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PROSPERO



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Philosophy *for* Education

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PROSPERO

The aims of *PROSPERO* are to foster new thinking in education and new thinking about the foundations of education.

New philosophical perspectives will be needed if we are ever to drag education out of the rut into which it has fallen. But in *PROSPERO* 'philosophy' is interpreted first and foremost as perspective-moving thinking (thinking capable of changing one's perspective), not as high-magnification linguistic and logical analysis, which often has the effect of destroying perspective.

Of course, we need linguistic analysis to give us valid reasons for shifting the weight from concept A to concept B. But linguistic analysis is not an end-in-itself and its perspective-killing effect needs to be closely monitored.

Themes dealt with in *PROSPERO* include: new bases for philosophy; new methods in philosophy; new ideas about the aims of education; comments on recent developments; philosophy with children; and new thinking about schooling methods, including curriculum and assessment.

PROSPERO invites contributions from anyone who thinks they can contribute towards (a) articulating – by reflection on practical experience – the most deep-seated problems of modern culture and education (b) conceptualising new solutions based on changes of emphasis and perspective.

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PROSPERO

Special Issue: The case for Physical Education and Performing Arts Education in schools

Volume 10 Number 3

Edited by Lorraine Foreman-Peck

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EDITORIAL (contd.): are given which amply demonstrate the qualitative difference in teaching informed by this philosophy and one which sees PE teaching as simply 'managerial'.

Another paper is by Veronica Jobbins, Chair of the National Dance Association who argues for the place of *dance* in the curriculum and highlights the problems generated by the way in which it has been aligned with a certain

conception of PE. The last paper is by Savannah Whaley, and is the winning entry in a competition launched by *PROSPERO* for school pupils. Savannah will be presented with a prize of £50 and a complimentary edition of *PROSPERO*. The editorial board would like to thank Peter Brennan for organising this.

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To Move and Be Moved: the cultivation of motion-sensitive pedagogy

[The authors develop both a 'feeling for' a sensitive form of pedagogy in PE --one which reflects the essentially human nature of PE as a 'language of movement'-- and a rationale of this way of approaching the role of PE.]

When pre-service teachers in physical education are asked to think about the movements of pedagogical interaction, they tend to focus on the obvious actions of classroom management. In our studies of the positions, postures, gestures and expressions of teaching (Lloyd and Smith, 2003; Smith 2004) we find typically that student teachers think of: crossed arms, hands on hips, and standing in front of students as positions of control; raised hands to gain attention, linear gestures to indicate row formations, and pointed fingers to explain or punctuate a concept; steely gazes, and scanning, roving eyes, to keep students on task.

A few perceptive student teachers, however, bring their understandings of the subtle changes in sport and dance performance to a more nuanced sense of the embodiment of

teaching. Just as they understand that subtle changes in body position and motion produce significant changes in sport performance, such as the ideal fingertip release in a chest pass, or that finger and arm extension enhance the expressivity of a balletic movement, so too can they understand motions that go beyond the tip of a finger which points out more than the rules or formations of an upcoming activity.

Our intention in working with student teachers is to have them focus on motions that, for the most part, tend to be overlooked because they are neither overt actions of control and management, nor those associated with the amplification of verbal instruction. Adopting an open armed stance, hunkering down with students, or viewing an activity with soft eyes, are but entry points to appreciating the motions of teaching that are part and parcel of the engagements of teaching and learning. Accordingly, when we ask novice physical educators to become aware of how they move during the 'in-between times' of a lesson ---after the class has been organized and directed to a task--- it not only challenges their somatic sensibilities, but also their understandings of the physical education curriculum.

We encourage student teachers to become aware of how they move in response to their students as the inanimate (written down)

lesson plan objectives unfold in dynamic interactive pedagogical experiences. Student physical activity thus becomes more than a 'show' to watch from the sidelines. The physical education curriculum becomes a living, breathing, interactive encounter.

A pedagogical orientation

It is not surprising that student teachers are first drawn to reflect on the stances, gestures and expressions that support their verbal modes of instruction. After all, educational institutions

<<. . . have historically privileged intellectual over physical work and physical education as a subject concerned with bodily practice, has traditionally been marginal to those subjects more closely associated with intellectual learning>> (O'Reilly, 1998, p. 45).

