

Bodies that Move You: the Rhetorical Force of the Dancing Body

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Abstract

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The emerging interest in materiality within rhetorical studies prompts the question of what role bodies, bodily knowledge, and the affective play in persuasion; how do affective forces, bodily epistemologies, and other sensual ways of knowing impact the rhetorical situation? Generally, rhetorical studies has done a better job of theorizing than studying the lived, material body. In my dissertation, I contribute to these conversations by theorizing and grounding the entanglement of rhetoric and materiality via a sustained ethnographic investigation of a dance program. I document how the *body in motion* learns, contains, constrains, and enacts rhetorical knowledge, explore how this knowledge intersects with rhetorical structures, and extrapolate how embodied knowledge enables rhetorical performances. The moving body's impact on discourse, other bodies, and rhetorical situations is such that we need to revamp rhetorical theory to account for its influence and reorganize our curriculums and research methods to align with this new understanding of rhetoric.

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Chapter 1

Words and Bodies: Where Rhetoric Needs Embodied Theory

“Words have been mattering more than matter” - Jack Selzer, *Rhetorical Bodies*

Bodies have never been far from the projects of rhetoric and of composition. However, recent scholarship has begun to go beyond a tacit acceptance of the body, bringing together questions of affect, emotion, gender, representation, and training to ponder what we in rhetoric and composition want and need from a rhetorical and composing body. How does the contextual, cultural, and idiosyncratic mesh of embodiment impact projects of textual creation, analysis, and reception? In both rhetorical and composition studies, there are concerted efforts to consider how the body impacts writing, research, and teaching choices and discussions about how to make rhetorical scholarship embodiedly, materially relevant in contexts outside of the academy. There are now historical explorations of the interchange between bodies and foundational rhetorical texts (Hawhee), considerations of how bodies interact with spaces and buildings (Blair; Dickenson, Blair, and Ott; Edbauer), and discussions of how bodies are sites of gendering, racializing, and sexualizing (Butler, DeLuca and Harold, Gunderson, Lay, Young). We now have reenvisioned composition histories that unpack the body as a compositional force (Hawk) and study the interplay between affective forces and compositional choices (Bastian, Cain, Micciche). The main threads that unify this broad area of scholarship are centered in a belief that (a) bodies contain, produce, and perform their own forms of knowledge, (b) this knowledge is fed and sustained by non-logos forms of knowing like affect and emotion, and (c) such knowledge is still essential to questions of rhetorical invention, persuasion, and impact and requires theoretical and practical frameworks that honor the particularities of body-centric action.

If we view the body not just as a symbol that has been mis/represented but instead as a living, vibrant force that is inseparable from considerations of these words we type, read, and speak (or shout), then we can begin to find ways of speaking about and working with our bodies in ways that honor the complexity of our practiced, habitual, and ongoing bodily processes. We can then reconsider how we might account for this embodied impact in our teaching, research, and theoretical practices. We write from bodies, our writing influences bodily actions, and written definitions of the body become entangled with lived practices of the body.

The wealth of body-related materials is assuredly a boon to the field, giving us a way to think through the many connections between the body and composition, persuasion, and identification practices. Yet, as scholars like A. Abby Knoblauch note, there is a tendency to use terms like ‘the body’, ‘embodiment’, and ‘embodied’ with little accompanying definitional work that can muddy the waters, making it “too easy to further marginalize any form of embodied writing or ways of knowing within the academy” (51) because of the lack of any central unifying logic. In that vein, I would argue that this plethora of sources should also make us pause and consider how we are making sense of this interdisciplinary, multi-modal project of investigating the body. I argue, and this work demonstrates, that it is not enough to speak of the body as shorthand for the variety of social and personal practices and states of being that make up having a body. In order to access what makes the body so confounding as a subject and object, as well as what makes it meaningful for rhet/comp scholars, we need to begin investigating movement and motion as key aspects of rhetorical actions and interactions. As Dale Jacobs and Laura Micciche argue, “Movement, or repositioning oneself in the face of ever-changing situations, is a central goal of both classical and contemporary rhetorical theory. Effective rhetoric is dynamic rather than static; effective rhetoric moves us towards new ways of knowing and creates avenues

for social change” (3). Relatedly, Dennis A. Lynch, Diana George and Marilyn M. Cooper cite Susan Jarratt’s emphasis on the “ability to *move into different positions*” [emphasis added] (64) as a mark of a mature rhetor in their definition of agonistic inquiry. Indeed, rhet/comp is filled with metaphors and analogies of movement, but there is not (typically) a corresponding consideration of how these metaphors and analogies are rooted in material, bodily realities that influence the very situations in which we activate those metaphors. In order to fully access the richness of the practices, habits, and theories that surround, inform, and shoot through how we perform rhetorical activity, we need to consider bodies in motion.

Below I provide two examples, one from personal experience and one written by a well-respected body researcher, as a means of considering the complexity that arises with mention of the word “body.” These examples are by no means inclusive of the totality of body studies, but they do loosely sketch the tension that continually surrounds the body as a potential object, signifier, actor, rhetor, and as I would argue, mover.

Sample 1 - It’s a Saturday afternoon. I’m in a jazz class that is almost over. The class has followed a typical format; we warmed up, briefly stretched, did technical combinations across the floor, and learned an excerpt of a jazz dance that we perform in alternating groups. The teacher separates us into trios and asks us to talk to each other about what we are thinking about during the combination as we perform it. She has just given a short speech about the emotional content of the piece, set to an intense, sensual piece of music, and some of the things we could think about that might help us access an authentic emotional state that could be communicated in our dancing. She continues and gives examples about how if it was a happy dance, she always thinks about her “favorite ice cream” in order to access those feelings and sensations of joy and contentment. We start to discuss what experiences from our lives could fit the piece, and one of the girls in my trio talks about how she doesn’t necessarily think about a specific experience in her life but rather tries to be fully present in the movement and think about how she is filling the time and space; she plays with the intensity and dynamics of her movement. The other girl grins and says that she “doesn’t think at all,” that her mind is “completely blank” when she dances. When pressed, she talks about how the ebbs and flows of her relationship with her boyfriend reflect the ups and downs in the dance. We talk about that for a while and how those sorts of experiences can be transferred into a dance in terms of emotional projections.

Sample 2 - “Knowing and desiring the right action will not avail if we cannot will our bodies to perform it; and our surprising inability to perform the most simple bodily tasks is matched only by our astounding blindness to this inability, these failures resulting from inadequate somaesthetic awareness” (Shusterman “Somaesthetics” 52).

The first sample is representative of many similar interactions I have had throughout my semi-professional dance career. There is a belief that the body in motion is a mystery that can only be accessed through emotional trances or flowery adjectival phrases. The connotations that accompany the idea of bodies moving, especially in any artistic sense, are ones of organic urges and spontaneous feelings. Even dance, an art form that requires years of training the body in highly intentional ways, is viewed as somewhat indescribable, reminiscent of an unnuanced definition of vitalism “based on genius and irrationalism” (Hawk 3). The student who describes her mind as a ‘blank’ is a dance major in college and has been dancing for many years, and yet her first instinct is to deny the communication between the mind and body and prioritize the body. Part of the reason for this denial is a lack of vocabulary or framework for articulating the flux of the delicate relationship between the mind and moving body. This concern was echoed in an interview with a graduating senior dance major, Cherry¹, who states, “we talk more when we’re teaching, rather than when we’re taking class or we talk a lot when we’re critiquing a piece of choreography. We don’t really talk while we’re watching dance either. And so it’s, uh, it can be really difficult to do. We just like, we just never really develop the words to talk. I mean, we don’t really develop the vocabulary to talk about dance.” Even though Cherry has been training intensively in dance for most of her life, the link between dance and discourse is not immediately apparent. In addition to the recent interest in body scholarship, we need deeper discussions of how sensations and movements impact bodies and how discourse works with these bodily forces

¹ All names have been changed unless otherwise noted.

in ways beyond signification. Only then can we make the connection between rhetorical questions of persuasion and identification and the operations available to the moving body.

Very opposite to this is the quote from Richard Shusterman in the second sample. Perhaps best known as the creator of “somaesthetics,” a theoretical, “structuring architectonic” (53) for discussing and operating the body, Shusterman is performing every postmodernist’s worst nightmare. His belief in “somatic efficacy” (52) has led him to develop somaesthetics as a sort of bodily ‘will to power’, where the goal is to find a bodily system that will produce the most efficient body, enabling us “to learn more and perform better” (56). Such posturing might feel hyperbolic, but Shusterman’s work is exemplary of what many in rhetoric and composition fear about approaching the body. How, when dealing with something that is and contains a quantifiable mechanics and biology, is it possible to avoid falling into the worst kind of biological determinism?

This fear of losing sight of what makes rhetoric and composition scholarship distinctive, the play of signification that leads to identificatory and persuasive effects within language, is a large part of why some scholars still remain wary of the body. Yet in spite of this wariness, contemporary theorists have begun to realize that the tenets of rhetorical criticism and theory, regardless of the level of explicit attention, are all tethered to the body and thus need to be thought of in relation to or as emanating from bodies. If theory and discourse about the moving body produces a “textualized body” (Gunderson 4), a body that is remade in the acts of describing/reading it and moving in it, is there a way to speak of the body that does not propagate a formulation of the body as a discursive object but that wrestles with the interchanges between text and body that mutually inform both? Studying the body in motion is a way of answering this key question because it is in movement that the body demonstrates understanding

of, responses to, and arguments with the surrounding discourse. Many of the methods known to scholars concerned with discourse are relevant here; however, changing the emphasis to focus on how discourse is a factor that impacts bodies and future potential for movement, rather than vice versa, is simultaneously retreading the same ground and exploding common paradigms of bodies' relationship to rhetorical research.

For those of us who teach rhetoric, composition, and communication, a relevant way of framing this work is to consider bodies as not mere objects within rhetorical situations but as moving "joints" that make certain rhetorical connections, impacts, and arguments visible or not. Similarly to how Nathan Stormer is seeking to 'dis-articulate' rhetorical work from language-centric perspectives and find new articulations that account for how objects and other non-rational forces are rhetorical, I find it imperative to explore what forms of embodied knowledge look like and how their underlying logic differs from what is usually used. So, it seems that there is a necessary prior question when thinking seriously about embodiment as an articulated practice. How is it that a lived body, perhaps not even a human body, has the capacity to articulate and/or be articulated? What exactly are the practices that one uses to train one's voice, or body, and is it possible to think rhetorically about them in a way that is not a mere mapping of language onto things? In order to consider these underlying logics of our field's methodologies and theories, I would argue that we also need to contend with the issue of lived bodies and what embodied practices accompany, extend, block, and enable these pedagogical and theoretical moves. Such practices involve *movement and stillness, the potential and capacity for mutability within external and internal space*, that is reliant on a workable awareness of bodily options to create different effects in relation to surrounding contexts. If we are taking bodies seriously, we

need to understand how it is that bodies experience the world in order to fully analyze how those experiences are then represented and discussed.

