



Outline of an experimental movement exploration study. In search of inclusive movement modalities for people who do not usually dance

Doi: <https://doi.org/10.59514/2954-7261.3151>

Inês Zinho Pinheiro. Dancer, researcher, and teacher (Higher School of Dance). She is a Ph.D. candidate in Performing Arts and Moving Image (FBAUL). Research on the exploration of movement and choreographic creation with people who do not usually dance. (Email: ineszinhop@gmail.com) – (<https://orcid.org/0009-0001-7810-3435>).

Para citar este artículo / To reference this article / Para citar este artigo
Zinho Pinheiro, I. (2023). Outline of an experimental movement exploration study. In search of inclusive movement modalities for people who do not usually dance. *Revista Calarma*, 2(3), 307–328. <https://doi.org/10.59514/2954-7261.3151>

Author's Declaration

The author declares that she has participated in the entire scientific process of this research, including conceptualization, methodology, writing, and editing. She also declares that she has no potential conflicts of interest regarding the authorship and publication of this article.

Abstract

This ongoing practical-theoretical research project is being developed within the Ph.D. in Performing Arts and the Moving Image (FBAUL) framework and guided by Professor Doctor Jorge Ramos do Ó and Professor Doctor Madalena Xavier Silva. The project consists of developing a set of devices mediating the exploration of movement, aiming at the description, interpretation, and understanding of how people who do not usually dance experience 'inclusive modalities of movement'.

To this end, in December 2022, I started dynamizing the first cycle of movement sessions. These sessions, in addition to movement exploration proposals, include practices leading to the awareness of the body itself and access to the interiority of the participants in the dance studio. The ultimate aims of this research stem from my interest in refining my practice as a dance teacher and improving devices that lead to movement exploration. Thus, this project aims to develop an investigation with double intentionality: optimizing my pedagogical intervention and heuristic intentionality (the artistic-theoretical production of the object under study). In other words, throughout the development of movement exploration devices with the participants, I will be attentive to possible theoretical unveilings in the pedagogical and artistic spheres.

Keywords: Dance; Movement Exploration; Kinesthetic Self-Knowledge.

Introduction

This article stems from a research project focused on dance. It adopts a practical and theoretical approach, framed within a methodological paradigm known as ‘practice as research’ (Spatz, 2015), establishing a cyclical relationship between theory and practice. This perspective implies that phenomenological and hermeneutical orientations (Gadamer, 1995 and 1996), as well as the artistic nature of the study, require direction informed by qualitative-interpretative observation methods (Patton, 2015).

With this dual purpose in mind, the quest for a deeper understanding of how “People Who Do Not Usually Dance” (PWDNUD) experience ‘inclusive movement modalities’ and how they articulate this creative exploration of movement stands out. This research leans on the ‘practice as research’ methodology, partially considering studies related to ‘inclusive dance’ and ‘somatic practices’ and movement exploration and choreographic creation devices developed by various choreographers.

Considering these intentions and objectives, the following set of relevant questions and sub-questions arises to guide the research: What are the relationships between movement and the awareness of each participant’s inner state, and how can these relationships be developed throughout movement exploration?

The verbal translation of what participants experience kinesthetically, and the kinesthetic translation of their inner occurrences prompt the following questions: What verbal and kinesthetic translation modalities do participants use to articulate their movement experiences

and the awareness of their inner states? What verbal translation do participants use to express what they physically experience? What kinesthetic translation do they employ to convey their inner experiences?

How do participants delve into and uncover new dimensions of their inner states using kinesthetic, incorporating what they are thinking or feeling? On the other hand, when verbalizing their movement experiences, how can participants expand their artistic and creative expression capabilities?

Brief Theoretical Framework of Reference

I follow principles from various authors throughout this research. These can be broadly described by one of the ways André Lepecki (2013) defined his notion of *choreopolitics* as “the formation of collective plans emerging at the edges between open creativity, daring initiative, and a persistent—even stubborn—iteration of the desire to live away from policed conformity” (p. 23). Such guidelines have shaped how I approach topics arising throughout the research, gaining, or losing imminence depending on the paths that reading, writing, and kinesthetic practice outlined.

In this intertwining of activities that form part of my research process, I also find affinity with Jacques Rancière’s (2021) idea of the dual translation occurring between the dancer and the spectator, creating “possible texts that movement writes without words” (p. 109). These pathways, resulting in texts both with words and movement, have also been guided by that notion of *choreopolitics* (Lepecki, 2013), as it allows me to engage authors in dialogue who might not have intersected had we not created those collective plans enabling creativity in how certain concepts can interconnect. Simultaneously, this concept proposed by Lepecki holds relevance for my work in the studio with the project participants. Indeed, it has become an inspiration for these movement sessions and any facet of my work in the studio, be it in the pedagogical realm or in choreographic creation.

