zumba class. As always, I am looking forward to the music and dancing after a day at work. In addition, I am more and more concerned about my relationship.

Amy: August 10th, 2012

I did Zumba last night and then this morning, two different teachers. I love both these classes for two different reasons. The Friday Zumba class to me is like going out dancing Friday night, without all the crap that carries with going to a club. I look forward to it all day. This class is also technically more difficult than the Saturday class. It makes me feel accomplished in a sense I tend to stumble over myself more, but when I master a move, it’s very satisfying. Also [the teacher] is fun and interactive, makes you laugh. I feel a sense of belonging and feel strong.

The Saturday class is “free” (by donation only) and I part of the Center for Latin American Culture. There are proportionally more Latinas in the class, the teacher is very Venezuelan, and Spanish is spoken more. Having lived in a Spanish-speaking country, I go for the exposure to Spanish and Latin American people. This class, although not technically difficult, is also very challenging. You sweat a lot. The atmosphere is very different: the teacher is often late, it’s very laid back, and there are typically fewer people in the class. The teacher is funny in the sense that she makes fun of you or tells you to give it more, or says “[Amy], qué pasa?” ([Amy], what’s going on?) when I am screwing up. I have no Zumba class this week with [the teacher], so my Saturday class is probably the only one I’ll have. I’ll write more about it.

Appendix H

Examples of Selective Highlight Approach and Free Imaginative Variation

Selective Highlight Approach

“What statement(s) or phrase(s) seem particularly essential or revealing about the phenomenon or experience being described?” (van Manen, 2014, p. 320)

S: There’s nobody there telling me what to do. They’re showing me how to do it but it’s not as prescription, ABCD, you have to do it this way. And I love when they say “Or, whatever” You can do it this way or whatever. They’ll show a different movement. So, there’s a freedom there. It’s not a restrictive...I just remembering doing the classes last summer and I was restricted. 12 more sit-ups. 12 more jumping jacks. 12 more of this. Oh my god! I can’t do 12, maybe I can do 10. And the instructors will come up to your face and say, “You can do it!” I don’t want to do it and don’t yell at me.

S: Okay, if I have to take it – I’m going to bring it down to kid level. It’s like a kid in a candy store, okay? So I’m going to walk in and I really wanted a Reeses Pieces, in New York City I saw that the Reeses Pieces comes in five pound bars! Whoa! That’s what it is! Wow – it’s a blast and it’s kind of letting go of everything. And it’s almost like you’re allowed to scream. I can scream in Zumba and nobody is going to stop me! Or I can shout, or I can clap. Or I can wriggle my hips and I can dance. So, I can release some tension and I can release some energy and nobody is going to stop me. So it’s kind of...there’s nobody here judging me today. This is great!

(Researcher Reflection): One particularly poignant sentence is “So, there’s a freedom there. It’s not restrictive...” One may wonder, freedom from what? Perhaps this is a freedom from being told what to do and freedom from ‘authority figures’ in exercise classes. Instead, Susan feels she has the freedom of choice during Zumba where she is able to move in ways that feel good to her. In the next section, she notes “letting go of everything” and the ability to scream shout, and wiggle her hips. These wiggling, bouncing, and unconventional movements feel good to Susan. Being able to choose what she wants to do in Zumba affords her the space to explore other movement possibilities and ways of moving and being through new movement styles.

Free Imaginative Variation

“Is this phenomenon still the same if we imaginatively change or delete this theme from the phenomenon? Does the phenomenon with this theme lose its fundamental meaning?” (van Manen, 1997, p. 107)

Example is Lara’s Rhythmical Connection through the theme of Heart Rhythms. If I take out Lara’s connection to her heart beat, this phenomenon is not the same. This visceral connection between the beating bass of the music and the thump-thump-thump is essential to her experience of joy. Imagining a situation where Lara’s heart beat is “not there” changes her experience and thus reveals this heart rhythm as an essential theme.