Perhaps it is for this reason that our bodily movements of interaction have, thus far, been scientifically and mechanistically categorized and defined in relation to the presence or absence of verbal behaviour, as 'nonverbal behaviour' (Roth, 2001; Ekman & Friesen, 1981; McNeill, 1992; Neill, 1991). But describing actions in relation to what they are *not* risks overlooking the meaning, sensibility and sensitivity contained within the bodily experiences of these actions. The ability to move, whether it be taking up a stance or adopting a posture, walking, running, bending, reaching, grasping, embracing, or even in facial movements and the inflow of breath (as it enters our widening chest cavity), is what defines our 'aliveness' (Sheets-Johnstone, 1999). Rather than being just the accompaniment of words, the ability to move, or the 'I can' to which Merleau-Ponty (1962) drew out attention, is a primary modality of consciousness, and not

just the 'nonverbal' or even the 'preverbal' basis to thought.

Here we follow Sheets-Johnstone (1999) in her argument for the 'primacy of movement' and for recognizing the foundation of thoughts and words in an 'animate' and 'kinaesthetic' consciousness. Movement is primary in the sense that we have it even before we have gained a specific sense of what we can do by moving and as a result of movement. And this kinaesthetic sense resides particularly in the *places* of animation we inhabit, like classrooms, gymnasiums and playing fields. Here there is vitality, engagement and a

<<spatio-temporal dynamic coincident with the manner in which we are moving>> (Sheets-Johnstone, 1999, p. 148).

By asking student teachers to become aware of their bodily presence, and of the movements that shape student learning ---and doing so not just visually, but palpably and with attention to the 'inner feel' of their postures, gestures and expressions--- a deeper, kinaesthetic consciousness of teaching in the gym is evoked. 'Pedagogy,' in this sense, becomes more than a 'teaching method' for achieving pre-set goals and objectives; more than a curricular tool

<<that fosters enjoyment [for the] motivation to continue to participate>> (Wallhead & Buckworth, 2004, p. 298)

It is reconceived as a way of being attentive and responsive to students in places like the gym and the playing field, where teaching movements are caught-up in the play and interplay of athletic development. Pedagogy, as it relates to physical education and motor skill development, means being attuned to certain fields of motility, to students' experiences of these fields, and to the influence one has as a teacher on shaping

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these experiences through one's postural, gestural and expressive responses (cf. van Manen, 1997).

One <<*must continually and reflectively be sensitive to what authorizes [one to be] a pedagogic teacher*>> (p.149)

such that, when it comes to the development of an individual's physical health or skill-related fitness, there needs to be a continual appreciation and understanding of that person's experience through a kinaesthetic register of engagement. This requires a deeper level of conscious awareness than just knowing when

<<*to evaluate all my lessons...it might be, this works really well – ooh this sucks and I'll have to change the drill*>>(O'Reilly, 1998, p. 49).

A motion-sensitive pedagogy requires the ability interactively to deepen a student's 'movement understanding' through actions that are more than the words a teacher can say.

Motion-sensitive pedagogy

This pedagogy implies that physical education teachers depart from intervening in strictly a 'managerial' sense, and develop a physical presence within the game, drill or movement practice. Actions that 'manage' do not necessarily touch with the potential for being <<*re-touched*>> (Ross, 1998, p. 196). The interruptive, 'managing' action reaches toward a place outside the body and to a time that is not the present. It does not carry the sensitivity of inter-corporeal touch which

<<*puts me in touch with bodies*>> (p. 127) here and now.

When teachers 'manage', students typically assume static positions and listen. By contrast, approaching physically active students with nurturing gestures, side-by-side

demonstrations, or 'stances of support' puts teachers in touch with students' movements. Such bodily motions are bodily responsive, and tend to take place or play out as the students move. Educators who engage physically with their students open up the possibility of being moved by them. Imagine the difference in kinaesthetic sensibility between a teacher monitoring student activity with a stopwatch (or clip board) in hand, versus a teacher who is ready to move physically in response to student learning. Freeing the hands from positions that create space between teacher and student, such as the steely gaze with crossed-arms, or the downward gaze with clipboard in hand, afford both the teacher and student an opportunity to deepen their bodily understandings of the living or unfolding physical education curriculum, each from their respective sides.