Delineation of Central Concepts

Dance’s sensitive knowledge gave rise to an inclusive movement (Ginot, 2014), challenging dance’s hierarchical/aesthetic norms, avoiding excesses, being slow, of low intensity, and lending itself to self-awareness (Ginot, 2013). Analogously, Steve Paxton’s *Small Dance*, a suggestive apparatus of bodily awareness, develops practitioners’ power and presence’ (Turner, 2010). According to Feldenkrais (1987), self-image is cultivated through focused

attention on bodily sensations and movements, like Freudian slips/failed acts, which reveal something about us that we are unaware of (Sholl, 2021). The complexity of self-knowledge, from Socrates to somatic, passing through Nietzsche and Heidegger (Shusterman, 2012), allows somatic practices an oblique access to inner experience. For Merleau-Ponty (2005), the ‘own body’ is the source of the subject of knowledge’s understanding/comprehension, and the term ‘embodiment’ has domesticated his radical positions/names on the incorporation of narratives (Vörös, 2020 and Varela et al., 1993). In verbal and kinetic narratives, body language is not an ‘added grace note’ to the narrative, but a preverbal incorporation (Forti, 2010), either facilitating, expanding, or obstructing patterns of thought (Merritt, 2015).

Nietzschean perspectivism intertwines the notion of ‘affective interpretation’ with a ‘perspective’ constituted/directed by a matrix of ‘active and interpretative forces’; the subject as multiplicity is crafted by and as an interpretation (Cox, 1997). It is hard to access a polyhedral ‘Self’ (Pereira, 2002), and even if knowledge exists as truth, no matter how much we question it, it remains indistinguishable from how we attain it (Heidegger, 2001). Accessing inner experience is tied to an extreme interrogation, and the ‘Self’ is not an isolated subject but a place of communication/merging between the subject and the object (Bataille, 2021). This merger is established by the moving body, simultaneously subject, object, and tool of its knowledge (Marques & Xavier, 2013). The ‘Self’ is a social construct, linking its collective intentionality to the ‘being together,’ as seen in situations of shared intent and collective emotion (Giovagnoli, 2021), adding new arguments to the idea of being and knowing as a togetherness (Ó, 2019).

Justification for the Selection of Participant Group Characteristics

My desire to work with people who don’t usually dance (PQDUD) as I seek to refine my role as a dance teacher and creator springs from various interconnected reasons. One stems from an attempt to bridge the gap between the PDND and the choreographic piece and labor at large, working from human diversity and opening the possibility for these participants to experience the project’s creative process holistically (both physically and mentally). This ambition for a potentially distinct relationship between the spectator and the creator mirrors the idea of shortening the distance between the reader and the writer, as elaborated upon in Jorge Ramos do Ó’s (2019) book about the commonly imposed hierarchy between reading and writing. In this instance, I consider the relationship between observing and creating choreographic works. Moreover, I align with Ó’s (2019) utopian thought, referencing Walter Benjamin’s (2011) notions of “a generalization of professional knowledge made accessible to all” (p. 482), serving to establish “a practice shared by the entire community” (p. 482).

I extend this parallel between writing and choreographic creation processes, considering Dostoyevsky's type of novel, which summons the reader with a democratic urge to prompt them into self-reflection (Bajtin, 2022)¹.

Such processes lead to the spawning of dialogues from varied perspectives and experiences, which could also engage other audiences. This causes to challenge and rethink the project, shaping a "language awareness" (Ó, 2019: 381). I ponder over the language of my research and how I aim to shun the use of a language solely understood by dancers, for instance. I envision, thus, a language that's inclusive concerning specific bodily actions and is integral to these inclusive movement modalities. In this vein, I imagine it feasible to forge a shared language for those experiencing these modalities, keeping in mind Borges' (1999) statement: "Every language is an alphabet of symbols whose exercise presupposes a past shared by its interlocutors" (p. 93).

This joint linguistic construction can be seen as a way to distance ourselves from the tendency Dostoyevsky (2022) already highlighted the almost impossibility of reflection in his days (a tendency that has intensified in our times). He adds: "People purchase preconceived ideas" (p. 27); "ideas can penetrate" (p. 39). Do they penetrate the body? Can the body, in turn, penetrate ideas? Ultimately, it seems that Dostoyevsky responds to these queries in the following way: "There are ideas unexpressed, unconscious, only intensely felt; many of them merge with the human soul" (p. 40).

The emergence of these dialogues and reflections can create "the possibility for inner words to surface and find ways to connect with others that are in circulation" (p. 40). This process may support the communication of the participants' singularities, predisposed to the "heterogeneity of languages, committing themselves to that kind of silence from those willing to listen to what they still do not know" (p. 40). These qualities, described by Ó (2019) concerning the seminar as an academic tool, strike me as suggestive of the movement sessions of my research, during which I equally aim to develop shared practices that articulate individual experiences (cf. p. 384): the search for a communal practice (p. 455). Hence, I also ponder the analogy between the activities of writing and dancing, regarding "the inexhaustible need itself for the configuration of being together" (p. 483).