In this study, I rethink the body as rhetorically productive by observing and analyzing dance training techniques, operations that engage and nurture the moving body's potential for rhetorical invention and action. Through intensive study of how dance teachers and students conceptualize, learn, and teach both technique and artistry, my goal here is to understand how dance, a physical art/technique, is communicated and taught via both physical and discursive means and how this training is grounded in a belief in the productive possibilities found within moving bodies. As Debra Hawhee points out, "the 'gathering' force of the *agōn* inheres in rhetoric as well, most obviously in the very structure of rhetorical situations and their dependence on assembly, but also in the *training and production of a rhetorical subject*" [emphasis added] ("Bodily" 16). Her work illuminates how ancient rhetorical training was steeped in a sense of the body as a potent rhetorical force, in part through this understanding of the impact of gathered, interacting bodies. I aim to produce a similar focus on the bodily aspect of rhetorical gatherings through my work with dance pedagogy, but dissimilarly, I aim to show how we can decouple embodied rhetorical concepts like agonism from inherently ableist definitions of *arête* (Hawhee 20) that marked ancient rhetoric. Through not just emphasizing bodies, but emphasizing training moving bodies, we can build a framework of understanding rhetorical events and situations as knowable through movement and motion, not only through bodies that have achieved an arbitrary standard of aesthetic or physical excellence.

Therefore, I use ethnographic methods, including observation and interviews, in order to delve deeply into the culture of dance pedagogy and discover the tools used to enable learning, both physical and discursive, that are deeply embedded within this movement training system.

From there, I extrapolate how rhetoricians can use the toolkits existing in dance pedagogy to (a) better understand how the body influences discursive persuasion and vice versa, (b) incorporate some of those tools into a holistic theory of rhetoric that will extend rhetorical theory and teaching to include the body, and (c) develop more robust methods of studying and describing the moving body and its rhetorical presence. In other words, what can this concentrated understanding of training moving bodies tell us about how bodies learn to move beyond the dance classroom? And what forms of rhetorical and composition analytical training also contain embodied lessons? By distilling the logics of dance training, we can begin to consider and analyze other bodily training systems in classroom, field, and textual contexts.

The end goal of this study is a framework for both theoretical ruminations and practical applications with the body as a central area of focus in ways that move past considerations of its symbolic capabilities. In Debra Hawhee's essay "Rhetoric, Bodies, and Everyday Life," she discusses the methodological and pedagogical questions she has received in regards to her now oft-cited work on ancient rhetorical practices and athletic training.

Since I've been working on this study and discussing it at conferences and in journals, the most common question asked by scholars in composition and rhetoric is this: how does your work change what you do in the classroom? This question has tended to throw me for a couple of reasons: first, it assumes that history must immediately and transparently apply to present practices; that a translation of ancient to contemporary practices would be smooth, easy, and apparent as the historical research is being completed (156).

In this quote, the skeptical view about where the body might 'translate' into the composition classroom is revealing about the mental block descended from Enlightenment-era thinking. I

would agree with Hawhee that finding ways to incorporate the body into the classroom is difficult and often requires unpacking of contemporary teaching methods. However, this does not point to a mismatch between the body and composition but to a lack of ways in common pedagogical practices with which to visualize this connection. Therefore, a perspective of trying to figure out where the body ‘translates’ into the classroom already presupposes the body as addition. Bodies are of course always present, albeit sometimes mediated, wherever writing and composing are taught and practiced, but there is a tendency to consider the body as foreign, as something that needs to be translated, rather than as an existing part of our landscape that we need to delve into and discuss. Thus, this work is an attempt to press against “where our theories of rhetoric are allowed to move” (Hawhee 158) by beginning to map how rhetoric is in many ways made possible by our bodily conditions and habits of movement in spite of our lack of attention to this link between discourse and bodies. The exercises we deem beneficial for our students, the theoretical and ideological leanings that inform our scholarship, and the ways in which we find and choose a perspective on our objects of study are deeply connected to our moving bodily practices. My hope is that this change will be based in a holistic consideration of how the mind and body are already working together in rhetorical, composing and research tasks, and reflect an attitude of augmentation rather than brute addition.

~ Identification, Presentation, and Self-Fashioning

I, well growing up I’ve always been like the quiet person typically, and once I started dancing I realized I... got out of my shell so much. My mom even noticed, she was like ‘yeah you were so quiet before you joined the dance team, and I don’t know what happened’. I just feel, like I feel like I’m not being judged when I’m dancing, even if I don’t know what in the world I’m doing. If I’m happy with what I’m doing, then it’s ok. Yeah, I just feel good doing it, and I realized with some, with certain things it comes naturally, and I don’t have many things in my life that it happens with that I don’t have to

work that hard to feel like I'm being successful in it for myself, and dance just feels that way to me – Interview with Eleanor

Recently, rhetorical scholars have been looking for a way to exorcise the symbol from the equation and/or consider those elements that are external to logos and symbolism, such as materiality, affect, bodies, and sensation. In other words, the ideas of a pre-symbolic subject or a pre-textual text have been slowly gaining traction within rhetorical scholarship. Burke revolutionized the field when he posited identification rather than persuasion as the field's main dictum. He argues that actions occur because of how "individuals are at odds with each other, or become identified with groups more or less at odds with another" (22); we perform rhetorical tasks in the world because of our allegiances and oppositions. But scholars in search of a pre-symbolic realm are hungry for something indicative of a "more originary rhetoricity" (Davis 3) than Burke's focus on separation and congregation allows. In the above excerpt from an interview with Eleanor, a student at Northwest U, she describes the impact that practicing dance has had on her life. She refers to the connection between her increased self-confidence/self-comfort and her participation in dance. It is a relatively uncontroversial commonplace that physical exercise, like dancing, produces a corresponding upswing in mood, mental ability, and overall health. Instead of leaving this commonplace to the side in our explorations of rhetorical impact, I posit that we need to better account for how the affective, emotional, and embodied aspects of our everyday lives contribute to our rhetorical capacities for action. How is Eleanor able to approach the exigent demands of rhetorical situations in a different way now than before she began dance training? What is the link between this shift in her self-perception and embodied practices, and what rhetorical possibilities does this shift enable or alter? If identification is a rhetorical function that results from the self in relation to others, we also need to understand how

the portrayal and presentation of the self, a deeply embodied operation, is able to shunt our rhetorical potential in one direction versus another.

This shift to investigating how the moving body is operational in self-formation and enabling rhetorical perspectives means turning rhetorical investigations towards non-symbolic forces and factors such as affect, emotion, and their accompanying knowledges. In *Inessential Solidarity*, Diane Davis argues that rhetoric is based on the tacit assumption that having an effect on others is allowed, doable, and even possible, which means “an always prior openness to the other’s affection is its first requirement” (3). In other words, the individual is always open to being affected, which places it in a theoretically slippery role of being singular while at the same time being always already affected by the possibility of the other, thus making the true origin of rhetorical force exceed symbolic exchange. What such a perspective makes possible is a consideration of how being itself might contain rhetorical potential. Instead of prioritizing the moment of action as the most important rhetorical aspect, we can now consider how moments of preparation and waiting are crucially integrated into the perspectives that we bring to rhetorical action. For example, the everyday habits that make up a recognizable personality – the trips to the coffee shop at particular times, the preference for pen and paper over word processor, the starting each class with a freewrite – are not necessarily thought of in conjunction with the seemingly obvious rhetorical moment of speech-giving or essay creation. Yet those habits, rooted in embodied tendencies and situations, demonstrate how our networks of action are embedded in bodily impulses; we notice if our habits are interrupted, and that interruption can markedly restrain or guide our successive rhetorical actions. Investigating what dance training emphasizes about bodily knowledge, bodily habits, and affective ties illuminates more general principles of how movement enables engagement with and navigation of rhetorical goals.

Considering rhetorical bodies as part of the ever fluctuating process of identification and action means considering how points of conflict, awkwardness, rudeness, joy, and laughter are not random outliers but part of what shapes and allows texts to be composed and disseminated. In her article, “Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies,” Jenny Edbauer seeks to reconceptualize the rhetorical situation as rhetorical ecologies, where rhetoric is conceived of as “a process of distributed emergence and as an ongoing circulation process” (13). This view allows for the infectious nature of rhetorical energy to run in non-linear pathways where the “contact between two people on a busy city street is never simply a matter of those two bodies; rather, the two bodies carry with them the traces of effects from whole fields of culture and social histories” (10). If we are always already affected and effected by the continual flux of the ecologies we are imbricated into, it is less about pinning down disparate elements and more about tracking how and where those elements start to attract heat and expand. As Kristie S. Fleckenstein, Clay Spinuzzi, Rebecca J. Rickly, and Carole Clark Papper note, an ecological view “privileges circular causality rather than linear cause and effect chains. Here actions of the participants create in part the environment that, in turn, creates the participants” (“The Importance of” 393). So, where in our ecologies are we being affected, why, and how can we start to trace how bodies tie us together? This research considers how if the rhetor is one element among many, influenced by and influencing among the concatenation of multiple objects and subjectivities, bodily repetition (as the most informal form of bodily training) is itself a part of how rhetorical ecologies are constructed and hang together. From here, it becomes possible to explore not just the moments of contact between two bodies but also the preparatory moments before and after that point as rhetorically engaged.

Unless there is a biological process or development² that prevents this, we are constantly gathering and using information via our bodies. For example, kinesthesia, the ability to sense how our bodies are moving, has been studied in neurology and psychology. This concept posits that living in the world builds a store of movement-related knowledge that we then are able to use as a measure for all contemporary and future movement. Similarly, proprioception, our awareness of where our body is in relation to itself during movement, is a key part of many body-focused areas of study, such as Feldenkrais and Gyrotonics³. Through our proprioceptors, nerves that specifically consider how our body is configured at any moment, we are continually negotiating the relationship between the body and what surrounds us in space along with adding to our range of how our bodies can move into various positions and postures. Our bodies' ability to move through the world with effective purposefulness is necessarily predicated on the bodies' storage and enactment of knowledge gained through moving in the world and reacting to a variety of situations⁴. These storage mechanisms and actors are more than biological factors; our ability to combine and choose from our embodied experiences and knowledge means that embodied performance is always “an act of intervention, a method of resistance, a form of criticism, a way of revealing agency” in which it is possible to “foreground the intersection of politics, institutional sites, and embodied experience” (Denzin 9). Teaching rhetorical projects of building and performing a flexible and dexterous identity, in oral, visual, and written formats,

² Although there are specific conditions that would preclude or interfere this process, such as neuropathy, I would caution against assuming an easy link between an individual's visible disability and a lack of this embodied awareness.