Pedagogical hands used to guide, reach, shape, support, or otherwise <<*lend a hand*>> (Levin, 1985, pp. 138-140) have their counterparts in students' motions that reflect this influence as the 'handing on' of physical competence and confidence. There is, to be sure, a shaping of teaching motions in accordance with the feeling one has for student movement, its relative quality and apparent need for refinement.

Phenomenologically speaking, there is a kinaesthetic sense of the unfolding (and enfolding) of otherwise disparate experiences of movement and the intertwining of a shared experience (cf. Merleau-Ponty, 1968). This means that even a seemingly passive act of observational stillness could ---as the teacher follows a student's motions--- open up the possibility of a 'reversal' across a mutually experienced space and time, where the

student's movements figure-in and prefigure any likely intervention.

The phenomenologist would say that the other <<'reverses' -- folds over on itself -- through its own/my own living flesh>> (Cataldi, 1993, p. 120).

A teacher who engages in such a bodily experience of interaction, which is to say, one who 'kinaesthetically connects' to a student across lived or sensitive space ---instead of simply watching a child from some 'objective' distance--- is more likely to suggest tips or strategies or facilitate meaningful student reflection on the movement experience. Physically educating students in this way contrasts with the typical approach to motor skill development, which we might better refer to as teacher-directed interruption.

Knowing when to move into a child's play space and pedagogically nurture the development of motion, requires a deep appreciation for a child's experience of movement, one that is different from an image-oriented, technical or skill-based intervention. To be moved by a child involves openness to being captivated by, and responsive to, the primordial sense of joy one can still feel in a hop, skip, or a jump. This interactive process of moving, and being moved by, students is suggestive of a strongly emotive register to teaching.

But here we are not confining the resultant pedagogy simply to the reverberations of emotional states.

<< 'To be moved' means to come to a different position in regard to one's situation. It is to experience a change in one's Being-toward something or someone or things in general . . . Actually, emotions are themselves this kind of motion, hence the name 'e-motion'>> (Mazis, 1993, cited in Cataldi, 1993, p. 45; also see Mazis, 2002, p. 72).

A motion-sensitive pedagogy is founded on the motile aspects of 'e-motion', the movement itself which, through its animating properties, deepens the propensity toward being moved. In simple terms, imagine the difference between a physical education teacher assuming the arms akimbo stance, and one who relaxes the self-attending, self-asserting and self-supporting pose, and becomes an open-armed co-participant, ready to move in response to the student's unfolding activity. As a child runs or connects with a ball, this agile, ready-to-move, open-armed stance affords the possibility of a mimetic transfer of vitality, energy, enthusiasm and joy to the teacher's posture.

Once teachers open themselves up to engage in such a motile, lived curricular experience, they can enhance what Anderson (2002, p. 35) metaphorically and cognitively refers to as being <<touched>> by the content in some way and engage in the gestural <<dance>> that Mazis (2002) claims, more generally, is our rightful movement relation to the world.

We venture beyond emotive and, indeed, cognitive renditions of pedagogy by being reminded of the animating power of movement, and its capacity to draw teacher and child together around a kinaesthetically experienced, movement intention. With a set of movement intentions (around not only hopping, skipping, jumping, but also throwing, catching, climbing, swinging, balancing, rolling. . .) motion-sensitive pedagogy thus serves to frame a living curriculum of physical education.

This curriculum envelops the interactive experience between student and teacher as movement competence and confidence is developed against a backdrop of goals, objectives and anticipated learning outcomes

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---as they eventually apply to the designated movement disciplines of sport, dance, gymnastics, fitness activities and outdoor recreations.

Pedagogical practices

What remains to be explicated is how student teachers and teachers alike might step inside and cultivate such a pedagogical understanding of the physically educative experience. We have purposefully not been overly prescriptive in suggesting how teachers should move once the clipboard, pen, stopwatch, or crossed-arm stance have been relinquished. When the 'optics' of a teaching situation, namely the effective supervision and visual organization of the instructional environment, are covered, we have suggested that the kinaesthetic register of movement, whether it is the student who moves or the teacher who responds posturally, gesturally, and expressively, be the locus of pedagogical engagement. Beyond this suggestion, however, it appears there are teacher postures (like an open-armed stance), teacher gestures (such as those that guide, reach, shape, support, or otherwise lend a hand to the moving student), and expressions (of soft, smiling or joyful eyes) that nurture, encourage and sustain a sense of movement confidence.