¹From the comments made in the reading seminar led by Professor Jorge Ramos do Ó.

Similarly, I find resemblances between this type of seminar, the movement sessions I am developing, and the guiding community conceived by Gadamer (1995). I especially highlight the construction of knowledge of being together through sharing knowledge of inner self, as speaking to one another, or in the case of my research, speaking and dancing with others, is not simply explaining one to the other (cf. p. 151). More profoundly, this speaking together constructs a shared aspect of what is discussed, rather than merely adding one's opinion to the other's, transforming them both (p. 151). Hence, a genuinely shared community creates a common interpretation of the world, making ethical and social solidarity possible (p. 151). To better reflect upon such 'common practices' or even about a 'community practice,' I need to consider the term 'community' and what meaning I aim to retain from such a term throughout this research. I refer to the considerations developed by Anselm Jappe (2008) on the meaning of community, according to texts from the Situationist International:

If the nature of man is his historicity, this presupposes that community is a genuine human need [...] the community is eroded by exchange [...] A true community and genuine dialogue can only exist where everyone can have direct experience of facts, and where all have the practical and intellectual means to decide on problem solutions (p. 54).

We must elucidate the distinction between society and community when considering this concept. Society is a "bond purely external, mediated by exchange among individuals in perpetual competition" (p. 55). In contrast, community represents a "set of personal and tangible connections, and an organic unity from which individual actions arise" (p. 55). Jappe also incorporates Guy Debord's thoughts, who criticizes the spectacle as a "society devoid of community" (Debord, 1992, cited in Jappe, 2008, p. 55). Furthermore, I contemplate the collective intentionality associated with 'being together,' marked by "shared intention, joint attention, shared beliefs, collective acceptance, collective emotion" (Giovagnoli, 2021).

To continue clarifying, the motivations leading to the pursuit of this study with individuals who typically do not dance (PQNCD), interweaving ideas regarding community creation and the ensuing dialogues, I resort to the concept of polyphony that Mikhail Bakhtin (2022) has tirelessly discussed in connection to Dostoevsky's novels. Everything derived from this research will reflect in my pedagogical endeavors in dance and my choreographic artistic activity, steering clear of limiting perspectives exclusively to those already acquainted with dance. After all, such are the vantage points I already have in my professional realm. Throughout this research, I will precisely seize the opportunity to confront viewpoints on movement and methods of crafting it based on collaborations with PQNCD and their testimonies.

This conception of the text's polyphony is valuable in contemplating and experimenting with how I might construct a voice from other voices in my research, both during the practical sessions and in how I gather and archive the information arising from them, subsequently articulating it through the work of citation. In this way, it might be possible to encounter a shared solitude populated by the multiplicity of participants' statements.

To build this exploration of movement in conjunction with the participants, I am specifically inspired by the way Dostoevsky succeeds in introducing voices that are contradictory to each other and within themselves without attempting to harmonize them, maintaining their non-linear complexity with discontinuities that can unfold, affect each other, but remain unresolved (Bakhtin, 2022). This motivation could guide towards promoting the empowerment of the participants, ensuring everyone can create their narrative and uncover what they have yet to know.

Methodological Considerations

The methodological paradigm framing this study stems from practice as a research methodology. This paradigm implies that phenomenological and hermeneutic orientations adopt a direction based on qualitative-interpretative observation methods in informing the artistic nature of the study (Patton, 2015). These methodological choices arise from the inherent characteristics of the phenomena under study, wherein a "soft" approach better fits than "hard" procedures (Moscovici, 1988).

In stating that the study follows an inductive thinking orientation, meaning it moves from the concrete to the abstract and from the specific to the general, it is vital to note that "the specific does not merely serve to confirm laws that would ensure [...] the possibility of foresight [...] on the contrary, it aims to grasp the very phenomenon in the concrete where it manifests as unique" (Gadamer, 1996, p. 20). Gadamer further posits that this approach facilitates an understanding of experience in general, that is, "it does not aim to confirm and extend these general experiences to arrive at the knowledge of a law governing the development of men, nations, or states broadly; instead, it seeks to understand how a particular man, nation, or state became what it is."

Referring to Helmholtz, Gadamer emphasizes that this author "distinguished between two forms of induction: logical and artistic-instinctive induction" (p. 21). He adds that "the distinction between these two procedures [...] was not ultimately logical, but psychological, and both utilize inductive inference, with this being an unconscious inference." Therefore,

the practice of induction demands a sort of finesse, drawing on faculties of the mind such as “the richness of memory and the recognition of authorities,” contrasting with “the activity of conscious inference itself, like that of the scientist whose study is grounded in the use of their understanding.”

