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MOTION-SENSITIVE PHENOMENOLOGY

> Sometimes I just have to see the ocean to gain inspiration. I want to get close and hear the water caressing the beach, the sound rippling through me. Today I stand for about 5 minutes of real time in what feels like an eternal moment. My heart rate is elevated from the run that brings me to the beach, pulsing into the freshness of the waves moving in my direction. My gaze stretches to the horizon, to the place where gravity plays with the wind, and back to the ripples inches from my feet. The sensory experience of being close to water affects the way I feel on many levels. The more I see and hear the natural flow of water, the more I feel at ease with the natural movement of thought. (Rebecca Lloyd's journal, 2001)

This opening journal entry was written when Rebecca, the first author of this chapter, was first introduced to phenomenology. It was written on a particular day when she needed to take a break from academic readings and shift her attention to the topic of her first phenomenological inquiry (Lloyd, 2004).

As Rebecca and others have found, becoming a phenomenologist is no easy task. It is premised on immersion in a scholarly tradition that values lived experience, and it signals a commitment to taking up the ways, both traditional and creative, of describing the meanings that these lived experiences hold. Phenomenology is a scholarly and methodological undertaking, as might be said of any other research endeavour. Becoming a phenomenologist, however, is something yet again. It is about more than pursuing a research method, more than facility with the procedures and techniques that the phenomenological tradition makes available. Becoming a phenomenologist is a way of remaining in touch with lived experience just as one tries to apprehend its meanings. The phenomenologist considers how events and actions constitute lived experience, how researcher activity accesses the inherent meanings of lived experience, and how a research practice that is methodologically explicit can render these meanings accessible to others, all the while living in the midst of the experience.

"Phenomenology is a method; it could also be called an attitude" wrote Jan Hendrik Van den Berg (1972, p. 77). He went on to say how the phenomenologist adopts a way of observing life that differs from scientific protocols putting observers at objective distance from the things of interest. The phenomenologist mistrusts observational categories and any "opinions" that get in the way of an open, receptive sense-taking of the incidents, events or "phenomena" in question. The phenomenologist would have any interpretation "spring from this life."

> If he [sic] intends to write a discourse on swimming, he will want, first of all, to swim–and repeat his swimming until he knows and can express what swimming

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> is. Only he who knows the sea, the river, the stream, the lake, physically can know what it is really like. (Van den Berg, 1972, p. 77)

The requisite attitude is best expressed as a *disposition* in order to emphasize the level of physical attentiveness necessary. It is comprised dispositionally of postures, positions, gestures and indeed expressions, depending upon the degree of physical engagement and attentiveness that the subject matter requires. Martin Heidegger (1968) wrote:

> We shall never learn what 'is called' swimming, for example, or what it 'calls for,' by reading a treatise on swimming. Only the leap into the river tells us what is called swimming. (p. 21)

Rebecca was interested in the flow experience and disposed to experiencing flow in her own movement. Her interest lay with those moments of life when actions appear effortless, when there is synchrony between them, and when a joy in movement is experienced. Contextually she was interested in the flow experience of exercise pedagogy, particularly in fitness classes and one-on-one training sessions when there are moments of joyful movement with others. Rebecca knew such moments of flow in these contexts as a fitness leader and trainer, and as an athlete and dancer she knew 'in her bones' the possibilities of experiencing flow with others. Still, Rebecca wanted to know more about the possibilities of flow, not just as a performer, and not simply as one who teaches fitness and is employed as personal trainer, but as a doctoral candidate in education with an interest in the pedagogical relation that is defined in moments of intense flow. Instead of putting her lived experiences of flow behind her, however, Rebecca needed inspiration for this study and a dispositional consciousness of how to approach it. She needed a sensory reminder of flow and its interactive possibilities. She recalls wanting to loosen her stiffening 'academic' ideas of flow by literally running to a place where the reminder of flow is evident and where the prevailing flow motions kindle a phenomenological imagination of its interactive possibilities. Beginning a phenomenological inquiry of flow interactions required adopting the movements that activate a sense of flow. It required connecting actively with a waterscape where one can sense the moods, motions, and gestural formations of flow phenomena.

No research text suggested running to the beach and entertaining the elemental motions of ocean. No research text suggests making soup, folding laundry, gardening, walking the streets, or any of the many 'diversions' that occupy researchers of all stripes. But those are precisely the activities that inspire writers of a phenomenological bent when there is a sensed connection between the postures, positions, gestures, and expressions that such activities require and the physiognomic aspects of the topic at hand. Flow, as a phenomenological topic, indicates a topology of being in flow motion. It recalls lived experiences of flow through the mediation of places where flow can be activated and where a sense of writing about flow can be enlivened.

Stephen, the second author of this chapter, had a related sense of his research topic. He focused initially on a physical education curriculum geared to flow experience (Smith, 1982) and subsequently on how children's decision-making in physical activity enhances the possibilities of flow (Smith, 1988; Smith 1997a). Running was one of his lived flow experiences.

> Running is a good time for writing. Writing on the run. My thesis question of the educational significance of physical play preoccupies me, even as I think about running. But once up and running, unlike sitting at my writing desk where ideas of physical play shoot in all directions, there is a different, more agreeable questioning of the physicality of play. The agitated mood of the office, with its jabbing, niggling, galling incomprehensions, is massaged by the flow motions of the run. Running imposes its own feeling for the question that is ever on my mind. The question bounces around while running, up and down, in cadenced stride. It runs ahead, turns around, and waits until I catch its pulsations. It becomes heavy, weighing me down momentary, before a burst of speed pitches the question back into its rightful, energetic place.
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> Writing is a little like running. I write with a running hand words that run together, around in circles, or off the page. I run into difficulties as I write, running around them, and often away from them. Running up against writer's block. I take a breather from my writing, time out to collect my thoughts. I run over what I've written and, in these pulsing motions, my writing is directed, enlivened, projected. I write over that which ran by me and in this writing the flow of running returns. Writing contains the flow motion I have experienced while running. Its prose fleshes out this lived experience of physical play. Writing engulfs my running, clearing a space where running finds its phenomenological place. (Stephen Smith's personal writing, 1979)