Might these suggestions and intimations of a teaching disposition then be fleshed out as a manual (from 'manualis', meaning 'of the hands') detailing specific motions of pedagogical responsiveness? The question runs too far. Cultivating motion-sensitive pedagogy is partly a function of identifying and modelling the teacher postures, gestures and expressions that are responsive to student's learning, and giving time for these responses to be practised and to become situationally relevant.

Learning to teach is a 'mimetic' act in the traditional Platonic sense of trying on the ways and means of experienced teachers

<<. . . *likening oneself to another in speech or bodily bearing [as] an imitation of him [sic] to whom one likens oneself*>> (Plato, Republic 393c, in Hamilton and Cairns, 1961, p. 638). But it is also a mimetic act, in the sense of mirroring a response to the student, which is more than mimicry, carrying with it a sense of positional, gestural and expressive interplay. It is, in Merleau-Ponty's (1964) terms

<<. . . *the ensnaring of me by the other, the invasion of me by the other; it is that attitude whereby I assume the gestures, the conducts, the favorite words, the ways of doing things of those whom I confront*>> (p. 145).

Getting in touch with the learner, connecting, hunkering down, standing alongside and moving with him or her, these responses are consistent with an inter-corporeal connection, not of mimicry but of mimetic synchronicity.

Managing hands

Let us illustrate the cultivation of this motion-sensitive pedagogy with a specific example from Rebecca's physical education method course for pre-service teachers. The structure for her condensed summer course was based on peer teaching, interactive discussion as well as 'literature-provoked reflection' on teaching practice, and the experience of committing to, and writing about, a physical activity that was outside their regular scope of practice.

As a result, the lesson plans that the student teachers formulated in groups of three or four were creative, exciting, and sensitive to the life experience of a physical learner. On one particular day, we were fortunate enough to have a visiting grade three class.

The 'jump-theme' lesson taught by one of the small groups was practiced ahead of time with their adult peers acting as students. Although the content was the same, the experience of the lesson changed dramatically when the little ones entered our adult world.

As Rebecca, the course instructor, introduced herself and welcomed the visitors to the university gym, she asked the newcomers to sit among the pre-service teachers in a large circle. After we went around and heard everyone's first name drawn out from an extended and supinated open palm, we felt the need to have an ice-breaker activity to bring a sense of cohesion to the scene. In realizing that not every young child would know how the 'wave' worked, Rebecca went to the middle, and faced a section of the circle and lifted her arms in the air. The mimetic impulse caught on, and, as she angled herself and moved around the circle, the popcorn arm-lifts began to link and gradually connect in a fluid, sequential fashion. The 'single arm reaches' which students often use to raise a hand (or signals teachers typically use to gain attention) were transformed into a synchronous unfolding wave of energy, vitality and enthusiasm for the upcoming lesson. As Karen, Jared, and Troy stood up to demonstrate the first relay leap-frog game and organised the children into rows at the far end of the gym, the presence of the remaining twenty-seven pre-service teachers departed from that of co-waving participants and became increasingly over-bearing.

Whether they were sitting or standing on the sidelines, the feeling of an observational laboratory stagnated the air. They were not part of the lesson, and however touched by the energy and joy in the youthful leaps, they did not have a comfortable mode of

expressing their presence. Karen quickly assessed the bodily dynamic of little ones squatting amongst the towering adults and encouraged them to be 'reeds blowing in the wind'. Just imagine how the feeling in the gym changed. The rows of adults on the sidelines became an active part of the lesson. Here the adult gestures were not 'pedagogical' in a technical, skill-based, interruptive sense, but once the wind was visible in the flowing wave of limbs (carrying the impulse from torsos and arms swaying in one direction to the next in fluid synchronicity) the children began to jump higher, laugh louder, and move among the blowing and bending adult-reeds with ease.

Although this example illustrates a transformation from stiff, standoffish observers to interactive participants in a particular method course, where the number of adults was significantly greater than the number of children, it serves as a practical point of departure for considering and cultivating pedagogical motions.