Concise Characterization of Research Participants

Two primary criteria guided the selection of participants. The first criterion required that they be individuals with no experience in systematic dance practices, namely, individuals I referred to as “non-regular dancers” (NRD). The second criterion was based on my prior knowledge of the participants, seeing them as individuals interested in the performing arts or somatic practices, willing to engage with my proposals, and who could benefit from the experience throughout the project. This second criterion is rooted in my belief that the involvement of these individuals would be particularly enriching for the movement sessions, the analysis of their statements, and, overall, for my project. In other words, I made a deliberately biased choice of participants.

The first cycle of sessions included six participants. The second cycle also had six participants, but two from the initial group were not present in this cycle, and instead, two new participants were included in the second cycle. The ages of the participants range from 23 to 66 years, with the average age being around 46 years.

The participants in this group have advanced academic backgrounds: two hold doctorates, one is a doctoral candidate, one has a master’s degree, and the others have bachelor’s degrees. All participants engage in physical activities (such as yoga, gymnastics, swimming, karate, tennis, and climbing). Except for one participant (a yoga instructor), all others have been involved in artistic practices (like drawing, painting, and theater). This diversity, in terms of ages and physical abilities, as well as levels of involvement in physical and artistic activities, allowed me to access different perspectives on the experiences I proposed and lived by the participants.

The Dance Studio as Performance Space

In this section, I will explore the notion of the studio as a performance space and the various aspects that arise from it. This concept of the studio emerged from my concerns about the transitions that occur when moving from the creative process context to that of presentation. Transitioning from a rehearsal to a presentation situation entails changes that encompass

several dimensions, one of which is often the space itself. However, since this was primarily a project with PQNCD, I decided to conceive the movement exploration space as a space that could also serve as a potential presentation. Although this original idea did not become a central part of my project, I bring up this reason as these transitions, already challenging for dancers, would be even more pronounced for PQNCD. The significance of this idea that led me to perceive the dance studio as a performance space lies in the fact that it was a starting point for discovering other insights about the conception of this space, ideas that I will delve into below.

Despite considering the possibility of carrying out the practical part of this project outside the dance studio, in urban spaces chosen by the participants, it occurred that, in previous experiences, I had confronted the importance of opening the dance studio to PQNCD (Pinheiro, 2019 and 2021). In those experiences, the studio became a sort of “suspension of time” (Bachelard, 1978), a parenthesis in the participants’ everyday lives, providing something that, at that moment, I conceived as a ritualization of movement practice in the dance studio (Pinheiro, 2018a).

Brief Description of the Data Collection Device and the Organization of Movement Sessions Cycles

During and after the movement sessions, I employed various means to collect information: individual and collective interviews, which varied in their preliminary structure, meaning they were situated on a continuum where one end corresponded to informal conversation and the other to an interview with a semi-structured script. Additionally, I took field notes and requested written and oral feedback from the participants after the sessions. The individual interviews after the first session were intended to delve deeper and clarify participants’ remarks.

Two cycles were established, each with a set number of sessions (see Table 1). Essentially, the second cycle consolidated the types of movement exploration proposals I developed with the participants during the first cycle of sessions.

Table 1. Chart detailing the number of sessions and duration of the two cycles.

	1st Cycle	2nd Cycle
Number of Sessions	4	1
Total Hours	8	4

During the content analysis process of the gathered information, a series of trends emerged:

1. Awareness of the body and movement in space,
2. Sense of belonging to the group,
3. States of spirit in motion,
4. Integration of music and movement,
5. Inner conversations accompany kinesthetic experiences.

Simultaneously, I established connections between what arose from the content analysis, what I developed in the movement sessions, and the reference texts, and all these aspects converge in the development of my writing.

Practical Proposals with the PQNCD Group

Throughout the movement sessions with this group, I experientially engaged with the idea of simultaneity. I needed to dynamize and suggest various movement modalities while trying to understand how the participants responded to such proposals, taking notes simultaneously on their spatial and kinesthetic choices. When we gathered to discuss the experience of addressing these tasks and exercises, I wanted to listen to them, observe the body language that developed in conjunction with verbal language, and try to jot down the ideas that arose at that moment while ensuring the reliability of those noted records thanks to voice recording. In making this record, I constantly found myself following a path of words that emerged one after another, and I observed how that rhythm led me to simplify the discourse by recording only the key ideas. These experiences of simultaneity allowed me to understand that the records were significant despite losing certain information.

These experiences drew a parallel between dance and writing, both exercises in transformation, following a path that unfolds and becomes labyrinthine. This dance and this writing proceed

without heading towards a specific point, always guided by my central research question. Even this question shifts its position, which happened to me in reflections on art, education, and therapy and the blurred boundaries between these areas. The answers I attempted to craft were enigmatic and formed as I found these connections. To conceive these relations, I needed to write, ground the research, trying to translate my approach to the enigma concretely.