³ Both are rehabilitatory and strengthening exercise/body education systems.
http://www.feldenkrais.com/method/the_feldenkrais_method_of_somatic_education/
<https://www.gyrotonic.com/article.aspx>

⁴ Rhetorician Jordynn Jack and neuroscientist L. Gregory Appelbaum point out the traps of neurorealism, neuroessentialism, or neuropolicy - crudely equating neurological patterns with rhetorical concepts and recommendations (428). Nonetheless, this new field of neurorhetorics holds great potential for investigating not only the discourses surrounding neuroscience but also the potential embodied effects, on researchers and patients, that these discourses might engender.

requires a framework for discussing the bodily component of this self-presentation and development.

In order to set new parameters for engaging with the rhetoric of the moving body/embodied rhetoric in terms of identification, representation, and epistemological transmission, I articulate a series of research questions and lines of thought that guide this dissertation.

- How do dance teachers and choreographers strategize the transmission of new and related bodily information to their students and dancers, and what are the dancers then able to do as a result of this transmission? What is the function of both verbal and bodily strategies in the teacher's teaching and the dancer's dancing? How do these different strategies account for the range of affective, emotional, and physical factors that surround movement and bodies? If we take mind and body as an interpenetrated unit, we need to consider how the products of both, discourse and movement, influence each other recursively and influence proximal bodies in overlapping ways.
- How does an embodied rhetoric shift how we conceive of rhetorical memory and space, or how trained bodies perceive and use time and space differently? In what ways does the body's capacity for memory enable different articulations with and creations of spatiotemporal assemblages, and how does this enable the crafting of kairotic, dexterous rhetorical action? How does thinking about rhetorical time as embodied shift how we enact rhetorical work?
- If movement habits and repetitive practices are the means through which we develop frames of understanding that determine how we react and respond to exigent circumstances, we need to consider how embodied experience grounds our capacity to

rhetorically act and respond. What knowledges does the body hold from a lifetime of moving through, with, and against competing ideological forces? How can we construct embodied rituals and habits in such a way as to draw on these knowledges and produce alternate and/or subversive knowledge frameworks? How do we need to shift how we view rhetorical habits and incorporate them into our work?

- In what ways do forms of embodiment, discourses, and rhetorical moves coalesce into something that is recognizably rhetorical? If these differing lines of force are continually interacting and feeding off of each other, how might we rethink rhetorical intervention? What forms of embodiment and movement contribute to unpacking or negotiating these rhetorical ecologies?
- If it is impossible to think of rhetorical projects without the body, rhet/comp classrooms and field sites are places where bodies are continually performing rhetorical work alongside discursive projects. What implications does this idea hold for how we approach research and teach our students?

From this focused study, we can begin to extrapolate outwards and craft a bodily rhetorical awareness and frames of invention that will enable us to nuance these and other rhetorical tools in greater detail for not only pedagogical purposes but also broader rhetorical concerns. Part of undertaking such a project is identifying fissures where the mind and body connection is misunderstood, where our culture and education has not prepared us for how to deal with the accompanying sensations, feelings, and affect that arise at the contact of mind and body. In dance education, and arguably other forms of movement education, both bodies and minds are trained to be aware of each other, even if only to develop an awareness of what in the other can be safely ignored. It is a strategic use of the body in motion rather than a brute maximal

development of the biological framework. As modern teacher George states, one of the main lessons he wants to communicate to students is that dance is not about molding one's physical form to a certain standard but about finding room for expression via the idiosyncrasies of one's individual way of moving. He points out that good dancing

goes then beyond that to just 'rise a leg to your maximum height' and [more to] find the freedom of movement there rather than strained expression. You know when you're constantly at the edge of what is physically possible, you don't necessarily get that expansiveness in the use of that range of motion. It feels strained and inhibited because the muscles are just firing like crazy. So it's not just about maximizing the range of motion; it's also about maximizing the qualitative, expressive aspects, like lightness or swing.

George differentiates between "range of motion" and the "qualitative, expressive aspects" of a dancer's movement. It is a fine distinction between the physical ability, e.g. a larger range of motion in one's hips equaling the ability to raise one's leg to a great height, and the deep embodied knowledge of how to use that ability to the utmost, e.g. being able to not just lift one's leg but lift in ways that produce different images, effects, and moods. I argue that considering dance as a place of qualitative experimentation, rather than only a display of normalized aesthetics⁵, gives rhetoricians key insight into what processes of transmission produce dexterous, rhetorical bodies as well as an understanding of how practiced movement, operating through bodies, influences the production of rhetorical invention and play.

~ Studying Dance as Bodies in Inter/Action: Study Design and Data Collection

The framework for this work is based in my observations of dance teaching and performance in action. My dance background informs my understanding of the dance teachers'

⁵ Critics of ballet and other hyperaestheticized forms of dance tend to focus on the display aspects – the costumes, the body types, etc... However, I would argue that even in these extreme examples, the dancers themselves are continually working and experimenting with ways of moving that reflect George's emphasis on expression and qualitative exploration.

values and vocabulary, and I am also taking up terms that they use in their daily labor that I see as doing rhetorical work. I endeavor to demonstrate in this framework the ways in which discourses designed in response to moving bodies hold different assumptions/logics than the discourses we typically use in rhetorical and composition work. These discourses hold both explicit and implicit assumptions and logics about how the body operates and where words can and should intervene. Again, to not reify a mind/body split where it's just a matter of finding the 'right' vocabulary, I am aiming instead to show what vocabularies, verbal frameworks, and strategies are already used by dance professionals and how these frameworks address the ways in which motion/movement can be transmitted, taken up, and performed and to what effect.

In order to get at these points of creation, reception, and transmission, I have triangulated my research approach through several ethnographic lenses: interviews of both dance teachers and students, extensive observations, and participating in dance-related activities (rehearsal and performance). As Fleckenstein et al. state, "to research ecologically is to be immersed in a multileveled, multifaceted environment. Immersion is thus an important corrective to the flawed belief that a researcher can be separated from the phenomenon of study. An ecological orientation to research fuses the knower, the known, and the context of knowing" (395). In an ecological approach then, there is no singular text to be discovered, unpacked, and analyzed. Instead, the focus is on the interdependence of the simultaneously occurring processes and existences within the chosen ecology. In order to understand **how** rhetorical distributions occur and coagulate, we also need to understand what role the body plays in those experiential moments where it collides with other important elements of an ecology. And understanding this hinges upon our understanding of how the body, via movement, *creates, receives, and transmits*

its own form of knowledge that intersects with and influences the forms of knowledge that rhetoricians are more used to analyzing.

This theoretical commitment is why I have chosen to use an ethnographic lens for this study; in order to capture bodies in motion and observe the transmission and uptake of bodily knowledge, I need to employ a method that allows for my continued presence and witnessing of these bodily occurrences. By immersing myself within a dance ecology, I am able to gather “firsthand experience in the production of such discourse in the spaces and places of speaking” (Hess 137) and “the social and sensual logic” (Wacquant 7) that surrounds the embodied, affective, and discursive practices of my field site. What bodily and discursive practices are markedly different in this body-focused field site, and how are they interacting in ways that produce agile bodies full of movement potential? As the purpose of my research is to access the kinetic and somatic aspects of movement, I require a method that allows me to tease out the sometimes minute and subtle differences and similarities among moving bodies. An ethnographic approach gives me closest access to the transitory nature of movement, “to bring to the fore and capture rhetorics whose everyday nature renders them fleeting at best” (Middleton et al 401). Essentially, ethnographic methods allow me to actually enter a primary text and experience it bodily.

For this study, the primary field site is a dance program at an R-1 University in the Pacific Northwest, henceforth known as Northwest U. The program serves 40 undergraduate dance majors, 80 minors, 6 graduate students, and over 900 non-major students who enroll in dance courses each quarter. Mostly known for its graduate program that trains professional dancers transitioning into teaching careers, this program nonetheless serves the undergraduate population at Northwest U with a variety of dance technique, history, and science-related classes.

In order to enter this ecology in a variety of ways, I observed both a senior level ballet and modern class over the course of a quarter, interviewed three students about their experiences in the program, and interviewed several of the dance faculty. I also wished to enter the larger Greater Seattle dance ecology, which consists of several well-respected and established dance instructors and performers (many of whom have taught at Northwest U). Therefore, I also interviewed several dance teachers who teach and perform at various locations in the Greater Seattle area and observed some of their rehearsals.

For this project, I collected and generated a wide range of data via a variety of ethnographic methods.

- I attended every class session and took field notes at four quarter-long dance classes.
 - Spring 2012 – Advanced Ballet.
 - Autumn 2012 – Intermediate/Advanced Modern.
 - Winter 2013 – Intermediate/Advanced Modern.
 - Spring 2013 – Intermediate/Advanced Ballet.
- I attended various class sessions of other dance classes.
 - Spring 2012 – Intermediate Jazz and Intermediate/Advanced Modern.
- I videotaped single class sessions of selected dance classes.
- I conducted and audio recorded 30-40 min interviews with dance students participating in the classes I was observing, for a total of five student interviews.
- I conducted and audio recorded 45-60 min interviews with the teachers of the classes I was observing, for a total of five university teacher interviews.
- I conducted and audio recorded 45-60 min interviews with teachers from the Greater Seattle area, for a total of four outside teacher interviews.

- I conducted and audio recorded a 45-60 min interview with a choreographer from the Greater Seattle/New York area.
- I attended said choreographer's rehearsals for the course of one week and various rehearsals following that intensive. I video recorded portions of this rehearsal and performance process.

This field site was very familiar to me even before beginning my research. As an undergraduate student, I majored in dance in the same program where I conducted research, taking classes with many of the teachers I observed and interviewed. The program has gone through some curriculum restructuring since I graduated, but the space and expected configurations of bodies were familiar. Similarly, although I had not worked with all of the choreographers and teachers I interviewed/observed from the greater Seattle area, I knew of them by reputation or had taken classes with them in the past. I note this not to navel-gaze but to make a methodological point. Often, ethnographers are encouraged to enter a field site with as much emotional distance as possible. As John W. Creswell contends, one of the jobs of the qualitative researcher is to “admit the value-laden nature of the study and actively report their values and biases as well as the value-laden nature of information gathered from the field” (18). This emphasis on ‘fresh eyes’ is important to consider in the laborious and complex process of data collection and interpretation because of the issues that accompany personal bias. However, our knowledges and ways of viewing the world are always informed by our embodied experience. It is never possible to fully bracket one's experiences away from one's entry into a field site, and bringing an awareness of this embodied history to one's research allows for considerations of the rhetorical nature of “situations in which meanings depend on places, physical structures, spatial delineations, interactive bodies, and in-the-moment choices” (Middleton, Senda-Cook, and

Endres 388). In order to see this lived interaction, the researcher must adopt a perspective that allows for what Dwight Conquergood characterizes as “an intensely sensuous way of knowing” (“Rethinking” 180), an embodied ethnographic lens. Part of this process of revealing one’s own biases is considering how one’s previous experience is ideological, political, and *embodied*, meaning that one needs to consider the interplay of that store of embodied knowledge alongside the other, more typical self-evaluations.