Writers have long sought solace and recuperation in physical activity. Certain phenomenologists, with their interests in catching the salient aspects of lived experience, have taken to heart the physical affinities of writing and those somatic practices that bear the postural, positional, gestural and expressive features of their topics. David Levin (1985) and Kenneth Shapiro (1985), for instance, follow the phenomenological admonition of returning to the things themselves, corporeally, physically, tangibly, palpably, kinaesthetically in texts "destined to bring back all the living relations of experience" (Merleau-Ponty, 1962, p. xv). They follow a tradition of describing conceptually that which has been lived perceptually in the "flesh" and which carries the "flesh of the world" to phenomenological apprehension (Merleau-Ponty, 1968). In fact, they follow a long tradition of thinking that remains in touch with bodily motions. Berel Lang (1995) writes of Aristotle:

> Long after the immobility of death caught him, holding him to one place in the earth, we think of him still, first, as the Peripatetic, the teacher who walked as he taught, whose mind was so active that it seemed to grow feet. But here, too, most of us recall this feature as a quirk, an accident of posture or patience; thus we persist in keeping the body the captive of the mind, its servant, even–at some points–its symptom. Only a few obscure students, rarely heard, are willing to acknowledge their loss. These understand how much more they would have been able to learn from the master–if only they had the opportunity to watch, under the cloak of his words, that extraordinary walk (Lang, 1995, p. 14).

Recall also the European wanderings of Jean-Jacques Rousseau, the evening walks of Immanuel Kant in Königsburg, Søren Kierkegaard's on-foot explorations of Copenhagen, or Martin Heidegger's walks though his beloved Black Forest (Solnit,

2000, pp. 15-29). How much more might we understand their ideas if we literally followed in their footsteps?

Our own topics of phenomenological inquiry take us a step farther. We regard this scholarly work as a necessary, ongoing blend of lived, living and still-to-be-lived experiences. Phenomenology that moves, emotes, and motions to the significance of its topic begins and ends in the register of movement appropriate to that topic. On the topic of flow, phenomenology is inherently moving, flowing, defining itself around the motions constitutive of flow. Elsewhere flow is variously turned into a cognitive construct, a behaviour, a quality of motion, an extra-human force, or a property of physical environments. Fragmentary views, these reductions fall short of the phenomenological reduction which would, in the silences of primary, movement consciousness, show "not only what words mean, but also what things mean: the core of primary meaning around which the acts of naming and expression take shape" (Merleau-Ponty, 1962, p. xv).

Consider now the disposition of another phenomenological expert. Max van Manen (2002) describes the setting, position and sentience constitutive of his inquiry into the seemingly inactive phenomenon of writing phenomenologically. He begins:

> I am sitting at my keyboard, mulling over some last words. As I stare out of the window into the dark winter evening, I barely notice the lights of the cars that are crossing the bridge spanning the banks of the river. In fact, I am scarcely aware that I am looking out of the window, until casually my son walks into the room. "Hi, what are you doing?" he queries. Awoken, as if from a daydream, I say, "I am writing." "Oh no, you aren't. You are just looking out of the window." He laughs, teasingly, and leaves.
>
> It is true. I was staring out of the window. And yet, while I may have been observing the traffic, following some cars or trucks with my eyes, I did not really see them. My thoughts were elsewhere. More accurately: I was elsewhere. Where? One way to say it is that I was caught up in the words that I was writing, silently chewing them and then spitting them onto the keyboard, onto the computer screen. But is this writing? Am I writing? Well, yes and no. I am producing words, a text even. Yet, these are just words. This is not really writing. So my son was right. But when could I say that I am actually writing? I wonder if there is an actual moment that I can say: "Now. Now I am writing!" (van Manen, 2002, p. 1)

Max van Manen's words on writing beg the question of how far removed the writer can be from the subject of writing and still be writing of its livedness. Alternatively, they ask: what experiential attunements, sensory awarenesses, kinaesthetic connections, in the writing process itself, make possible a moment of textual connection to the subject of writing? What, indeed, are the movements of dispositional attunement to the topic at hand when one can say "Now. Now, I am writing?" Max van Manen goes on to address the "writerly space" of phenomenological reflection where we step out of "the ordinary world of daylight [to] enter another, the textorium, the world of the text" (van Manen, 2002, p. 3). The "textorium" we enter is a space of solitude, detachment from the practical tasks and responsibilities of the day, withdrawal to the office space or computer desk. A

writer's retreat. We take leave of the immediacy of lived experience, its sociality and mimetic resonances, for the sake of discerning its portended meanings. But this leave-taking is no escape from reality. It is for the sake of lending greater reality to that which is lived, defining, through the licence of a textual methodology, the most salient, reverberating, touching aspects of the phenomena of daily living, and re-engaging life with a heightened awareness of its sensibilities. On the one hand:

> The phenomenologist as writer is an author who starts from the midst of life, and yet is transported to that space where, as Robert Frost once said, writing is "like falling forward into the dark." Here meanings resonate and reverberate with reflective being. (van Manen, 2002, p. 7).

On the other hand, the phenomenologist as researcher is a "reflective being" thrown back into "the midst of life" to the lived spaces and times of the topic at hand. "One writes to make contact, to achieve phenomenological intimacy with an object of interest" (van Manen, 2002, p. 245).

Motion-sensitive phenomenology emphasizes the *transposition* 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. Phenomenology, as the study of lived experience, recalls the details of life; but, as the study of living and still-to-be-lived experience, it inspires and invigorates us in the lives we lead. It is not "passive" in the sense of simply being inactive; on the contrary, there is a "receptive passivity," a "pathic" register of activity, a dispositional attunement, in other words, a motion sensitivity, that phenomenology cultivates (van Manen, 2002, pp. 250, 251). A study of flow must then connect us with the motions constitutive of that experience in a practice that flows back and forth between swimming and writing, running and writing, walking and writing, in fact, between any number of activities and the activity of writing phenomenologically that transposes the flux of life into a heightened understanding of flow motion.