To encourage participants to engage in this kind of practice where we find connections between what we experience internally and our movements, I guided them through the experience of Steve Paxton's Small Dance. The Small Dance is a practice characterized as a therapy that develops the "personal power and strength of presence" of the individual, useful for everyday life in general (Turner, 2010). This reference has been present in my practical and theoretical research on how I accompany participants in becoming aware of the "body's own" consciousness.

My interest in Nietzschean perspectivism (Cox, 1997), as I have previously mentioned, emerged from the need to play with the duality between genuinely lived experiences and the possibility that the participants could create these. This way of thinking allowed me to complexity and deepen the experiences I proposed, offering the option to share memories of situations that genuinely happened or "new, invented memories," as well as the creation of hybrid memories, where the boundaries between reality and fiction blur.

At the same time, in practical experiences, I wanted to remember "the fundamentally dialogical character of human life" (Taylor, 2009: 46), considering dialogue in its broadest sense. In the case of movement, I refer to body language, the art of dancing, as "forms of expression through which we define ourselves." Both through words and movements, "we are initiated into language through interaction with others." In practical experiences, I aimed for this exchange to occur among the participants, especially considering that I collaborated with individuals who do not typically dance regularly, so such an experience was equally an initiation into movement.

Description of the Analysis of the Collected Information

Below, I share some of the comments from participants corresponding to each of the emerging trends, as well as some of the observations that arose during their analysis.

First Trend: Awareness of the Body and Movement in Space

In the initial group discussion, I was exposed to intriguing and surprisingly intricate descriptions from the participants regarding their decision-making process and choices during the task and exercise proposals. For instance, one of the participants (Constança) articulated her “awareness of the body and its movement in space” in the following manner:

“I found it very challenging to have a sense [...] of the entirety of the space and the people and felt a need to balance my movement with others beside me.” Within this description, we can discern the rules and frameworks that the participant herself introduced into the exercise as guiding principles, elements that surpass the initial instructions I provided. This observation suggests that some participants needed to devise strategies to facilitate their experiences. Constança appeared to recognize her difficulty connecting with the space and other participants, leading her to find a personal way to deepen her body and kinesthetic awareness.

Constança reflected more intensely on her awareness of her movements, distinguishing in the following manner various types of memory she experienced during one of the sessions: “One thing I notice is that I do not have memory, and it is not just memory... in the case of names, of course, it is intellectual memory... But regarding movements, I do not know if it is purely intellectual memory... it is as if the body isn’t accustomed to memorizing things...”.

Complementarily, Constança delved into her perception of a lack of bodily awareness, precisely an awareness of the body in space without the use of vision, stating:

It is as if the body can’t perceive so well what is around it... there was a moment when I was curled up there, so I could not see anyone around me... I completely lost the sense of where everyone else was... and I believe this relates to my lack of that training... that the body itself can do it without the eyes...

By pinpointing this characteristic of her lack of practice in bodily awareness and awareness of her surroundings, Constança clarified how bodily awareness encompasses various dimensions. One of them “[...] arises from the transformation of intentional vigilant consciousness [...]” (Gil, 2004: 2), which seems to be expressed at the moment the participant noticed how she lost awareness of her surroundings. Another “[...] arises from the mutation of the body, which becomes a kind of organ for capturing the finest vibrations of the world”, which Constança recognized as a trait she lacks, thereby understanding the need for a processual practice to develop and expand her bodily consciousness.

Second Trend: Sense of Belonging to the Group

In his story “The Grand Inquisitor,” Dostoevsky (2012) places the two Karamazov brothers in a dialogue where one of them crafts an entire narrative that essentially aims to change his way of thinking or, more precisely, to ridicule his brother’s faith. This story begins with Christ’s visit to Earth and proceeds with the events that unfold from there, with a cardinal as the main character who orders His imprisonment. From this point, the narrative continues with dialogues between the two, discussing humanity and, at a particular juncture, the cardinal laments and accuses humanity of having as its greatest torment the “demand for the community” (p. 259).

I felt implicated in the cardinal’s indictment as I tried to find community with the participants. Indeed, having access to their testimonies, I could verify that this trend of seeking ‘group belonging’ was clearly expressed by all in various ways. For instance, Miguel mentioned that he “sought to find the collective, the group, in an individual other than myself.” Another example reveals this quest, though it also mentions the difficulty and frustration this pursuit entailed for Constança: “I knew I had to communicate with the other bodies, but I failed to grasp group consciousness.” Constança, interpreting her limitation, added that it was irrational when [that consciousness was achieved]. Subsequently, the participant, who studies imagery and scenography, employing her knowledge, tried to clarify the rationality of that discovered consciousness in terms of a possible geometry of the composition, visualizing it when she could see the group. In conclusion, Constança expressed the following philosophical interpretation: “Perhaps all of this is implicated in something I have been pondering - how the separation, which most of us enact with our bodies, conditions and hinders us from acting.”