Bringing my experience with dance to this study meant that I had an easier point of access to the site, both in knowledge and existing contacts. My embodied history provides ways of knowing and bodily being that were critical to discovering what I did. For example, I did not have to learn a new vocabulary or discourse, and I was already familiar with the teaching styles and movement patterns of many of the teachers and choreographers. For those teachers who were new to me, my dance background allowed me easier entrance into observing and interpreting their actions than someone with no dance experience. However, I was somewhat surprised to find that I was not only learning about the applicability of training bodies to rhetoric but also deepening my understanding of the dancing body. Many of the research threads that became evident to me during this process were connected to embodied habits that I have in my own movement, some of which were not entirely positive. Seeing these bodily traits in my observations and my written data prompted a great deal of self-reflection and embodied experimentation in my own teaching and dancing, leading to insights about how my embodiment interacts with my presentation, performance, and self-identification as both a dancer and rhetorician⁶. These unexpected points of growth revealed tacit limitations on both my rhetorical

⁶ I realized that I walk around the university classroom a great deal, not usually sitting down, as a result of training in dance for many years and emulating this pedagogical model (in my embodiment if not the content) when I transitioned to academic teaching. Doing this research encouraged reevaluation of the pros and cons of this embodiment and how it connects to my identity/student perception. For example, although I might view walking

and embodied understanding. The emphasis had shifted “from authority to vulnerability” (Conquergood “Rethinking” 183) where I myself was being remade bodily through these interactions in the field. So rather than finding a site where the researcher is a “stranger” (Agar), I would argue that considering sites where one has previous embodied experience opens up research pathways via that untapped embodied knowledge. Such a move necessitates a shift in one’s research perspective away from finding out things ‘about’ the field site and more toward discovering where the existing intersections between the field site and the researcher reveal insights about both.

Between Northwest U and outside dance classes and teachers, my aim was to garner enough data so as to reconstruct the underlying logic that many dance teachers hold when approaching the teaching of dance. In other words, what are the governing centers of importance that guide dance teachers in how they speak to and attempt to mold bodies, and what does this tell us about how bodies learn, communicate, resist, and connect? From this “elaborate venture in,” I have drawn on the vocabularies and themes that dance teachers and students used when speaking of movement and developed “thick description[s]” (Geertz 6) of these terms and logics in practice. From there, I have meshed these vocabularies with theoretical lenses in order to articulate the guiding logics that underlie dance terminologies and methods of instruction. These theoretical explanations of the existing frameworks and their inner structures serve to get at the latent rhetorical nature of bodily knowledge and how awareness of this epistemological source births ways of working with this knowledge in ways not previously considered.

about as ‘proof’ of my commitment to the class, some students might find the continual motion imposing and representative of the uneven power dynamic in the classroom. Questions I have been considering: who gets to move in the university? When is movement considered abnormal? What tacit limits on movement might we reevaluate in light of the theoretical shifts in rhetoric and composition studies, and where are places to apply them to classroom dynamics? Research methods?

Ultimately, what does an attitude that allows for (a) the valid existence of knowledge held within, on, and around the body and (b) the transmission of that knowledge from body to body as performative and rhetorical look like? Another relevant question is how to find answers to the above questions since the data from this research study is rather ‘text heavy’. Or, how does one access an interview or an observation after the fact except through transcripts or one’s notes? Many in the fields of dance studies and performance arts have used ethnographic methods to access their fieldsite in a lived manner (Davida, Wulff). For example, Karen Barbour advocates using dramatic and moment-by-moment narratives to sweep the reader through the danced processes of rehearsal and performance. Where my work moves beyond these attempts is in the theoretical commitment to movement/bodies as entangled with thought/discourse, mutually shaping and interpenetrating. ‘Thick description’ is more than attention to detail. I am aware of how discourses and tropological commitments emerge from repeated interactions of bodies and words within the fieldsite. This work is a textually-bound genre, but the texts were generated from live interaction between and through bodies and discourse. The dance teachers’ bodies were co-present with their students’ bodies as they spoke. My consistent, repeated bodily presence on the perimeter of the classroom allowed me to witness this interaction and also be a part of it, albeit on the fringes, which influenced each successive moment of writing and returning to the dance classroom. Therefore, the text is never ‘not embodied’. As Conquergood states, we “challenge the hegemony of the text best by reconfiguring texts and performances in horizontal, metonymic tension, not by replacing one hierarchy with another, the romance of performance for the authority of the text” (“Performance” 151).

Instead, I propose that a reevaluation of rhetoric’s attitude towards the body entails both an exploration of vocabulary, terminology, and other social practices that will allow us to discuss

embodied concepts in textual form in order to get at the differences and connections between language and movement based knowledge forms. So, I have reproduced the body-based practices I observed in classes and interviews for the purposes of parsing the interactions, however tacit, that continually occur between bodies and bodies and discourses. As Brian Massumi states, each experience contains a point of “bare activity,” which is “the just beginning-to-stir of the event coming into its newness out of the soon to be prior background activity it will have left creatively behind” (“Semblance” 2-3); each discursive and bodily move is a potential ‘reset’ that could lead to a different group of rhetorical possibilities. For example, dance teachers all have different aspects that they tend to emphasize more than others due to their training, anatomy, or injuries. But regardless of what they like or dislike, they still have a wide range of possibilities to draw on when giving students feedback and communicating physical information.

Below is a moment from a modern class I observed at Northwest U.

During the warm-up sequence, Lynn reminds everyone to think of “cinching the belly to the spine,” of activating the core muscles, as they perform the first few movements. She is walking around the classroom like usual, staying to the perimeter but occasionally entering the mass of bodies to watch a particular student closer. At one point she leans over, mimicking their torso position on the floor and does the arm movements, telling them to “breathe into their ribcage, maintain that belly into the spine.” Towards the end of the first side of the warm-up, they roll up from child’s pose to a kneeling position, hands resting on their thighs. Lynn yells, “Belly to the spine to help initiate the roll up” during that final movement.

I will go further into analysis of similar field moments in the rest of the dissertation, but what I want to emphasize for now is the options, both physical and verbal, that teachers can employ. Considering the range of options that these body-focused practitioners use will help us distill focused frameworks of the body that will be useful in attending to the actions and reactions of rhetorical, composing bodies in our classrooms and research fields. In this particular example, Lynn was emphasizing the stomach muscle-to-spine connection via an anatomical

vocabulary and emphasis on coordination. This connection is extremely important in a range of dance genres; anatomically, finding this connection is perhaps the most important one to be aware of and work on maintaining for overall stability and strength. In the last part of the exercise, she emphasized that connection not just as a quality for the movement but also as a way for the students to think of initiation and progression through the movement. Having done this movement, I can attest that thinking of the motion in this way prompts a deep activation of inner layer stomach muscles and aids in articulating through each vertebra in the spine on the way up to a sitting/standing position. Now, what if this teacher had said to think of the body being buried in mud and fighting one's way out of it? Or a of pressing against someone's hands on their back as they rolled upwards? Or perhaps, what if Lynn had been touching some of the students, pressing on their stomach muscles as they performed the movement? Each of the above questions points to a valid strategy for a dance teacher to use when communicating bodily information. The teachers and choreographers I observed used a mix of each, depending on the class context and the students involved, demonstrating the range of rhetorical actions and responses that involve the body. In future chapters, I will discuss how teachers like Lynn chose to use discourse, touch, demonstration, repetition, and metaphoric imagery to enable their students to focus on different aspects of their embodiment for different purposes. These discussions demonstrate multiples ways of accessing, influencing, and communicating between bodies, many of which are already available for rhet/comp teachers and researchers to consider and use.

~ Thinking about Bodies: How Movement Grounds Existing Body Theory

Cherry: I guess, so a lot of my early training, well all of my early training was in classical ballet, and I had a teacher who was, she was from Japan, she was from a different culture

and like had a lot of really high expectations of what we would, what she wanted us to do. And I remember her approach to teaching being really hands on, and so she would come by and like, just manually put our legs into the right position, because she had a limited amount of language ability, and so it was easier for her to physically fix us and put us into these positions so we could *feel* how it was or how it was supposed to feel, rather than explaining what each thing was supposed to be, because she didn't have that, she just didn't have that ability. So, so I guess like, I guess, I kind of my muscle memory was kind of how I learned how to dance, was from being able to remember, like what a tendu was supposed to feel like I guess.

Jennifer: And then how much does that come up now that you have teachers that work pretty differently than that?

Cherry: Yeah, I mean I guess I still have those memories, because what she would do in some cases when it was ok, she would pull you to get you to feel the elongation happening [mimes pulling something apart with her hands], and so I still think about that. I still think about, you know because a teacher will say you can elongate this a little bit more, and I'll like *feel* my leg being pulled, or I'll feel my arms being stretched a little bit. So I think that, that kind of memory has definitely stayed with me. – 2nd interview with Cherry

As previously stated, there have already been works in rhetoric and composition aimed toward incorporating the body into an embodied point of view that accounts for a less rational, more fluctuating sense of what it means to persuade, identify, and compose. For example, Laura Micciche's work in *Doing Emotion: Rhetoric, Writing, Teaching* on engaging with a text via embodied performance offers us a starting point for considering embodied rhetoric as emotionally, affectively relational - bodies among bodies. I am arguing that we need to push further into the internal makeup of movement itself in order to avoid replicating mind/body splits by figuring the body as an interesting object and instead work to more fully understand the connection between bodies and rhetorical concerns. Although the following works are incredibly valuable for their extension of rhetorical concerns into bodily arenas, my work is developed from embodied ethnographic research and focuses on living, moving bodies within a training and performance environment; my work contributes an unpacking of the moments of knowledge transmission and influence between bodies that are grounded in movement. As the previous

interview excerpt displays, movement, being moved, moving with and against others, etc... is a powerful, memory-forming force that shifts the embodied grounds from which one is able to rhetorically operate. Cherry does not just remember the situation of being corrected by her previous teacher; she remembers the movement that happened in her body at the points of contact between her leg and the teacher. This is somewhat of an extreme example due to the language barrier and this particular teacher's pedagogical style, but we can see how it is the moments of touch and motion between bodies, the relationships that are formed between bodies, that continue to impact the ways that Cherry moves in the present day.