Supporting hands

We can further illustrate the cultivation of this motion-sensitive pedagogy with a second example drawn from a personal training context. Although contextually removed from the gymnasium and playing fields (in which student teachers in physical education are becoming pedagogically proficient), this particular example has an interactional simplicity to it that is useful for present purposes of illustration, as well as being one with which many novice physical education teachers can identify as personal trainers or their clients.

The example serves as a practical point of departure for considering and cultivating the pedagogical moves that apply, beyond the

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exercise context, to settings where there are many children engaged in a variety of movements that fall within a physical education curriculum.

Our example concerns Leo, a client who has developed a strong sense of bodily awareness through intertwining pedagogical touch, though from a distance. His personal trainer, Rebecca, works with him in a manner comparable to a puppeteer working with a marionette. Not in the sense that Leo moves wherever he is put, as if the puppet has no input, but in the sense of the gestural depth of Rebecca's hands responding to Leo's movement maturation.

Her hands pull imaginary strings and make small adjustments in hip level or knee placement by holding the space between client and trainer together. Rebecca does not objectify her client's motion by treating him like a lump of clay that she is molding. She is attuned to his growing level of body awareness, and to making connections with his movements in terms of small adjustments. Leo does not passively let himself be put into place. He actively responds to Rebecca's gestures of placement. Her hands show signs of being 'on hand' and of 'lending a hand' as she responds to another living, breathing, moving body: just as Leo, her client, responds handily and handsomely to her. For instance, Rebecca sees her hands reaching in an open, palm facing in, finger-extended position, compressing the ball of air between Leo and her. Leo moves his legs closer together while balancing the base of his shoulder blades and neck on the gymnic ball in an alternating one-arm chest press. Keeping the hips level while a loaded arm moves out to the side requires a strong stable torso. Rebecca sees the hips start to waver, and her gesture of squeezing everything together starts to reach

his hips. They are getting tighter and holding their position. Rebecca's attention is completely on Leo. She squats down behind him, reaching out, ready to grab a weight if he off-balances, and channels squeezing energy through her palms.

Her hands create a shape that helps Leo feel the coming together of his buttocks, hips and ribs. In other words, her hands are thinking what is the best way to support and stabilize Leo's position. Can her hands actually think? According to Heidegger: *<<Every motion of the hand in every one of its works carries itself through the element of thinking; every bearing of the hand bears itself in that element. All the work of the hand is rooted in thinking.>>* (Heidegger, as cited in Levin 1985, p.123)

Rebecca's hand gesture came to her awareness as she first attended to Leo. It was her client-directed attention that created the position and that travelled into her own sense of bodily awareness. Holding her hands as if waiting to catch a baby's head was new for her. She hadn't noticed this gesture before although

<<[e]tymology tells us that to 'gesture' means 'to bear,' 'to bring forth,' 'to give birth,' and 'to make appear' >> (Levin, 1985, p.125). Her hands were bearing a response from Leo, a feeling of being held together across space.

What would have happened if Rebecca had not held her hands in this way, if she were not focused on Leo's stability and instead turned her palm, for example, to look at her watch? Would this have taken away from Leo's effort? This is not something with which Rebecca could experiment. Taking her hands away during his set was not something they wanted to do. She was with Leo, feeling the effort of keeping his body together. Her hands were thinking their way into his body.

They communicated in such a way that when Leo rose, he lifted his hands and mimicked her position. He giggled and cried: <<*My hands, my hands!*>>

Leo knows of Rebecca's interest in writing about gestures, and is quick to point out moments where she adopts a significant position. His good-humoured mimicry reinforced the hands of birthing into Rebecca's awareness.

It wasn't until Leo stood up and purposefully imitated Rebecca that she realised she wasn't only a watcher; she was the <<*watchee*>>. Earle (1995) experienced a similar reversal in her professional experience as a marine biologist. She stepped outside the role of a detached observer, and became aware of what, or who, was being encountered.