When Carlos expressed his expectations regarding how the sessions would unfold, he first conveyed a certainty, i.e., “the conviction that I am part of a group that is trying to find some harmony/expression.” Complementarily, the participant also explained how he found a way to be part of the improvisation proposal, highlighting his search for ‘group belonging’: “I believe I tried to participate so as not to lose that notion of the group and always aimed to occupy a space where few people were, to fill the room more and be attentive to the noise... that was made, especially during walks... [to] not have everyone walking in the same area... so I alternated positions... I always ensured that... people were doing the same thing... to be integrated.” These new landmarks benchmarks created by participants suggested the idea of adding similar rules in another cycle of sessions, testing them with the group, and creating newer, increasingly complex exercises.

Following Carlos's comment on his approach to finding movements common to other individuals during the exercise, with the intent of integrating into the group, Claudia noted how an accidental unison movement elicited a feeling of belonging and a rewarding aesthetic sensation:

I felt I was much more focused on my movements, but when there were moments where I saw I was doing the same as someone else, or we happened to do the same thing, I felt a sensation of... perhaps unity... I found it beautiful.

Additionally, Leonor described another moment of synchrony with other participants as follows: "At times there were things that... it was natural for the movement to continue... it was going to be that way, and it was synchronous... one began to move and the others... it automatically became synchronous... there, I felt it was truly spontaneous and synchronous." These statements, in addition to emphasizing unified movement, include a term/concept that appears to be present in the practices of these sessions, that is, "natural," about the spontaneous emergence of group movement.

Third Trend: States of Spirit in Motion

To address this tendency, I refer again to Musil (2018) when the author analyzes one of the characters in his novel *The Man Without Qualities*:

Ulrich simply assumed that a person endowed with spirit has all kinds of intellectual inclinations, such that spirit precedes qualities; he was a man of many contrasts and imagined that all qualities never expressed in humanity lie quite close to each other in the spirit of every person if they possess it (p. 134).

I begin the analysis of this third tendency with the quote mentioned above because this self-reflection crafted by the character Ulrich helped me to contemplate better what I had already intuited. This intuition was evident both through my movement practice - as I dance, I feel and navigate through different emotional states - and, more explicitly, when listening to and/or reading the testimonies of the participants, which I will introduce throughout this section.

As it has become evident throughout this content analysis, in addition to the *Small Dance*², another exercise that generated various reflections and comments from the participants was

²This practice involves standing still, observing our minor adjustments to maintain an upright position.

flocking (forming a swarm of coordinated movements). Miguel referred to this exercise as a moment to think and where thought and freedom merge. In his words, “your thinking is oriented like freedom... so when thought and freedom are together, something happens...” revealing an example of ‘emotional states during movement.’

Interestingly, considering the concept of “choreopolitics” proposed by André Lepecki (2013), I find echoes and ramifications that connect with the practice of flocking, specifically with Miguel’s observation. This activity seems to facilitate the learning of political movement forms, in which there is the possibility of finding freedom “by fully devoting oneself to one’s own actions within a collective, or a choreographic plan [...] experimenting on how to move politically” (p. 26).

Fourth trend: the relationship between music and movement

The concern for music led me to desire a musician to accompany us in live sessions, to establish a connection and a circular exchange, rather than feeling pressured to “manipulate” group dynamics through my musical choices, and to try to alleviate that sensation of needing to obey the authority imposed by the music, as Leonor expressed in her first verbal reflection. The participant also added that she struggled to choose between executing “actions or living the music.” At the same time, Carlos described this imposition of music on his movements appreciatively: “I liked the way I felt the music and its influence on the rhythm and shape of the movements.” In other words, this was a way of integrating music and movement.

During her interview, Leonor elaborated further on the moment when she began to become aware of her decision-making process concerning the movements she made and the way she integrated music: “I cannot recall the exact actions you gave... but there were several verbs [...] and then there came a moment when you said: besides those, you can use any other movement that you fancy... and so... how could we use another movement that appeals to us... when I paid attention to the music... I began to move to connect more deeply with the music...” My suggestion seems to have provided a moment when linking her movements to the music and integrating it became more accessible for this participant. Leonor continued to describe this episode: “It was when I was becoming aware... I mean... you allowed us to make our movement... our action... and in that sense, I thought ah, I have freedom [...] because I heard the music and thought... wait... now I have freedom... I am not limited to just three actions... so I can integrate better with the music...”.

This exercise, and particularly the moment when they could include more movements beyond the three I initially suggested, not only enabled this participant to become aware of emerging processes from this relationship between music and movement but also gave her a sense of freedom of movement and choice in how she articulated them with the music. This feeling of freedom that Leonor described in this context of the “relationship between music and movement” recalls the extensive reflections made by Miguel on the connection he found between flocking and freedom, thoroughly described, and analyzed in the previous section, that is, in the third trend: “States of spirit in motion”.

Fifth Trend: Inner conversations that accompany kinesthetic experiences.