DOING MOTION-SENSITIVE PHENOMENOLOGY

We pursue a method of motion-sensitive phenomenology though continuing reference to Max van Manen's work for a number of reasons. First, Max van Manen is widely recognized as one of the foremost phenomenological scholars in North America (Pinar, Reynolds, Slattery, & Taubman, 2000). Second, he has published a number of treatises on phenomenological method, in addition to the aforementioned text, which are widely used in education, health care and the human sciences (van Manen, 1984; 1990, 1997). Third, Max van Manen has long concerned himself with the action reference of phenomenology, whether that be, say, the expressive "tone of teaching" (van Manen, 1986) or its bodily expressed "tact" (van Manen, 1991). Max van Manen's procedures for undertaking "life-

world phenomenology" enable us to be sensitive to motion and to the active register of a flow consciousness.[1]

The practical steps of the inquiry process include: orienting to a phenomenon of interest; asking specific "what" questions that will bring one closer to the heart of the phenomenon; defining reflective modes that facilitate the answering of such questions; deepening understanding by consulting philosophical and phenomenological texts; re-grouping and organizing the inquiry through inherent theme structures; and lastly, re-writing the transition segments so the text appears to be seamless (van Manen, 1990). To these steps we bring a motion-sensitivity needed in the phenomenological description of flow motion and, by this example, a sensitivity indicative of phenomenology writ large. Accordingly, we reframe Max van Manen's steps of inquiry as a practice, both actual and textual, of making sense of flow phenomena (i.e. sensing), discerning the essences of flow (i.e. essencing) and, in the process, cultivating a heightened flow sensitivity to the motions of others (i.e. sensitizing).

Sensing

The latitude of phenomenological inquiry enables us to "question something from the heart of our existence, from the center of our being" (van Manen, 1990 p. 43). Even small phenomenological inquiries require "that we not simply raise a question and possibly soon drop it again, but rather that we 'live' this question, or better, that we 'become' this question" (p. 43). We must have a sense, from the outset, that the inquiry is significant and that the question is one that carries us to the heart of what moves us most deeply.

The question we asked in a study of interactive flow in exercise pedagogy (Lloyd, 2004; Lloyd & Smith, 2006) was: "What is the nature of flow in exercise instruction and what makes such an experience pedagogically justified?" We were mindful, in asking this question, of flow as a motivational psychological theory of engaging activity that has been extensively researched by Mihaly Csikszentmihalyi (2000) for over 30 years. He characterised flow in terms of the intrinsic motivation of the participant, as a match between the level of inherent challenge in the experienced activity and the participant's skill level, as full immersion in activity such that self consciousness disappears, and as a lack of worry and anxiety on the one hand and boredom on the other so that all that exists is the merge of action and awareness. We can thus make psychological sense of flow, in Mihaly Csikszentmihalyi's terms, as an experience subject to certain defining characteristics. But what sentient properties does this experience hold? What is the sense of immersion and what are the feelings of fluidity? What sense of ourselves and of our relations to others do we have in flow motion? These questions prompt a participatory ex-

[1] The following discussion extends earlier methodological outlines of the applicability of "lifeworld phenomenology" to the phenomena of the play, game and sport regions of the world. (Smith, 1992; Smith, 1997b.)

ploration of flow rather than the empirical detachment that Mihaly Csikszentmihalyi and his associates have adopted (Csikszentmihalyi, 2000; Jackson & Csikszentmihalyi, 1999). They require stepping into flow, immersing ourselves in flow motions, in order to sense and make sense of the bodily experience of fluid movement.

The data of flow need to take on a sensory quality indicative of flow consciousness. This is no easy task and requires not just a bracketing of assumptions, theories and conceptions of flow, or what the phenomenologists have called the *époche*, but also the textual practice of participatory consciousness. It requires learning to write in flow. The primary author's struggle with her former objective, behavioral mode of analysis, for example her masters thesis research (Lloyd & Trudel, 1999), required dedicated time to a writing process that begins to express the incarnate intentionality, which is to say, the corporeal and intercorporeal feelings and sensations of flow consciousness, Here is one such textual reflection that oriented Rebecca toward the phenomenon of interactive flow.

> A drumbeat traveling into my watery glide to the shore from the red tide is pulling me away from the shower I so desperately need to rinse the slimy salt from my body. It draws me toward a small gathering of people. At the heart of the enclosed circle I see a demonstration of Capoeira–a Brazilian martial art based on interactive movements where each action or gesture has a specific reaction.
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> The space between the martial artists is close although they always have enough room to finish a fully extended fan kick or an inverted one-arm supported kick. Every now and then they tap each other gently on the shoulder or back as if to say, "you're it." The tap lasts a moment with an immediate, almost seamless, exchange of positions. It is a game of two continuously moving bodies merging into one awareness with a specific set of rules. The pace is quick with little time to think of strategic moves. A rhythm of thrusts and parries, kicks and counters, is generated by these sweating bodies, sparkling in the sun.
>
> Later I do a trial class of Capoeira. I think that, as a dancer, I have the flexibility and body awareness to jump right into the moves, but as I begin to sense the interactive nature of the art and the rhythm of two people connecting I realize I need to be more aware of how my body moves in relation to my partner. I can't do the fancy kicks whenever I feel like it. I have to learn how to lunge and move from side to side to pick up the first phase of interactive rhythm. Still, I enjoy my introduction to Capoeira as it helps me recall the beauty, interactive awareness and holistic connection of the performers I observed at the beach last Sunday. (Rebecca Lloyd's Personal Journal, 2000)

This writing sample indicates the movements of interactive flow in differing types of physical activity, whether they be spectacular transitions between one-arm supported postures, reaches or kicks in Capoeira, or the final glide to the shore in surfacing from the fluid, repetitive movements of swimming. It records Rebecca's inclination to adopt the postures, positions, gestures and expressions of flow motion that can be observed and made kinaesthetically meaningful. She is moved to experience interactive flow as moving responses to something, some action, some medium, and some body.

While orienting to interactive flow through observation, participatory consciousness and journal reflection, note is taken of Max van Manen's suggestion to make sure that the descriptions of lived experience articulate fully the meaning of the phenomenon, especially where "[o]rdinary language is in some sense a huge reservoir in which the incredible variety of richness of human experience is deposited" (van Manen, 1997, p. 61). Becoming mindful of the words we use challenges us to think creatively and imaginatively of significant flow data. We immerse ourselves, through daily action, interactions and journal reflection, in waterscape words of flow,

"Waves" beckon to us, speak to us, and suggest to us some elemental sense that suffuses flow motion. They remind us of rhythms of life, oscillations of energy, pulses, circulations, ebbs and flows.