The body is confounding because it is seemingly so easily overlaid with others' desires, consumption patterns, and beliefs. Yet it is also this very flexibility, this moldability, that will help us to redefine what marks a body as productive. If we treat the normalized, cultured, and mainstream body like mute clay, unable to access the social processes that are evident on its surface and in its habits, then nihilism wins. If instead, however, we consider that bodies are unlike other objects in their capacity for self-generated movement, we can begin to understand how even externally-motivated habits can be sources of subversive knowledge and embodied resistance. The classic understanding of habitus from Pierre Bourdieu's work is that the body is inculcated into a "system of dispositions" (54) that generates "thoughts, perceptions, expressions, and actions" (55). The body operates via a sort of mimetic osmosis, developing patterns of behavior that simultaneously reinforce societal rules and mask their arbitrary nature because of their link to the 'natural' body. His theory, although useful, focuses only on the body's capacity to reflect societal norms. Moving past Bourdieu's main focus opens up a line of questioning that considers how the body is *re/active* within that conditioning. Therefore, investigating how the active, moving body is a rhetorical presence and actor extends the body's capacity from

symbolism to activism. In Chapter 2, “Habits of Rhetorically Minded Bodies,” I reenvision Bourdieu’s conception of habitus with a focus on movement; I argue that habitus should not be thought of as a limiting category of class and ideology but rather as a performative praxis that is only made visible as we move through habitual performances and projections of our identity. This focus on continual practice helps redefine the productive body. Through continually entering into embodied states that are linked to particular configurations of space, identity, and other ideological factors, dancers and rhetors are simultaneously reaffirming their embodied knowledge as valid and forming new knowledge in negotiating the always slightly different generic situation. Embodied habits are thus epistemological salient processes of being and knowing that ground rhetorical action.

In Chapter 3, “Affective Pathways to Rhetorical Embodied Awareness: a Study of Bodily Relationality,” I explore how moments of performativity are never isolated within just the body or discourse but emerge from the interchange between them. Dance pedagogy offers a robust view of how student bodies constantly remake themselves in reaction to teacher’s discourse. Simultaneously, there is also a reverse effect where discourse is remade in response to how the body is performing in the dance classroom. The connection between discourse and the body, often discussed in relation to performativity, is ready for further discussion of how the moving body can be a source of rhetorical power. Judith Butler argues against a split between mind and body by positing ways that matter, itself and the accompanying idea of it, has a history. She proposes that instead of “taking materiality as an irreducible,” we need to conduct “a critical genealogy of its formation” (32) so as to understand the historical interplay between discourse and material bodies. Such a move not only opens up bodies for more critical investigation, but it also resets the boundaries of the body. If discourse has been shaped by the existence of lived

bodies, and vice versa, bodies, as they react and move in relation to discursive moments, store and enact the epistemological and rhetorical information gained in those interactions. By looking at this concentrated interchange in a pedagogical situation, we can see the lines of potential that are opened when discourse and embodiment are viewed as complimentary, interwoven rhetorical resources and how movement, borne out of discursively described bodies and interaction with discourse and bodies, accrues force from the weight of that discursive shaping and accompanying ideological residue. For example, many of the dance teachers I interviewed and observed were very conscious of the affective state of their students. Rather than avoid potentially sensitive areas (both emotional and physical), the teachers drew on a tacit understanding of the linked nature of discourse and embodiment and strategically juggled methods that used either/or, dependent on the situation and goal. This sort of affective sensitivity that becomes available when accounting for the moving body is extremely useful for rhetoricians considering how to enter into a politically-sensitive field site or help a student navigate a mental block related to controversial class material.

My fourth chapter is about the latent potential of bodies for recognizing and responding to rhetorical opportunities and methods for accessing or triggering this ability. Movement enables a close consideration of experience as an archive of embodied knowledge that can be accessed if we rid ourselves of the idea that there is a one-to-one relation between words and bodies. Brian Massumi uses a Deleuzian and Guattarian framework to argue that the result of the focus on how the body has been culturally mis/represented is a body in “a cultural freeze-frame” (3), removing our ability to understand the body as a source of potential, of movement. Instead of this view, he cites Deleuze’s “real-but-abstract” (which he later renames the virtual to indicate the layers of potentiality) to focus on the indeterminacy of the body in motion. So, taking up

Massumi's interpretation, it is never a matter of finding the 'right' term or label but instead a matter of considering how the lived body, by virtue of its continual movement, is a *mediating force that produces content and expression that exceeds symbolic frameworks*. In other words, even though our bodily operations do not always manifest in ways that are explicit, there are continual *prenoetic processes*, those that occur "behind the scenes of awareness" (Gallagher 2) and do not explicitly show themselves in consciousness, that are continually shaping how we exist and interact bodily within the world. Any frameworks formed about this virtual potential of movement are thus only "stabilized-for-now" (Schryer) and therefore must be rooted in an awareness of the impossibility of creating a perfectly representative system and allow for the dynamic shifting of a moving body over time. If the body in motion is defined at least in part by its interactions with other bodies in objects, then it is not just identifying the layers of one's self-conception that is rhetorical; each movement that brings us into contact with another being or thing is a node for rhetorical possibilities of identification, invention, and improvisation. Living in our bodies, moving bodies, is to live in a constant state of rhetorical potential.

The question is then how to work with the necessity of discursive labels while also honoring the inevitable flux of embodied processes. In Chapter 4, "Somatic Metaphors: Embodied Recognition of Rhetorical Opportunities," I pursue this line of thought and investigate how dance teachers craft metaphors that are keyed into students' embodied experiences, evoking these previous experiences as embodied memories that can then be applied to the rhetorical exigencies at hand. Metaphors increase conceptual understanding, but they also make visible the relevance of previous embodied experience to contemporary tasks and exigencies. By analyzing how it is possible to access embodied history via these metaphors, I elaborate an understanding of embodied uptake, where uptake of new knowledge is necessarily predicated on forging

connections with one's discursive and embodied generic experience. This strategic use of metaphor is exemplary of developing and employing an attitude toward the body that is conscious of its history and movement experience, avoiding reductive views of the body but rather considering how the body is able to develop via recursive communication with its own past.

Such epistemological implications mean that rhetoricians need to attend to how the moving origins of commonly used rhetorical concepts might inflect them with different shades or tonalities than routinely used. Debra Hawhee explores Kenneth Burke's lesser known writings about body-related topics (sickness, drugs, and modern dance) and compellingly argues that discussions and experiences of bodily influence were incredibly salient in his theory formation. Through this work, she argues against the contemporary "tendency to freeze bodies, to analyze them for their symbolic properties, thereby evacuating and ignoring their capacity to sense and move through time" ("Moving" 7). Similarly in *Bodily Arts*, Hawhee convincingly argues that our conception of ancient rhetoric as a primarily word/mind endeavor is misguided, and that the ancient rhetoricians actually viewed mind and body as united and complementary, thus leading them to seek to train both in reciprocal ways ("Bodily Arts" 5); the basis of what we know as rhetoric today originated with a bodily component. Her explorations move closer to a workable framework for investigating the body in action, but her main focus is the sociocultural conditions that surrounded the development of rhetoric as a "bodily art" and how the body has historically been a site of both rhetorical production and performance. Given the difference in contexts between ancient rhetorical training grounds and contemporary composition classrooms, I seek to find a means of considering these deeply embodied concepts, such as *kairos* and *agonism*, with an eye to their embodied origin but also with consideration of how to readily include a variety of

bodies; by focusing on how movement works through and is developed within bodies, not just the bodies themselves, I argue that we can fruitfully deepen our understandings of rhetoric as something enacted in relationship with others without further solidifying frameworks of exclusion or lauding only normative bodies.

Therefore, in Chapter 5 “Agonistic Chronotopic Embodiment: Space and Time in Relation to the Moving Body,” I consider how the agonistic qualities of dance instruction demonstrate the epistemological power found in moments of embodied contact. The ways in which dance teachers help students negotiate spatiotemporal framings via agonistic instruction gives those students a goal not of a perfectly formed *arête* but rather an awareness of the resources to be found in different spatiotemporal resources, including those found within touch, pressure, and proximity. Gaining experience with physical contact and exploring spatiotemporal arrangements is a means of uncovering the ideological and sociopolitical forces that quietly operate in both as well as considering what embodied practices can best be brought against these politically motivated, dominant forms of moving and being.

To restate, some very important theoretical work has been done, aligning rhetoric’s purposes and goals with physicality; now, that theoretical viewpoint needs to be translated into a tenable framework that we can operate in our classes, fieldsites, and lives. These works that have focused on rhetoric and the body have made strides in developing a theoretical position towards the body as a valid point of analysis, but in order to honor the complexity of living in bodies, we also need to approach and study such work from an perspective that does not ‘freeze’ bodies by reducing them to texts and rendering study of bodies as a ‘spot the lion’ game in texts. The method of studying bodies in motion must match the theory. This is why this project is set in the midst of a living, moving fieldsite, replete with living, moving bodies; studying the living body

in a pre-existing system of training, rather than just studying texts about bodies, will develop the rhetorical theories that already exist into a further clarified exegetic.

Chapter 2

Inventive Habits of Rhetorically Minded Bodies

The first step in thinking about the force of things is the open question of what counts as an event, a movement, an impact, a reason to react. There's a politics to being/feeling connected (or not), to impacts that are shared (or not), to energies spent worrying or scheming (or not), to affective contagion, and to all the forms of attunement and attachment. There's a politics to ways of watching and waiting for something to happen and to forms of agency— to how the mirage of a straightforward exercise of will is a flag waved in one situation and a vicious, self-defeating deflation in another (as when someone of no means has a get-rich-quick daydream— a daydream to be free at last— that ends them up in jail). There's a politics to difference in itself— the difference of danger, the difference of habit and dull routine, the difference of everything that matters. (Stewart 16)

The truth of our bodies and lives, our situations and environments, as continually containing motion is not usually denied. Bodies in motion are a constant presence. Yet what makes moving bodies inherently rhetorical? The answer can partly be found in the above excerpt from anthropologist Kathleen Stewart's *Ordinary Affects*; in thinking about what counts as an event or a situation, there is what actually occurs in the situation, and there is the 'behind the scenes' presence of motivations, connections, and attentions. Daydreaming is political because the effect of that daydream, that internal, embodied thing, ripples outwards via points of contact between the dreamer and others, impacting what people are inclined to do or say. How then does the presence of a moving body alter or otherwise configure the rhetorical complexity of acts of persuasion and identification? The answer to that question is partially found by looking at how

everyday events intersect with rhetorical happenings, or more specifically, to excavate what is essential in everyday actions, habits, and modes of being for rhetoric to occur. Specifically, I consider how the bodies that surround, take up, and enact rhetorical operations are conditioned into mimicking and taking on dominant modes of being, here defined through Pierre Bourdieu's concept of habitus. Furthermore, I discuss how both withstanding and enabling change to that habitus produces different strands of rhetorical possibilities, which reworks our understanding of which topoi we should define and consider relevant in rhetorical interactions. In thinking about habitus, bodies are prioritized as the space through which agency is recoverable and expandable.