Lastly, I share a theme that has intrigued me due to its captivating facet: the ‘internal dialogues accompanying kinesthetic experiences.’ Before delving into the various situations where participants expressed themselves about their ‘internal dialogues’ as they moved, I introduce another quote from Musil’s book (2018) that aided me in deepening my understanding of the significance that can be attributed to our ‘internal dialogues’:

Ulrich did not entirely dismiss the significance of what he had just thought. For if, over time, common and impersonal ideas strengthen on their own, and the unusual ones lose interest, so that they all regularly become mediocre through mechanical regularity, this explains why, despite the thousand possibilities before us, the average man is an average man! (p. 134).

An example of this trend was the awareness of ‘parasitic inner conversations, which Constança described after having experienced stillness; “right at the start when I was standing still... the words I was thinking of... were words from yesterday...” This type of ‘internal dialogues,’ which I termed parasitic, had already been reported to me in interviews I conducted with dancers and musicians to describe disruptive states in their full artistic performance when reflecting and describing what they thought while they danced, sang, or played an instrument (Ásmundsdóttir & Pinheiro, 2022).

Subsequently, Constança observed and described her unawareness of internal dialogues while she was moving, which seems to be her usual state: “Then I started walking and began to do what I always do... I do not know what I am thinking... I am just there... I was not fully engaged in the exercise, and only later, when I began to share secrets... that is when I returned...” These remarks motivate me, once again, to delve deeper into research on the topic of internal dialogues while one moves.

Final Considerations

In this article, I have interwoven and fused various lines of thought and theoretical and artistic conceptions that have shaped my project, using these theories and concepts as tools to unravel realities, focusing on subjects through studies by multiple authors. In other words, this article has been an exercise in finding a plural language by combining various languages and multiple voices from artists and authors.

To deepen the understanding of ‘inclusive movement modalities,’ I find inspiration in the words of Barad: “Doing theory requires being open to the world’s aliveness, allowing oneself to be lured by curiosity, surprise, and wonder [...] Theories are living and breathing reconfigurings of the world. The world theorizes as well as experiments with itself” (2012, p. 207). Similarly, throughout this process, it has become evident that it is not just about the conception and design of intervention modalities but rather about how I will undertake this process.

At the same time, this work, grounded in principles present in both ‘inclusive dance’ and ‘somatic practices,’ has led me to construct my discourse, reminding me of António Henriques’ assertions (2021): “No collection of discourses or set of statements [...] lives without intersecting with others; no speaker is the source of their discourse; no element of discourse, sound, or minimal unit of writing exists without infinitely referring to another” (p. 524). It is essential to highlight this nature of research in the field of arts and humanities at the end of this article since this kind of research does not claim “absolute truths” (p. 524), which motivates me to continue seeking a deeper understanding of the subject of study. At the same time, this type of academic research “exercises its rigor by building the relevance of choosing what has been decided to research” (Henriques, 2021, p. 538), organizing mechanisms that ensure its reliability.

Through these reflections, I have experienced a ‘play of fragments,’ blending various themes that might initially seem distant to uncover depth within the context of my research project. This exercise has resulted in a ‘drift’ or ‘reverie’ (Bachelard, 1978) that has assisted me in ‘staging’ a set of concepts to think more deeply about the issues of my research, granting emphasis and value to what did not seem obvious to be included in the reflections related to my project.

Throughout this process, I kept present various characteristics of communal living, such as ‘living outside of time,’ which occurred when participants came together with similar

intentions, “experiencing a time outside of time” (Henriques, 2021, p. 533), while reflecting and experimenting “outside of the I-alone” (Ó, 2019, p. 372), conceiving “knowledge as a being alongside.”

Acknowledgments

This study is funded by the Foundation for Science and Technology of Portugal.

References

- Ásmundsdóttir, L. M. & Pinheiro, I. (2022). What Happens in Performers’ Minds? Dancers’ and Musicians’: Inner Conversations. *APRIA Journal*, 2nd of November.
- Bachelard, G. (1978). *A poética do espaço*. São Paulo: Abril Cultural.
- Bakhtin, M. (2022). *Problemas da obra de Dostoiévski*. São Paulo: Editora 34.
- Bataille, G. (2021). *A Experiência Interior*. Lisboa: Edições 70.
- Barad, K. (2012). On Touching – The Inhuman That Therefore I Am. *A Journal of Feminist Cultural Studies*, Vol. 23, 206–223.
- Benjamin, W. (2011). *Origem do Drama Trágico Alemão*. Belo Horizonte: Autêntica.
- Borges, J. L. (1999). *O Aleph*. Porto Alegre: Editora Globo.
- Braun, N. & Kotera, Y. (2021). Influence of Dance on Embodied Self-Awareness and Well-Being: An Interpretative Phenomenological Exploration, *Journal of Creativity in Mental Health*, DOI: 10.1080/15401383.2021.1924910
- Cox, C. (1997). The “Subject” of Nietzsche’s Perspectivism. *Journal of the History of Philosophy*, Vol. 35 (2) 269–291.
- Dostoiévski, F. (2022). *Diário do Escritor*. Lisboa: Relógio D’Água.
- Dostoiévski, F. (2012). *Os Irmãos Karamázov*. Lisboa: Relógio D’Água.