> Each time at the ocean I am mesmerized by the changing shapes, solicitous colors, and evolving atmosphere that ebb and flow with the tide. This is not simply human imagination or projection, but receptivity to an inherent expressivity of the waves.
>
> It strikes me, particularly through the memory hints of previous connections, that the ocean speaks with some kind of primordial, amniotic power. Many of our gestures must surely originate in this briny wash, both as evolutionary fact and continuing natural affiliation. The wave of a hand draws its gestural power from the cresting of the sea; a caress traces the sensuous swell of a forming roller; while a kiss is a lapping of wetness that draws one into a fluid embrace.
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> Between the sitting on the beach and motions of the water, there is the beckoning of the sea toward a more intense connection with the world. I begin to wonder how separate the reality of the seascape is from our consciousness, from our perception of it. It beckons us and we participate, but this gesture of solicitation has an independence and a reality separate from us into which we enter, as into a relationship. Gesturing lies, as Rembrandt once said, "in the curtains," which is in the folds and creases of human habitation. It's in the pattern and form of the waves.
>
> In the gesturing of the waves there is an absence of self-consciousness or, better still, a filling of the void that often marks our passage through everyday events. This elemental gesturing is not defined as an act of consciousness, but as an opening to the world which fills us with the world's flesh, as Merleau-Ponty might say, or with its fluid, which is more apt. It is a transcendence of self and an openness to the world beyond the narrow definition of the sensual or sexual. It is the critical moment of recognition of our being in the universe which is ironically reflected back in the form of touch by what we are actually able to truly see and feel.
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> The idea of 'flow motion' opens up a space for contemplating not only the gestures of human form–which include the constitutional gestures arising from birth and heredity, the habitual gestures arising from environment, custom, and simply growing up, and the fugitive gestures that spring from temporary emotion–but also gestures of rhythm and unity which are much more about world attunement and receptivity to the things of a supposedly more 'natural order' of living. Within this space one might think differently about those attunements

> and receptivities that have a physical basis to them and, instead of being confined to a de-natured sense of language acquisition, it might be possible to trace them out as full-blown gestures of form, rhythm and unity. Seascape gestures, waves, might provide, in other words, paradigmatic examples of a range of natural expressions (Smith, 2001, email communication).

We attend to waves and to other words of flow motion, such as rushes, ebbs, immersions, floats, pulses, runs and swims and dives, in order to sense something elementally constitutive of the phenomenon.

The senses of flow motion are further stimulated through literary and poetic texts. Max van Manen (1997) writes that poetry "allows the expression of the most intense feelings in the most intense form" and a poet "can sometimes give linguistic expression to some aspect of [non]human experience that cannot be paraphrased without losing a sense of the vivid truthfulness that the lines of the poem are somehow able to communicate" (p. 70). Poetic descriptions of fluid, seascape-formed gestures of flow draw us to "oceanic memories that continue among all humans who have landed. The pulsing waves of ancestral amphibians are recorded in every undulation of an organ, in every sweep of tissue, in every course of blood" (Conrad-Da'Oud, 1995, p. 311). Poetry can evoke the sense of flow motion where there is "no inside, no outside, no up or down, no 'body,' only wave motions, many kinds–short waves–long waves–dancing waves" (Conrad-Da'Oud, 1995, p. 309). Narrative, story, fiction, the novel, can likewise evoke flow motion and reveal gestural meanings otherwise hidden from phenomenal view. Milan Kundera's (1990) description of a wave between an elderly lady and a lifeguard captures well the duration of an interactive, fluid gesture.

> She walked around the pool toward the exit. She passed the lifeguard, and after she had gone some three of four steps beyond him, she turned her head, smiled, and waved to him. In that instant I felt a pang in my heart! That smile and that gesture belonged to a twenty-year-old girl! Her arm rose with bewitching ease. It was as if she were playfully tossing a brightly coloured ball to her lover. That smile and that gesture had charm and elegance, while the face and the body no longer had any charm. It was the charm of a gesture drowning in the charmlessness of the body. But the woman, though she must of course have realized that she was no longer beautiful, forgot that for a moment. There is a certain part of all of us that lives outside of time. (Kundera, 1990, p. 3)

The poetics and prose of flow motion orient us to bodily senses, metaphors and meanings that are too often dulled in the arduous, painstaking work of objectifying experience (Markula & Denison, 2000). These insights, having to do with waves and floats and flows, suggest motions of a lived body responding to the motions of another living being. They bring attention to a "structure of comportment" (Merleau-Ponty, 1963) and a "bearing of thought" (Heidegger, 1965) that resonate with the phenomenon of flow motion; in fact, they intimate how "each body's movements all day long form part of the skeleton of meaning that also gives any aberrant or spectacular bodily action its luster" (Foster, 1995, p. 5).

It is with such phenomenological attentiveness that Rebecca began to write about teaching fitness. The following journal entry illustrates the emerging focus on an interactive sense of flow motion.

I have the pleasure of training Ben, an 80-year-old client, every Tuesday. Ben started personal training six years ago when he experienced a mild stroke which now limits his cardiovascular capacity and the use of his right arm. Physical activity, whether it be running, skiing or biking has always been a part of his life, so Ben has hired me as his personal trainer to help monitor and guide his recuperation.

One of Ben's goals is to increase his aerobic endurance and capacity. We go for a 30 min light power walk/ jog/ run and look for small windows of opportunity where he can do intervals of increased intensity. We include natural inclines such as hills in the neighbourhood or landmark distances such as sprinting between benches in the park loop.

Today turns out to be one our special days….

Ben greets me warmly as I meet him in front of the garage door of our gym. It is his favourite spot and he is always 2 to 3 minutes early so I do my best to make sure our sessions start right on time if not before. Today Ben is wearing his red polar fleece jacket and looks quite cozy. We trek outside past the smiling front desk staff and Ben salutes them with his good arm. I don't know what it is about our outside walk/runs but everyone who walks or drives by immediately smiles when they see us together. I think our shared activity gives them a sense of connection to taking the time to appreciate the good things in life such as exercising and enjoying the fresh air. We wait for the first crosswalk patiently and enjoy the weekly update of what we've been up to. Ben tells me he went swimming twice, played tennis once, and saw Jane, his other personal trainer, last Friday. He is feeling good and we start our steady light jog.