To understand bodily habits and states as rhetorical, I posit we must credit both as evidence of "*affective ecologies*" that recontextualize "rhetorics in their temporal, historical, and lived fluxes" (Edbauer 9) and focus rhetoric on action. Rhetoric is no longer just about static texts, symbolic content, or temporally-bracketable events but also about the ways in which people and things behave during and through, before and after those events, shaping the potential responses and lines of action even as a rhetorical event occurs. Similarly, Stewart describes what she deems *ordinary affects* as the "potential stored in ordinary things" that "lives as a residue or resonance in an emergent assemblage of disparate forms and realms of life" that "engenders attachments or systems of investment in the unfolding of things" (21). Such a view of stored potential clarifies the classical conception of rhetoric as actualized potential. Aristotle's demand that his students discover all available means of persuasion in any given situation is a demand for them to see rhetorical action as actualized and valuable in the moments and situations of response. His emphasis on training flexible, dexterous rhetors speaks to the necessary preparation that builds stores of available rhetorical responses, as the moment of action is but one moment in a fluid string of encounters and behaviors. Bodily training can be considered as

building habits of thought and embodiment in order to be able to flexibly use rhetorical potential in each situation. This work investigates how the moments and spaces that occasionally crystallize into something marked as rhetorical are grounded in habits of bodily movement that support those moments of performance.

In this chapter, I propose that fighting over the primacy of the mind or body, discourse or affect, focuses us on a dead end binary. Instead, I propose the ordinary affects that crucially impact our ability to be rhetorically effective and effected should be broken down in terms of more or less embodied *experience* that produces a spectrum of rhetorical responses. It is through the cultivation of bodily habits, whether externally or internally motivated, that we are able to learn and enact both socially sanctioned and subversive modes of being and acting. Embodied habits are thus not only the groundwork for rhetorical recognitions and actions but also the means through which we align and identify ourselves with and against others. We need to investigate how bodily habits are formed and how they operate with and enable ideological habits of mind and belief. Therefore, one of the keys to understanding how bodies are shaped and can shape others is a focus on bodies in continual practice. If, as philosopher and psychologist Thomas Fuchs argues, “What we have forgotten has become what we are,” we gain much if we investigate those forgotten moments of experience that accrue into “our very personal way of being-in-the-world” (13). A *habitus* is only notable in its enaction. It is more of a verb than a noun. As Judith Butler states, the body “does not merely act in accordance with certain regularized or ritualized practices, but *it is this* [emphasis added] sedimented ritual activity; its action, in this sense, is a kind of incorporated memory” (32). For example, belly dancer Carrie Anne cites continual repetition as integral to not just learning a different embodiment but also to being able to use it.

Belly dancers are all about drilling, so we will do 100 hip lifts or whatever, just really basic moves over and over again so drilling that whatever it is. Right now I'm working on my shimmies and I would really like a big loose shimmy because I tend to get locked up and hip shimmy in my body, so the only way to do that is to do it all the time you know, like five days a week I shimmy in front of a mirror. And I've been doing this for 7 years but still that's the only way for me to integrate things like that is just like repetition, repetition.

A workable rhetorical awareness then requires the habitual enactment of specific experience in preparation for the rhetorically tuned moment. The knowledge that is necessary for Carrie Anne to not only recognize the opportunity for a strategic shimmy in her performance but also perform it properly is grounded in embodied repetition. Bodies contain but are not limited to the whole of their embodied practices, especially if there is explicit training in the flexible, permutative capacity that arises in directly drawing on habitual knowledge in response to situational exigencies. This dexterous embodiment holds implications for how we might revise Burkean conceptions of how rhetorical identification operates. As Dominic J. Ashby points out, Burke's conception of the self that is able to identify or not with another is "conceptualized as fairly constant" (311); the self as an "individual locus of motives" (21) that is bounded and bracketable is assumed in this definition of identification. Yet Burke also states, "a way of life is an *acting-together*; and in acting together, men have common sensations, concepts, images, ideas, attitudes that make them *consubstantial*" (21). In other words, identifying with one another is a process involving particular, recognizable ways of embodiment that mark one as an insider or outsider and also form one's self-perception as consubstantial with her neighbor. Instead of focusing on the turn from one identification to another, I posit that investigating how bodily habits that make up ways of "*acting-together*" is crucial for understanding not only how one identifies with a certain group but also what embodied practices either must be in place for a particular persuasion

to 'stick' or that lend themselves to the dexterous rhetorical skill that is necessary for navigating the push and pull of demanded identities and creating new ones.

This reconception of rhetorical knowledge and identification necessitates an alternative view to the three-pronged rhetorical situation in terms of rhetor, audience, and text. Habit formation extends into the past realm of experience, but knowledge as both patterned and practiced experience is not just a matter of memory retrieval from a dormant storeroom separate from the body. Instead, we reactivate our experienced memories and rewrite them according to the demands of the current performance. Any one act of performativity, of being rhetorical towards an audience, rests within an ecology of lived experience that involves continual comparisons through time, between past and present experience. Edbauer describes this as points of fluctuating contact and suggests rhetoric is "a process of distributed emergence and as an ongoing circulation process" (13) where exigence "does not exist per se, but is instead an amalgamation of processes and encounters: concerns about safe neighborhoods, media images, encounters of everyday life in certain places, concerns about re-election, articulations of problems and the circulation of those articulations, and so forth" (8). The grounds of rhetoric have shifted toward understanding how relationships, affective investments, and priorities are formed and attached to certain subjects and objects at particular times.

As Fuchs states "situations are more than spatial entities. They are holistic inseparable units of bodily, sensory, and atmospheric perception" (14). As we experience these situations, this mix of "intermodal, synaesthetic, and expressive qualities" "create[s] the peculiar impression of a situation that is stored as a whole in the intermodal memory of the body" (15). We are able to navigate the divergences from normative standards through our embodied practices that begin from and expand outward from specific contexts. Our ability to spot or perhaps even create

exigencies in the particular is determined through a comparison with the experiences embedded within our embodied lineage.

In turn, understanding how habits prime rhetors to view rhetorical situations lays bare both how structural forces constrain our embodiments and how our embodiments are seedbeds for producing alternate realities. Our ability to navigate and resist dominant societal norms, to determine how much resistance is appropriate at a certain point in time, is a rhetorically-inflected means of lived practice enacted through bodily habits. With insight into how a habitus can be changed, how people can be trained into embodying divergent ideological traits and values, I demonstrate how performing a habitus change in one's body holds implications for the totality of one's rhetorical perspective. I consider this possibility of moving bodies as productive through investigating what tools dance pedagogy uses to enact change in bodies and which of those tools and perspectives can be applied to moving bodies in a non-dance context. Any system of training contains its own politics, and dance is no exception. However, dance as a system of bodily training is useful for rhetorical purposes because (a) there is the implicit consideration of the audience, (b) it contains attention to both the skill-based (conditioning) and artistic components of this practice, and (c) there are also inherent parallels to understandings of rhetorical action as based in kairotic abilities.

Because bodies are shaped, constrained, and enabled by the contexts in which they develop and reside, we can read a culture's ethics, values, and moral codes as embedded in bodies and their behaviors; "the body is the essential medium or tool through which they are transmitted, inscribed, and preserved in society" (Shusterman 6). But only considering how external forces shape bodies produces mute bodies incapable of meaningful action. Instead, I will explore how teachers and students of dance view habit formation as heightening the capacity of

those bodies to work effectively, raising the level of embodied control with familiar situations. From there, dance students are able to use these habits to embody and envision alternatives to mainstream realities, both in terms of the available embodied choices and identities. Both this alteration and the altered body are productive and rhetorical because of the increased variety of lived options that are open to a trained body as well as the stores of common knowledge that the body can access through embodied performance. In short, rhetoricians need to consider the habitual training of bodies because different amalgams of embodiments and their habitual, ritualized movements evoke latent stores of knowledge, ideologies, and attitudes that have just as much impact on invitations to action as discursive rhetorical tools.

~ **Habitus, Praxis, and Topoi**

It is possible to read a culture's or community's desired ideological or sociopolitical tendencies by looking at what sorts of embodied repetition are required and recommended. In looking at these movements, it becomes clear what that community values and prioritizes. A student in George's modern class, Jane, refers to the usefulness of repeated performance in her discussion of initially being frustrated with a seemingly easy barre warm-up in a ballet class. In order to find joy in this practice, she first had to recognize the value of repetition as a means of reentering and refining existing bodily patterns and ability. She now has a conception of learning that values an aware building of bodily propensities.

Like I can remember a ballet class that I took in college where I was, I was so surprised we would do the simplest combinations at the bar, like super simple, not that fast, especially at the beginning, and I remember being like, at first I was like 'wait, this isn't right!' you know, this is like 400-level ballet, and this teacher was a Limon dancer, why aren't we doing stuff that was harder? But I came to love just like that really simple straightforward type of stuff, it gives you time to focus on the technique, and I remember, I guess I've heard lots of people say this, that an advanced dancer should be able to take a beginning dance class and get just as much out of it, you know like because **you** can

always be working on things, and it raises, there's never 'this class is too easy for me' or something.

Here, Jane describes how she came to find repetition of simple movements incredibly useful to her as a dancer. In the above excerpt, she is talking about how being given "time to focus on the technique" is extremely useful for a dancer. Her point that "you can always be working on things" implicitly gets at the necessity of bringing awareness to one's body in the repetition in order for them to be useful. And as her emphasis on focus indicates, this continual honing of skills that gives the dancer more finesse and subtlety requires a fully embodied commitment to habit-building as embodied knowledge building. Already we can see the ideologies and values that drive Jane's ballet community within the dominant movement practices. Repetition itself is valued as a habit because of the emphasis on technique, on correctness, as well as the emphasis on diligence and working through difficulties. This meta-focus on repeated practice as a valued habit helps clarify how training one's body in habitual exercises is always performed in support of larger ideological ideas.

Yet one does not have to be aware of these underlying ideologies in order for them to become lodged in our embodiment. Our repeated encounters with tasks, spaces, situations, and others and create habits that typically simmer beneath awareness, facilitating our ability to function and perform in our communities of practice. As dancer and philosopher Maxine Sheets-Johnstone puts it,

Unless we suffer from dementia or some similar malady, we do not find ourselves out of the blue brushing our teeth, for example, or walking on a street ten blocks from home. We initiate brushing and walking. We initiate them by initiating a certain kinetic dynamics that includes a certain bodily orientation, a certain

environmental setting, a certain interaction with certain implements or items – a toothbrush or shoes, for example – and so on” (53).