-
- Feldenkrais, M. (1987). *Awareness Through Movement: Health Exercises for Personal Growth*. Middlesex: Penguin Books Ltd.
- Forti, S. (2010). Materia Prima. In, M. Buckwalter (Ed.), *Composing while Dancing An Improviser's Companion*. Madison: The University of Wisconsin Press.
- Gadamer, H.-G. (1996). *Vérité et Méthode*. Editions du Seuil.
- Gadamer, H.-G. (1995). *Langage et Vérité*. Editions Gallimard.
- Gil, J. (2004). Abrir o Corpo. In T. M. G. Fonseca & S. Engelman, (Eds.), *Corpo, Arte e Clínica* (pp.1-11). Porto Alegre: Ed.UFRGS.
- Ginot, I. (2014). *Penser les somatiques avec Feldenkrais: Politiques et esthétiques d'une pratique corporelle*. Lavérune: Éditions L'Entretemps.
- Ginot, I. (2013). Douceurs somatiques. *Repères, cahier de danse, Vol. 32, 21-25*.
- Giovagnoli, R. (2021). Habitual Behavior: Bridging the Gap between I-Intentionality and We-Intentionality. *Academia Letters, Article 389*.
- Heidegger, M. (2001). *Seminários de Zollikon*. São Paulo: Vozes.
- Henriques, A. (2021). A Grande Travessia: textos académicos para gente do risco e do movimento ousado. *Currículo sem Fronteiras, Vol. 21, 523-539*.
- Jappe, A. (2008). *Guy Debord*. Lisboa: Antígona.
- Lepecki, A. (2013). Choreopolice and Choreopolitics: or the task of the dancer. *The MIT Press, Vol. 57, N. 4, 13-27*.
- Marques, A. & Xavier, M. (2013). Criatividade em Dança: Conceções, Métodos e Processos de Composição Coreográfica no Ensino da Dança. *Revista Portuguesa de Educação Artística, Vol. 3. 47-59*.
- Merleau-Ponty, M. (2005). *Phenomenology of Perception*. Taylor and Francis e-Library.

-
- Merritt, M. (2015). Thinking-Is-Moving: Dance, Agency, and a Radically Enacted Mind. *Phenomenology and the Cognitive Sciences* 14 (1), 95-110.
- Moscovici, S. (1988). Notes towards a description of social representations. *European Journal of Social Psychology*, Vol. 18, 211-250.
- Musil, R. (2018). *O Homem sem Qualidades*. Rio de Janeiro: Nova Fronteira.
- Ó, J. R. (2019). *Fazer a Mão – Por Uma Escrita Inventiva Na Universidade*. Lisboa: Edições Do Saguão.
- Patton, M. (2015). *Qualitative research & Evaluation Methods*. SAGE Publications, Inc.
- Pereira, F. (2002). *Social construction of knowledge and social construction of self-concept: Thinking about learning in youth. Conférence non publiée proferée à la Fedora-Psyche Conference: Cognition, motivation and emotion: Dynamics in the academic environment*. Lisboa: Fundação Calouste Gulbenkian.
- Rancière, J. (2021). *Tempos modernos: arte, tempo, política*. São Paulo: n-1 edições.
- Sholl, R. (2021). Feldenkrais, Freud, Lacan and Gould: How to Love Thyself for Thy Neighbour. In R. Sholl (Ed.), *The Feldenkrais Method in Creative Practice: Dance, Music and Theatre* (pp. 69 - 91). London, New York, Oxford, New Delhi, Sydney: Methuen Drama.
- Shusterman, R. (2012). *Thinking Through the Body: Essays in Somaesthetics*. Cambridge: Cambridge University Press.
- Spatz, B. (2015). *What a body can do. Technique as Knowledge, Practice as Research*. London & New York: Routledge.
- Taylor, C. (2009). *A Ética da Autenticidade*. Lisboa: Edições 70.
- Turner, R. (2010). Steve Paxton's "Interior Techniques": Contact Improvisation and Political Power. *TDR/The Drama Review*, Vol. 54: 3 (207), 123–135.

Varela, F., Rosch, E., Thompson, E. (1993). *The Embodied Mind: Cognitive Science and Human Experience*. Cambridge, MA: The MIT Press.

Vörös, S. (2020). Mind Embodied, Mind Bodified: Merleau-Ponty and the Enactive Turn in Mind Sciences. *Études phénoménologiques – Phenomenological Studies, Vol. 4*, 91–117.