As I turn my shoulders towards him and reach in the direction of his hips I ask, "Ben, can you hear the sound of your right foot? Listen to it as it rolls through and connects with the ground." Ben changes his heavy-footed impact and lightens up the motion. His upper body starts to soften but his hip flexors appear to be tight since his hip elevates slightly as his foot passes from a back extended position to a forward heel reach.

We approach another crosswalk. Ben just looks for a moment and then darts out before me. He likes to run out on the road. There are times when I have reached out and grabbed the back of his shirt in his moments of glee, watching the approaching traffic for fear we might not reach the other side in time. Ben even plays games with pedestrians. He likes to be the fastest person on the sidewalk. If there is another walker or jogger nearby, his focus is fixated ahead, pushing forward until we pass.

The sound of Ben's jog is a syncopated thud. The right foot often lands flat-footed and the left quickly passes through to complete the cycle. It changes a little when I point out the sound or cue ease in the hips, but it is something that requires specific thought to refine–until we get to the light on Broadway. There is something different between that traffic light and the quieter street crossings. It gives so little time to cross safely to the other side.

Ben asks me to run ahead and get the light ready so we don't have to stop. I run up, press the button, and it changes immediately. Ben, who is 10 steps behind, seizes the moment and overtakes me in a joyous stride. I feel the presence

> of a young, eager boy, speeding by my side. He floats across. The only sound is the swoosh in the air as he zooms by. I look up and see both of his arms swinging and he continues to run until the loud breaths catch him. The strident exhales return us to our walk and his heart rate starts to slow down.
>
> Ben's sprint transcends time, his physical presence, the grounding reality of a heavy right foot, and the dysfunction of a right arm. His youthful energy catches him in a glide across the street to the other side and beyond. I push to catch up with him, laughing in the moment. It is not unlike Agatha's wave, in Kundera's (1990) Immortality, flowing though her body cultivating a sense of childhood youth in a motion that transcends old age. (Rebecca Lloyd's journal, 2003)

Moments such as these happen from time-to-time, yet they need not be sheer happenstance. A kinaesthetic attentiveness, wherein our bodily motility brings about a physical communion with others, creates moments of vitality, energy and seemingly transcendent motions of flow beyond the repetitive drudgery of daily tasks or, in this case, beyond the heavy-footedness of running. When Rebecca shared her written description of the walk/run outings with Ben he explained that:

> Everything feels different when I run across the street. I feel energized in a way that just plain running doesn't. It's a liberating moment from what running usually is for me. Running up the street can be pretty boring…When I ask you to run up and get the light it is no longer routine. I get incentive in taking a risk, like going down a steep ski slope, and that I can do it. Running becomes more natural because I suddenly get the feeling of freedom. The fact that I can't continue is age-related. The feeling of running at that point is tremendous. It's not an out-of-body experience, but something that approaches it….Twenty years ago I could do a six-minute mile, now that's no longer possible. Any moment I can go back to that feeling and throw myself over the road, figuratively speaking, it feels good. It feels very good. (Client Response, 2003)

Before writing about Ben's youthful run across the street and asking him to read it, he told Rebecca that he was unaware of any physical transformation. But after reading the passage, Ben became increasingly excited about moving as if he were a youth again and shortly after decided he would focus on increasing the motion and strength in his right arm in the gym. He and Rebecca started incorporating two-arm cable triceps extensions and biceps curls, along with range of motion active stretches. Ben's swinging arm motion in that fleeting moment of running across the street filled him with a sense of possibility in a part of him that he once thought was disabled.

Noticing and noting a flow motion allow one to experience it again with increased frequency and sensory awareness. We sense the motion aesthetically through writing up its duration in phenomenological notation, and we sense the motion kinaesthetically through running down, running over, running with the notation of that moment in an active register of flow motion. Phenomenological data draw attention to the rhythmical swing of arms and legs, to running together, to the full-bodied grace of youth, to fluid motion and wave-like surges of emotion that cultivate a deeper relation with the world at large. Phenomenology, in the givens

of experience and the give and take of experiential description, begins to disclose a "primordial choreography" and "poetizing motility" (Levin, 1985, p.15).

Essencing

Ben's transition from doing a lop-sided run to a floating glide across the street provides but one example of flow motion. The point of motion-sensitive phenomenology is not merely to generate further examples; it is to deepen the sense of motion that the example above contains. It is to catch the essential, sentient, sensible meaning of this evocative moment of flow motion. We thus pursue a phenomenological reduction that attends to its essential characteristics.

This is a method of "existential reflection" (van Manen, 1997) in which attention is paid to the following aspects of lifeworld experience: to the sensing and essencing of body awareness or corporeality, spatiality, temporality and relationality. These experiential foci are the "fundamental existentials" of all conceivable experience (van Manen, 1990, pp. 101-106) and, indeed, come close to the elements of movement first articulated by Rudolf Laban and since incorporated in a range of movement disciplines (Hodgson, 2001). They refer to the conjunction of behaviour and attitude, motion and emotion, position and disposition, gesture and gists of meaning, expression and impression. Corporeality, spatiality, temporality and relationality are the general structures of lived experience indicative of what is essential to this and any other experience of flow motion. What characterizes a particular experience are the distinctive corporealizing, spatializing, temporalizing and relating motions involved.

We ask, in our focused exploration of interactive flow in exercise pedagogy, what is the particular and distinctive sense of the teaching body? Where and how does my body move, not just on the external surfaces of objective space and time, but in terms of the kinaesthetic registers of expansive and contractive spaces and the bodily feeling and muscular-skeletal sensing of physical effort (Cohen 1993; Laban & Lawrence, 1974)? What is it to become aware of the movements of another body while teaching movement? How does somatic connectivity change, strengthening or weakening the teaching connection, not just in relation to spatial proximity and distance, but also in creating and giving space, standing back or making contact, reaching out, touching, and at times making deep contact with others? And in being not just on time but in time with another: What is the effect of teaching quick, effervescent movement over slow, penetrating movement? How do instructor movements of varying effort, whether forceful or light, staccato or sustained, jerky or flowing, influence client postures, positions, gestures and expressions?