Over the course of time, we develop embodied habits, and as Sheets-Johnstone explains, these habits are simultaneously formed in the interchange between repeated bodily states, situations, environments, and object relations. The information we learn and store in our body as habits is never a purely personal or idiosyncratic process but one that is always formed in relation to situational considerations, which means embodied habits give us access to both past embodiments and the situational factors that helped shape them. Pierre Bourdieu’s concept of habitus considers self-performance as this blend of the inherently particular and rhetorical. He defines habitus as a political, cultural, and ideological “system of dispositions,” (54) that generates “thoughts, perceptions, expressions, and actions” (55) and is rooted in bodily experience. Habitus is not located in any one specific origin but rather is brought about via “diffuse pedagogic action” (“The Logic” 73) resulting from deep societal structures that reward the individual for reproducing and then practicing ‘natural’ patterns of behavior and thought. Rhetorical scholars have taken up this concept and used it fruitfully to investigate how individuals use agency within the limits of social conditioning and acculturation (Aune, Kelly, Miller). However, we also need to investigate the *process* of how these habits are formed in order to fully understand how rhetors are able to use the knowledge gleaned from in a situation to change identity, belief, or action. Through looking at how dance teachers attempt to alter their students’ habits of movement, we are learning how the body stores, repeats, and uses habitual knowledge, something that can be abstracted to general principles about how bodies operate within systems of knowledge and influence in service of specific goals. We also see how the

body displays a habitus, which gives us insight into what bodily mechanisms are available to use in service of ideological and political self-marking.

Given the interpenetration of dominant ideological norms and an individual's habitus, changing one's bodily habits is a process that takes time and conscious effort. Nancy agrees with this sentiment and states,

students come from all different kinds of training and need to kind of assess what kind of training it was and what causes the issues they have, whether it be postural issues, emotional issues, issues, uh, about the power of the teacher. And those, that's a longer process. And sometimes that takes all four years to get through some of that.

In her description, she touches on the mechanical (“postural issues”), affective (“emotional issues”), and ideological (“power of the teacher”) aspects of changing one's movement habits. The body's complex, immense capacity for storing knowledge can hinder understanding, but that same complexity also offers unexplored resources for understanding and strategizing rhetorical embodiments. It is in the agonistic struggle that changes a habitus where we can unpack the knowledge of bodies and understand the power of embodied knowledge.

This complexity is due in part to the intersection of expected embodied topoi and more idiosyncratic instantiations of dominant ideologies within our habitus. Our ability to create strategic interventions within rhetorical situations is dependent on the strength of our connection with this communal embodied knowledge and our ability to motivate our understanding of that knowledge in relation to commonly accepted beliefs and perspectives – topoi. From the “ancient term for ‘place’ or ‘region’” (Muckelbauer 123), the idea of topoi has been useful as a metaphor for storehouses of argument, places of common knowledge and information. More recently, topoi have been figured as “templates of argument” that are “the starting points, the seed crystals that get things moving” (Cintron 101); they are sets of information that help us to compartmentalize the world into understandable chunks and invent or react accordingly. Rhetors

use commonplaces to call on the “encapsulated decision-making framework” (Ross 96) and invoke that set of accepted frames of reference. In other words, topoi are the “storehouses of social energy” (Cintron 100) that allow us to dip into shared founts of knowledge and produce rhetorical action that will be comprehensible to our audience or present aspects of identity as comprehensible to the dominant discourse (Olson 2010).

Rhetors need to understand how moving bodies themselves create embodied stores of common knowledge that are primarily accessible during embodied performances. Or, rhetorical opportunities are impacted by the overlap between a rhetor’s idiosyncratic habits and the topoi of the community she is in. Just as the word “commonplace” contains a direct reference to the material, to a location, I would argue that the idea of embodied topoi must be rooted in an understanding of the body as the main space in which the particularities of embodied knowledge are enacted and accessed. To access whatever this embodied knowledge is, we need to understand what is ‘common’ about it – what beliefs *can* be stored and activated in bodily habits - and how it is implemented and recognized in daily practice; we need to understand what bodily habits reveal about the body’s capacity to store socially-dominant common sense and use it. If a “collection of topoi is a field of improvisation” (Cintron 102), this is an exploration of how individuals bodily store and use commonplaces as habits that can then be used for rhetorical action.

In this example of Nancy correcting her student, she is attempting to communicate a dance embodied commonplace – the neutral pelvis. In examining the struggle this student is having with achieving this embodied commonplace, we can better understand the struggle that inevitably results in the meeting of an individual’s habitus and embodied topoi. Further considerations of how dance teachers help students negotiate this struggle will help clarify take

aways for rhetoricians who want to themselves better engage with and negotiate this meeting in the body.

After plies (a series of knee bends in different positions, almost universally used as the opening exercise in ballet class), Nancy goes to a student, touches the back of her hips and tilts them backwards into an exaggerated arch, telling her that she's "starting in anterior pelvic tilt" and then pushes them forwards into the correct aligned position. The student tries a grand plie – Nancy says "nope" – she's still dropping her hips backwards at the bottom and then 'tucking' them forwards into almost a thrust position on the way back up. The student tries it again, Nancy guides her through it "drop your pelvis... now don't tuck" She asks if the student can try it again by herself. The student tries it and goes back into her old habit/posture. Nancy tells her so. The student tries it again and performs it to Nancy's satisfaction. Nancy asks her if she notices the difference, but the student tells her that she can't feel a difference. Nancy says that's fine, raising her voice so the whole class can hear, and reiterates what the student is doing verbally, and telling her to be aware of that as she continues with class.

The idea of a neutral pelvis is a commonly used image and anatomical idea that most dancers find useful because this position structurally supports many dance moves. It is often at odds with the natural anatomical structure of many people who 'sway' their pelvis backwards or have tight hip flexors that lead the pelvis to 'tuck' under the person's torso. The student being corrected is negotiating with her anatomical structure in trying to achieve the neutral pelvis commonplace. Nancy is aware of the difficulty of this process of change and encourages the dancer to keep being aware of this issue throughout class. Even if the dancer takes years to find what a neutral pelvis feels like in her body, she is now aware that there is an alternate way of embodying that position; she is now aware that her personal embodied habit is different than the demonstrated topoi. Given Nancy's acknowledgement of the long-term process of bodily change, it seems that the goal of this moment is not an immediate physical result but a change to the way in which this student performs her movement in class. The alteration of her embodied habit is one step in producing productive change to how that student can move through the world.

More often than not, however, an individual's habitus is very closely entwined with dominant commonplaces, as 'common sense' and "practical belief" (Bourdieu 68) is maintained through bodily practices. Embodied habits can serve as both practices and identifying markers of belonging. In the case of Nancy and her student, she is attempting to instill a bodily practice, a markedly straight posture, to give her both a means of interacting productively with the world as well as an embodied connection with the values and beliefs lodged in the typical identity of a dancer. Rhetorical knowledges then, *topoi*, are not just storehouses that we return to retrieve something, fixed in space separate from the current situation. *Topoi* are both *patterns* and *practices* of experience; we can only access the knowledge within a *topoi* if we 'visit' its accompanying place by mentally or embodiedly re/visiting the associated experience.

Performing retrospective analyses and pinning down evidence of *topoi* in artifacts is looking for the pattern; looking for *topoi* as practice understands knowledge as built through embodied repetition, through our habits, and made visible in the performance of those habits. Underlying dance pedagogy, there is a commitment to this idea of embodied repetition, habit formation as important both in terms of meeting an end goal and also as a productive practice in the moment of performance. Nancy describes the importance of continually doing technique class as directly connected to the embodied experience of habit formation.

Technique class is to develop one's instrument in a way that it'll be the most efficient, have the most longevity, and have the greatest range for the task of expression. So I would say, at the bar, the most important thing is the repetitiveness and the loading, muscular loading that gets, number one, accurate safe movement at a subcortical level through thousands and thousands of repetitions. And the loading, so that you get more and more strength and or flexibility so that once you leave the bar and you've done that, and done it year in year in year in, you have maximum flexibility, maximum strength, maximum power, and automatic muscular patterns.

Literally thousands and thousands of repetitions are what enable a dancer to exist as a dancer – an agile, flexible, dexterous mover who is able to use her "maximum" abilities to create

performances. The idea of maximizing aspects of one's physicality can be viewed as part of the expected dancer's conditioning, but there are less obvious implications as well. An important one to consider is that the idea of developing one's "instrument" to achieve maximum flexibility and strength is in itself worth nothing if there is not an accompanying expectation of using those qualities in moments of actual practice. I would posit that all dance and physical training systems contain this embedded telos, whether it is a performance or a straighter posture for sitting at one's desk, because it is the continual praxis and display of the expected habits that cement one's insider status. Normally, we rely on these accrued experiences to pilot ourselves through the day as we bring our attention to the task of engagement and response with the world. Our bodies contain experienced memories that "unburden[s] our attention from an abundance of details" (Fuchs 12). What rhetoricians can learn from studying such programs of bodily training is a higher awareness of these embodied habits as productive sources of knowledge and as clues to the ideological situations in which they were formed. The emphasis on embodied commonplaces calls attention to the embodied lodestones that can be used productively for different purposes. It is not about conditioning for conditioning's sake but about habituating the body in ways that enable it to act kairotically in response to the surrounding situations and the accompanying expectations stored within the body.

~ **Habit Formation and Rhetorical Dexterity**

The actions of the fiesta-dusting the vigas, chopping onions, dancing, walking in the procession-created not just the synchronized rhythms of people habituated to working together, but a transformation of attention. That attention was both diffuse and focused. In it, time was roomy so that impressions and ideas slowed

and sharpened. The space of awareness expanded, becoming a cave of generosity. In it, thoughts were held by a shared pulse, sending memories jumping the synapses between us. Imperceptibly, I had learned to recognize and step into this quality of time. (Sklar 71)

In describing the festival atmosphere in the Tortugas, dance ethnographer Deidre Sklar describes the embodied habits that were an integral part of honoring the Virgin of Guadalupe. The ideological focus on worship and generosity during the time of the festival is fortified by the rhythms of the embodied action. In her experience there, Sklar built embodied habits that enabled her to “learn[ed] and recognize” the communal focus and beliefs. Because she has this latent bodily store, Sklar could conceivably draw on her embodied memory and reenter that context through reperforming these rhythms and movements, gaining those resources for recognition of actionable opportunities. This weld of practice and belief enables Sklar to take on a situationally-formed perspective that holds different opportunities and openings for ‘impressions and ideas’ that can lead to rhetorical work.

Training one’s body to actively remember and reperform previous experience is a way into finding alternative temporal experiences and their accompanying ideological and sociopolitical implications. With a wider range of moving through alternative temporalities and situations, dancers, and rhetors, have a broader capacity to respond and act kairotically and inventively. Dance training is an exemplar of how to hone awareness of one’s embodied habits in order to strategically draw on bodily memory in response to kairotic needs. Traditionally defined as the “right or opportune time to do something, or right measure in doing something” (Kinneavy 2002 58), *kairos* is typically focused on the moment of action. Yet as Debra Hawhee and Sharon Crowley note, both memory and *kairos* “require a kind of ‘attunement’ in that the rhetor who is

gathering items for reserve in the memory must be thinking simultaneously about what's available now that might be useful later" (375). There is always a double focus where the rhetor is working with past experience and then finding present and future opportunities to strategically use that experience⁷.