<<From the fishes' standpoint, I was a noisy apparition of rushing bubbles, hose, and huge helmet with legs, but I willed myself to be inconspicuous and, stealthily as I could, made my way toward them. Then, something totally unexpected happened. First one, then several, and finally all of the small fish I had been stalking turned and swam in my direction. I was supposed to be the watcher, but found myself the watchee, the center of attention for a bunch of curious fish, apparently mesmerized by the strange bubbling being that has just fallen through their watery roof. For twenty blissful minutes, I became one with the river and its residents, bending with the current, blending in -- and breathing!>> (Earle, 1995, pp. 42, 43)

Earle's experience stresses never losing sight of who, and what, is involved within an interactive merge. As a personal trainer, it is easy to think that one is invisible, and that a client's presence and bodily awareness is all that matters. After all, it is the client's motion that one intends to shape, refine, and mature. Leo's imitative gesture, however,

helped Rebecca see what it was like to be seen by him, which helped her see how she was moved by him in a way that wasn't contrived or shaped out of the conscious or <<*ego-logical motivations*>> to which <<*our hands typically belong, that is, to an ego-shaped body*>> (Levin, 1985, p. 133)

Conclusion

Through deepening the awareness of how one bodily responds to students, one can refine the way one moves, with the intention of helping, refining, and maturing motion. In taking Levin's (1985) advice that

<<. . . we are beings who need to give thought to Being in the thoughtfulness of our posture, our stance, our gait and comportment, and in the thoughtful gestures of our hands>> (Levin, 1985, p. 92)

we can start to pay attention to the way we stand and respond gesturally, not just in method courses or personal training encounters, but in the range of motion-sensitive encounters that take place in the wider curriculum of physical education ---with the intention of becoming more mindful and purposeful, with respect to the pedagogical meaning and appropriateness of one's bodily presence. We have, for the moment, simply drawn attention to some possible modes of bodily presence. Clearly a 'motion sensitive pedagogy' requires much more phenomenological explication for its mimetic cultivation. This we have done elsewhere for student teachers engaged in a program of somatically-grounded teacher education (Lloyd and Smith, 2003; Smith, 2004).

What the present paper tries to achieve, however, is to draw attention to the particular opportunities novice and experienced physical educators have to cultivate the interactive

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nuances of motion-sensitive pedagogy. Because of their movement training, and because of their training of others, those who educate physically are 'naturally' disposed to the animation of movement, the vitality of others, and the kinaesthetic register of teaching movement to athletes, students and children. They are disposed to understand 'management' as too often optically controlling (like super-vision) and apprehend instruction as distancing and still vision-dominant. They are, moreover, inclined (or otherwise positioned and set to feel) that pedagogy lends itself to motion sensitivity, and that the shaping of a movement curriculum ideally results from connecting kinaesthetically the moment to moment experiences of movement within a disciplinary framework of individual movement maturation.

Motion-sensitive positions, gestures and expressions, such as open-handed reaches, embraces, and fluid extensions of responsiveness exude 'aliveness' in a responsiveness to the living, breathing, moving, emoting bodies of others.

And so, by asking student teachers to move their body awareness into the fluid, interactive spaces of physical education, they can explore the motile pedagogical possibilities of 'open' stances, 'soft' hands and 'joyful' expressions that are ready to respond, receive, and create lasting bodily transformations and maturation in both their students' and their movements. To move, and be moved, are, for the novice physical educator ---and perhaps even more tellingly than for other educators--- reciprocal aspects of an essentially motion-sensitive pedagogy.

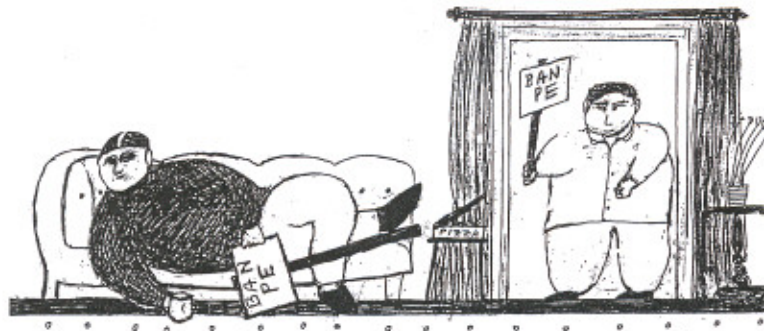
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Can you get your friends to make a stand?

Brad [at the door]: Wayne! Aren't you coming out to protest these new schedules for extra PE and exercise?

Wayne [on sofa]: No, I can't, Brad. Whenever I hear the word 'exercise' I get a strong feeling that I want to go and lie down ---I'm following Oscar Wilde!