In questioning the lived body, lived time, lived space, and the lived other as the existential heuristics of experiencing flow, we show flow motion to be essentially about pedagogical interaction. For example, within a walk-run routine, Rebecca was able to see, feel and move with Ben's moment of flow motion as she ran by his side. She was able to do this because she was moving and predisposed to feel movement. She did not assume an objective distance, analyzing his gait through passive observation, in what Max van Manen describes as the phenomenological

"gaze of wonder [that] sweeps us up in a state of passivity" (van Manen, 2002, p. 251). She felt kinaesthetically the glide wash over her as she reciprocated his joyous stride. She wasn't vicariously feeling Ben's flow by imagining herself enjoying a youthful run across the street. She was able to step interactively into the time and space of her client's experience. She departed from the predominantly visual mode of observation in which "the seer is caught up in what he sees, it is still himself he sees: there is a fundamental narcissism of all vision," (Merleau-Ponty, 1968, p. 139). She observed synaesthetically and kinaesthetically, to which we can add the neologism "kinethically" as an indication of participatory observation that is now especially mindful of the quality of another person's movement experience..

Motion-sensitivity affords a multi-sensory, inter-subjective, inter-corporeal, intertwining of what moves and moves us. Phenomenological reflection seeks to catch this motion sensitivity, virtually, vicariously, reciprocally, in an essencing of the senses of flow motion. It is an agogic stress that phenomenology provides initially–a stress on momentary duration, a notation of sustainment, which is not so much a pause for thought as it is an extension of the lived experience by sensitive touch, contact and direction. Before there is a logic of the phenomenon of flow motion there is the phenomenagogic accent on the flow moment. Note is taken of what might so easily pass unnoticed. Phenomenology, as a reflective, textual practice, then brings the moment agogically and even pedagogically to mind. [2]

We pursue the agogic, phenomenogogic and phenomenologic essencing of flow motion in order to provide an alternative approach for athletic trainers and physical educators who are generally entrenched in technical, managerial and narrowly biomechanical representations of the human body. Richard Shusterman (1999) points out that enthusiasts of bodily training tend to "see the body as a moving mechanism, with joints as its components and flesh to cushion the skeleton" and objectify the body "as though they were already separated from it" (p. 7). To observe a client in this way affects how movement is understood and analysed. Personal trainers typically assume "the gaze of a coffin maker" in sizing up what is "tall, short, fat or heavy" and unfortunately "[l]anguage keeps pace with them. It has transformed a walk into motion and a meal into calories" (p. 7). But can we really learn what is essential "about the living body from a dead body" (Pronger, 1996, p. 428)? Can knowledge of movement be based on bodies whose owners have "vacated the premises" (p. 438)? Even the movement terminology of physical education curricula has a tone of bodily detachment such that body awareness–what the body can perform, space awareness–where the body can move, movement quality–how the body moves, and relationships–with whom or what the body re-

[2] The term "agogic stress" is the special accent given a note in music by slightly increasing its duration. It's about subtle, nuanced tempo and rhythm changes as a result of phrasing. It differs from the dynamic accent of loudness and the tonic accent of pitch. "Agogy" is the suffix for leading forth, guiding, or bringing, taking, promoting or stimulating that which any prefix names. Thus, we use the neologism "phenomenagogy" as sensitivity to movement duration, and "pedagogy" as sensitivity to the durations of moving with others.

lates (Pangrazi & Gibbons, 2003), externalize the movements and motions of the lived body, severing them from the senses of moving bodily in concert with another.

Phenomenological inquiry, with its bracketing of the objective form and function of movement for the sake of attending to the corporeal, spatial, temporal and relational stresses of flow motion, deals essentially with the "vitality of the pedagogical relation" (van Manen, 1992). It highlights an energy, aliveness, and "animate consciousness" (Sheets-Johnstone, 1999) evident in motions that flow back and forth, to and fro, reciprocally, interactively, responsively. It divines an essence to flow motion that enlivens that motion, actively and interactively in the moment of flow and, let us say, hyperactively in that moment's textual duration. It is not necessarily the case that "every word kills and becomes the death of the object it tries to represent" (van Manen, 2002, p. 244), nor is the opposite case necessarily so, that "we write to taste life twice, in the moment and in retrospection" (Nin, 1976, p. 149). Writing with motion-sensitivity may breathe life into bodies that have been deadened to touch, contact and tactful engagement with other bodies. Textualizing flow motion may reclaim a sense of fluidity just when "as we walk upon the earth, drawn into clasping and grasping, and finding a purchase for ourselves through firm hands and erect, hardened bodies, we become deadened to 'our home'. We are no longer wet" (Conrad Da'Oud, 1995, p. 311).

Essencing has us look with motion-sensitivity to further instances of interactive flow. We are mindful now of representations of motion that abstract the body, its space and time, and that distance it from other bodies. We are conscious particularly of the dispositions of movement that such texts represent–the transposed poses, postures, positions, gestures and expressions–which incline us not to sense flow motion. We look askance at the customary crossed-armed postures or arms akimbo positions of authority so evident in personal training and seek instances of more fluid, interweaving, interpenetrating, folding, enfolding, unfolding motions of responsiveness. The following excerpt from Rebecca's thesis (Lloyd, 2004) illustrates movement toward an essential connectivity.

> May is a client who responds well to managing gestures. As she is lying back on the leg press, she begins her descent and stays there a little too long. The weight stack clangs together and she starts to talk about her legs and the last time she did something like this. I ask May to keep going. Not with my words but with my hand. My arm sweeps down to the depth of her knee flexion and my wrist rolls up following the upward lift of my elbow into a complete arm and finger extension. My signal sends a message: Travel up and keep the pace. May pushes up and continues to bend her knees in a 30 to 40 degree angle. May is almost going low enough but is shying away from a depth that will challenge her gluteus maximus. Her knees show hesitancy and she is quick to get out of the compressed position. I gesture to May to come down lower by beckoning her with an in-coming wave, a gathering motion of my hand. I call her knees to bend and they comply with an approximate 60-degree flexion. May's knees are responsive to my wave. My hands guide the depth and extension of the movement. As long as my hands continue to move, May repeats the motion. I see

her legs start to quiver and I suggest that she take a break. We made it up to twenty. A set well done!!! (Personal Journal, 2003).

Rebecca's hands guide the path of May's motion with fluid motility. She attends to the tempo, pattern, and bodily signs of fatigue, her fingers showing the desired grace and pace of the exercise. Her hands are not rigid or stiff as a pointing motion might be. They are alive, tracing a "primal sensibility" (Sheets-Johnstone, 1999, p. 136) which is conveyed to May's movement. These hands that wave with the intentionality of flow motion are different than fingers that reach with managing intent. They have the capacity to touch and be re-touched. Like the extension of a dancer's hand in an arabesque, they are not stiff. There is animation in the way the fingers sweep away from the body as if gliding over the top of water. These hands make contact beyond the span of the limbs.

Michelangelo's painting of the Sistine Chapel shows fingers with such tactile dexterity. God's and Adam's fingers aren't stiff or connected across space in a straight line. The inter-connection is apparent in the flowing movement of flesh across sensitive space. David Levin (1985) picks up on the "awesome dimensions" of this gesture:

> In his depiction of "The Creation of Man," we see the hand of God reaching down from the heavens and the hand of Adam as it reaches up from the earth. Their arms are *stretched to the limit*, their fingers touch. The meeting of hands, that 'point' where they meet, initiating a binding contact, is even of awesome dimensions. It can move us with the might of a thunderbolt. It can shake us with the strength of an earthquake. The gesture extends the mystery of their communication across all generations of mortals and across the infinity of space which separates us from the Creator. The painting re-presents an experience of primordial presence as it is bodied forth in its archetypal gesture. (p.135)

God's and Adam's fingers reach toward each other with touching sensitivity. They are not stretched to the limit like managing hands. They are mutually interconnected with curvatures of fluid somatic sensibility and other-directed sensitivity. Accordingly, when we revisit Rebecca's fluid hand reaching out to guide the pace and outer shape of May's leg press motion, we realize that even fluid, folding hands have the propensity to be 'one-sided.' The beckoning incoming wave followed by the rippling extension of Rebecca's fingers and hand conducted May's motion. The pace did not come from May's desire to do just one more press; May moved in response to an external gesture. Helping clients respond to their own desires, sensations, and bodily awarenesses requires a shift from one-sided movement instigation to motion sensitivity to energy that flows in and out, and back and forth.

Sensitizing

The sensing and essencing of flow motion that we have described sensitizes us to further instances and pedagogical possibilities. Phenomenologically we write and re-write our reflections on movement experience in relation to inherent theme structures, meanings lifted from one example and related to another. We write, keeping in mind the test of high quality phenomenological writing as the "eureka

factor" (Dukes 1984, as cited in Creswell, 1988) or the degree to which the text resonates with a reader experience. We organize this writing around themes that clear a path of understanding the phenomenon (van Manen, 1997, p. 29). We indicate, thematically, the layers of emotive, kinaesthetic, synaesthetic, somaesthetic depth to the experience of interactive flow in exercise pedagogy, through continuing referral to water and its flow motions.

Let us begin with floating. It means to "go with the flow" of the currents and natural movements of water. Yet already we sense floating to be far removed from the phenomenon of interactive flow described so far. Mihaly Csikszentmihalyi (2000) reminds us that going with the flow is "an expression used by the counterculture of the 1960s" which is in "some ways antithetical to what flow means" (p. xviii). Susan Jackson and Mihaly Csikszentmihalyi (1999) explain that "going with the flow" implies "a laissez-faire attitude, where one is taken along as if on a ride that requires no effort of one's own" (p.115). The sensing of flow motion happens when we move with and through the environment in which we are immersed. There can be effortless sensations, but these are a result of combinations of effort and relaxation, or what Moshe Feldenkrais (1980) called "pleasurable exertion" where "one is able to make contact with one's own skeleton […] muscles and […] environment practically simultaneously" (Feldenkrais, 1980, p. 77). A sensitivity to flow motion does not mean to "stand outside oneself" (Ackerman, 1999). It may be that teaching group fitness on a stage can be likened to floating on waves of energy from a sea of bodies moving to the pre-crafted and pre-choreographed sequences cued and managed by the presenter. But the flow motion we have explored indicates a greater *depth* of interaction.

Sensitizing to flow suggests swimming rather than floating. Here fluidity surrounds and supports the flesh as the body is propelled forward in bubbling, wake-producing strokes. Bodily experience dissolves in the inter-connection of one's flesh with the buoyant world, creating a "solidity, so to speak; which even water presents" (Bergson, 1975, p. 211-212). By immersing ourselves in the movements of others, either particular individuals within a group or personal training clients, we can adopt a similar solidity.

> I only started to feel specific responses, comparable to the way synchronized swimmers adjust their strokes, when I immersed myself in my personal training client's body. Motions that I taught with Platonic understanding, i.e. the 'ideal' way to demonstrate them, describe them, and perform them, were not uniformly or 'ideally' represented in the motions of my clients. Martha's squat differed from Leo's, Suzie's, Ben's, and Frank's squats. After I demonstrated 'set up' where I would ask my clients to assume the position I just performed and continue the motion with a steady tempo, I learned that each person has a unique understanding of the motion, history associated with the motion, internal desire to repeat the motion, and level of somatic awareness and interest to refine the motion. (Rebecca's Personal Journal, 2002)

Delving beneath superficial sensations creates bodily encounters that are lasting, life changing and life affirming. Jumping into a pool, off a dock, or into the ocean can be a quick, tingling burst if the intention is to re-surface and jump joyfully in again. It can also be the entry point to another place–a deeper dimension of the

carnal world that lies below the surface and surrounds, immerses and embraces movement consciousness. The longer one sustains a plunge, the more time one has to become absorbed in everything the water-human merge has to offer. Time below the surface permits the aesthetic and emotional qualities of the moment to 'sink in'.

The deeper one goes into the ocean depths, the more one approaches the human limits of being alive. In fact, as dives go increasingly deeper[3] the parasympathetic and sympathetic nervous systems start to work in conjunction instead of opposition, a biological response similar to that of reptiles. There is an incredible amount of bodily effort to sustain the pressures of the ocean depths and return to the surface. One must prepare diligently to survive such descents. One might wonder, if diving requires so much effort, then why take the plunge? Wouldn't it be more enjoyable to move within the shallows and observe radiant, tropical fish while breathing with the help of a snorkel? Divers think otherwise. A depth meter is an essential part of every deep-sea dive to counter the pull of wanting to go just a little deeper. Once one leaves the surface and glides downward, there is no natural feeling of how deep one should go. If a critical depth is passed, there may not be enough oxygen left to make the journey upward. Funnily enough, the journey to the surface is not the primary thought of a diver who feels "at home" with the fish. Perhaps Freud was right in expressing the "oceanic feeling" we crave as an infant (Ackerman, 1999) or in this case, what we crave as a child-like adult experiencing flow in depth. This bliss in merging with the ocean depths can either be attributed to connecting to a primordial state of being or to the early stages of nitrogen narcosis[4] and oxygen poisoning. If one has never plunged into the ocean depths can one have the sense of belonging that the water brings, "the embrace of the depths…a deep immersion the ultimate gentle release, a homecoming in an element" that can bring "only joy" (Ecott, 2001, p. 135)?

"The embrace of the depths" is a very fitting phrase for the joyful sensation of deep immersion. Any workaholic, artist, writer, or musician can relate to the feeling of complete intoxication with a project. Once the activity is begun, it is possible to be drawn so deeply into the experience that there is no longer a natural

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[3] In 1976, Jacques Mayol, the real-life hero who inspired the popular theatrical film production Big Blue, was the first to descend to 312 feet (100 meters), a depth once considered to be a physiological impossibility for humans. It was thought that pressure at that depth would cause the thorax surrounding the lungs permanently to collapse, but Mayol – sometimes admiringly referred to as *Homo aquaticus* – not only survived with his lungs and chest intact, but has continued to press the limits in competition with several others who aspire to be "the deepest man alive" (Earle, 1995, pp. 16-17).

[4] Nitrogen under pressure causes a peculiar euphoric effect much like the dreamy state induced by laughing gas, nitrous oxide. At about 100 feet and deeper, divers get "high," often experiencing a tranquil, giddy "buzz." Some divers happily hallucinate, become forgetful or confused which way is up, or decide that the regulator is a nuisance and offer it to passing fish (Earle, 1995, p. 53).

moment to surface, re-group, and reflect. The worry is that an individual may willingly delve into the bliss of prolonged deep activity knowing full well that there are potential physical or stressful hazards for overall wellness. What, then are the ethical implications of engaging in deep pedagogical flow. Is the client ready for such deep penetration? What sensitivities are needed to the moods and feelings of the client?

Diving sensitizes us to the interactive motions of deep flow in exercise pedagogy. Reflections on gestural moments of flow motion, beyond moments of physical resonance, require a critical sensitivity. We ask: Are the hands of helpfulness guiding and affirming the other's motions? Do they nurture the others postures, positions, gestures and expressions? Do these hands respond to another living, breathing, moving body in holding, supporting, molding, shifting, shaping and so setting in place new patterns of exercise motion? Do they bring vitality to these movement patterns? Do they draw one into an "embrace of the depths" of human interaction where one can feel and guide the client's motions as if they were one's own? Do they express a "chiasm of the Flesh" (Merleau-Ponty, 1968), criss-crossing motions, gestural reciprocity, where who moves and who is moved overlap and approximate one being?

Describing flow motion from the "surface" to the "depths" helps us discover how exercise pedagogy can move from an elevated stage of one-sided instruction to motions of deep, other-directed absorption (Lloyd, 2004; Lloyd & Smith, 2006). Within this thematic structure we become sensitive to the "pedagogical tact and thoughtfulness" (van Manen, 1991) pertaining to a particular region of lived experience and, in so doing, shed some light on what it means to move, be moved and sustain, textually and phenomenologically, the flow motions of pedagogical relationship.

CONCLUSION

Motion-sensitive phenomenology, involving sensing of, essencing of, and sensitizing to, the potential depth of flow experience in exercise settings provides a guide for human science research into the larger realm of movement education. At a time when movement is more often that not observed mechanically as "motor skill" acquisition, when "[m]ovement research and movement education have been neglected in our time" (Rudolf Laban as cited in Moore & Yamamoto, 1988), it is necessary to consider meaningful and thoughtful motion in meaningful and thoughtful ways. The Husserlian "I move" is central to human and other-than-human consciousness. Movement in all species of living things precedes its consciousness awareness such that, even the Merleau-Pontyean "I can do" is, in the first moment of awareness, a primal, animate consciousness (Sheets-Johnstone, 1999,pp. 134, 135). What I think "I can do" is a conscious apprehension, a comprehension, of preconsciously thinking in movement. I move, therefore I am. To become motion-sensitive is thus to become attuned to "our wordless kinetic beginnings and our wordless celebrations of movement" (p. 225). It is to rediscover in movement a grounding of the phenomena of life, a preconsciousness of the pulses

of living, a positioning and gesturing of ourselves within flow. certain motions, and agogic accent on moments of deep, interactive movement experience.

Motion sensitivity naturally lends itself to a phenomenology which is, as Maxine Sheets-Johnstone points out, "virtually nowhere to be found in phenomenological studies" (p. 269). The search for essences must take on a new dynamic, spatial, temporal and relational tone. We can no longer seek to elucidate an "end-state" (Sheets-Johnstone, p. 269) as in determining the fixed nature, meaning or essence of "lived experience," but open the door to exploring the pulse of "living experience," its senses, incarnate essences and sensitive registers of meaning. The present chapter is but a step or stroke in this direction–a running step, a swimming stroke, a waving hand–amidst strokes of the computer keyboard that sustain certain moments of flow motion.

We have focused on particular instances of flow motion in this chapter with two sets of examples: those drawn from the flows of running, swimming and diving and those drawn from teaching the motions of flow to others. Our interest is sensuously, essentially and sensitively phenomenological *and* pedagogical. We began the chapter by blurring the boundaries between the flow motions of physical activity and the flow of writing phenomenologically. We conclude the chapter having blurred the divisions between lived experience, a textual practice, and a teaching relationship. Phenomenology and pedagogy are interwoven. The postures, positions, gestures and expressions of flow motion transpose to phenomenology and pedagogy though the durational accents that writing a text for others and being physically with others provide. Doing motion sensitive phenomenology is more than a research undertaking. It is a textual practice of moving kinaesthetically, aesthetically and ethically with others.

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