This sense of embodied past/present simultaneity allows us to extend our definition of *kairos* to allow for consideration of the habitual training that must occur to enable 'in the moment' action. Henri Bergson's work distinguishes between two types of interlinked memory in ways that clarify repetition and embodied performance as a *kairos*-forming, rhetorical tool. There is the spontaneous, unavoidable repository of memories formed from our experiences that we can imaginatively refer back to, and there is also the idea of a learned memory where the accrual of repeated movements through an experience add up to actionable memory – as he states, "one *imagines* and the other *repeats*" (93). Bergson posits repetition as necessary for imagination; accessing our inventional potential is based in knowledgeable memory, formed through repeated bodily actions. What interests Bergson, and what should interest rhetoricians about this idea of memory, is that what makes stored memories useful is the embodied, repeated performance. A repeated memory "no longer represents our past to us, it *acts it*; and if it still deserves the name of memory, it is not because it conserves bygone images, but because *it prolongs their useful effect into the present moment*" [emphasis added] (93). The repeated act of performing something, moving through the actions that arose in response to factors in that previous situation, recalls the original state of the body and the surrounding experiences into the present moment for repeated consumption and deployment. This repetitive training forms embodied habits that normally function silently, meaning we are typically unaware of these

⁷ Kelly A. Myers explores affective, embodied, "suprarational rhetoric" (17) via *metanoia* (figure of regret often paired with *kairos*) in "Metanoia and the Transformation of Opportunity" (2011).

habits as resources. Yet bringing awareness to these knowledge stores can “affect them in some ways: it can distort or curtail their contribution or, by earnestly abandoning itself to their powers, intensify their influence and effectiveness” (Csepregi 10). Rhetoricians need to consider what kind of rhetorical habits lend themselves to building a workable awareness of the resources found in our embodied habits. We can then consider where our embodied habits and their accompanying ideological histories/ties are either contradicting or supporting other aspects of the rhetorical work we are doing.

Bodily training systems that explicitly enable awareness of this complex interchange of discourse, habits, and mental attitudes, can create lasting bodily change to one’s habitus, but such systems have to be developed with awareness of the body’s capacity to remember via repeated performance. Even dancers often have a difficult time grasping the immense potential found within movement and must actively perform embodied repetition to achieve a rhetorical space of dexterous movement response. Patricia discusses the struggle involved in changing how one moves.

I think if you’re trying to in some sense retrain how you’re working, maybe you’re a person who came in very muscle bound and tends to just go to exterior muscles and overwork, that’s very hard to let go of in class when you start to do something that’s really, where you’re exerting yourself or it’s really fast. It’s very hard to not immediately go back to that muscle memory. And I think that kind of work - it’s literally a neuromuscular repatterning - takes a long time of very mental physical work and really being intentional about how you’re approaching something. And there you have to just, I think, encourage and give feedback where it’s needed and just know that you’re not necessarily, you’re seeing part of a process a beginning of a process within that ten weeks, but you’re not going to see necessarily huge changes. Cause I think consistency is the hardest thing about dancing. You get an idea and then you start to work on it, and then you come back in two weeks and it’s, that idea sort of got lost, and you have to go back to that idea again, work on that concept.

This excerpt from my interview with Patricia demonstrates how habitus is about both changing habits of mind and habits of body, but it also points to how changing our habitus,

remaking our embodied knowledge and responses, is itself a moment of invention. Through refining one's habits and the accompanying embodied possibilities, one is also refining the aware, embodied self that meets each situation and its exigencies. Such complexity means that retraining habits is a holistic enterprise that requires mental concentration and embodied practice. There are the very embodied, biological processes of changing both muscular and neurological responses to external stimuli, and also necessary are the mental and physical aspects of intention and perseverance. Both of these processes take a great many repetitions through an extended, consistent period of time.

Serena, one of Patricia's advanced students, recognizes this need for consistent, continual training as a prerequisite for changing one's embodied inclinations. When asked about what has been most helpful about her teacher's approach during that quarter, she answered, "Before the start of the quarter, I've had Patricia for basically all of last year, so there are definitely things that I need to work on, and we kind of discussed that beforehand. So that, that really helped. Right now I'm just using this quarter to kind of apply that." She continues, saying that "it's a continued process. I don't really see quarters as the mark of like, the start of a new goal. They're just a continuation." Nancy, the other ballet teacher at Northwest U, notes that sometimes change "takes all four years" at the university to start changing patterns. The embodied performance of practice is not just in service of an abstract telos. It is also producing new knowledge about and around the body in that specific performative instance, producing changes in the habitus as well as in the students' knowledge of how to use the changed habitus outside of the formative field

If we accept that part of the dancer's training is a reformed habitus that is defined through the presence of consistent practice, consistent practice that produces knowledge stores (topoi) that are usable throughout the dancer's future experiences, we already have part of the answer to

the question of how to resist external forces that shape our bodies. Bourdieu's emphasis is very much on the oppressive, how people are insidiously inculcated into dominant modes of living, moving, and being. We can reverse his thinking and pair it with dance training examples to access the rhetorical power of the body in *continual practice*. In other words, if society at large is taking advantage of the body via certain channels, what else can the body do with those channels? Keeping in mind Patricia's point about repatterning both mental and physical habits, Bourdieu's discussion of ritual and ceremony gives us insight into how bodily training itself can be a liberating tool. He argues that dominant social structures

systematically takes advantage of the disposition of the body and language to *function as depositories of deferred thoughts that can be triggered off at a distance in space and time by the simple effect of re-placing the body in an overall posture which recalls the associated thoughts and feelings* [emphasis added], in one of the inductive states of the body which, as actors know, give rise to states of mind. Thus the attention paid to staging great collective ceremonies derives not only from the concern to give a solemn representation of the group (manifest in the splendor of baroque festivals) but also, as many uses of singing and dancing show, from the less visible intention of *ordering thoughts and suggesting feelings through the rigorous marshalling of practices and the orderly disposition of bodies*" [emphasis added] (69).

Habitus as a concept is powerful because it explains the ways in which habits of being and moving are simultaneously our own *and* emergent from societal and historical frameworks. It is through repeated embodied experience with emotional display or attempts to foster an affective connection that individuals become socialized into practicing certain forms of sense-making that in turn create ways of seeing and believing. Yet what the quote above also illustrates

is that in order for such conditioning to be successful, there must be continual, repetitive opportunities to ‘re-place’ one’s body into similar enough rhetorical situations. There is something deeper than just ‘getting rusty’ at performing or fulfilling certain genres with lack of practice. That lack of practice is a literal withdrawing of one’s full membership in the genre’s community and context via the absence of the body. These stores of embodied knowledge must be continually reactivated to be of any use to either the individual or society at large. Just as Anne Freedman metaphorized generic uptake as part of a ceremony with genres carrying expectations for acceptable identities and goals, here we see Bourdieu pointing out ceremonial genres as a means of re-cementing societal expectations in the very bodies of those who participate. A palanquin carrier will necessarily inhabit his or her body and movements in a certain way due to the weight of the palanquin, the required costume, and the proximity to other bodies. A repeat performance will call up that same physicality functionally, which in turn recalls the affective and emotional states that are assumed to be part of that physicality. Repeatedly performing an embodied habitus is therefore also a reperformance of that embodiment’s accompanying ideological and/or sociopolitical beliefs and expectations, which means that blindly, uncritically enacting a habitus is also the enaction of beliefs and expectations that might contradict rhetorical impulses or desires, or perhaps even block them from being noticed.

Less drastically than a royal procession, we can see the cultural expectations for proper combined physicality, emotion, and attitude in the simple example of a handshake. Depending on the surrounding context, there are expectations for physical distance, strength of handshake, length of eye contact, and the presence or not of a smile, which can all be adjusted according to the particular situation (a job interview vs. a funeral). These elements are all part of the targeted

function of the interaction, but they also guide available channels of self-representation, which in turn constrains what vectors of embodied identification are available. As Foucault argues, the system needs useful bodies and will thus self-regulate in ways that encourage the formation and *maintenance* of these ways of embodiment. Typically, bodies are trained in bodily genres that maximize positive feedback, and the cycle of dominant habitus continues. However, embodied acts and practices that disrupt this cycle serve not only to change the individual's habitus and available tools for self-representation but also change what groups will accept and identify with that embodiment. This means that rhetoric's concern with the creation and use of varying levels and scope of identification is greatly impacted by embodied habits and practices.

Training one's body in alternate modes of movement is the main means of accessing a flexible embodiment that is able to act rhetorically and responsively to the situation's demands. Dance, as an ecology with certain training and embodiment expectations, develops mechanical and functional habits of strength and flexibility, but it also produces habits of perspective and thought that lend themselves to finding one's way dexterously through the world. Mark Haim, a renowned modern choreographer and teacher, speaks directly to dance training as enabling a flexible state of body and mind.

One of my favorite mottos is 'the truth is always simple, but the truth is always changing'. So, it's if you can have that kind of sense of *flexibility of trying things*, or knowing that things are going to change, then you start to approach how you're doing something in a different way, and you're able to also, I think it reads within the body, there's more, and this is interesting, because now when I say there's more flexibility, there's more pliability. So maybe a leg won't go up so high, but it has a certain kind of range of flexibility within its range of movement. So it's not just getting to 98 degrees⁸ because that's what it has; it can get to 99 sometimes or 98 or a 100 but it's changing and dancers are working with that so they're *maneuvering and navigating rather than fixing* [emphasis added].

⁸ In dance, the height of the leg is measured in degrees as if the body were in the middle of a circle.

Haim is not emphasizing a mechanical muscle flexibility but rather a flexible, dexterous joining of embodiment and perspective. A mature dancing mentality, an embodied intelligence, is predicated on a pliability, a responsiveness, not just to external circumstances but also to the state of the moving body's ability in that moment. He is speaking of an awareness that is able to gauge both the expectations embedded within the movement and the current state of the body's ability. This approach to teaching dancers is telling in that it is necessarily reliant on a practice that repeats. Through not just blind repetition but maneuvering, habitual practice, the dancer navigates through each leg lift in order to produce a leg-based knowledge that is ever fluctuating and fully functional. The movement is ritualized and contains its own expectations for what counts as successful completion. Yet the completion of the ritual is not the goal. Rather, the ritual is seen as a means to an end, a way for the dancer to continue productively repeating movements in order to build stores of knowledge that can then be wielded at the appropriate moment. It is a mark of a dancer's maturity when he or she begins to become aware of this rhetorical side of dance, the ability within his or her body to control embodied responses to dance demands. Although dance is often primarily viewed in aesthetic terms, Haim's discussion reveals the craftsman-like beliefs and practices that are visible when analyzing dance training methods. It is possible to understand a community's values and beliefs by investing its movement practices.

Furthermore, dance teachers can directly call on the power of the body to recall certain states and physicalities by directly invoking everyday rituals and asking students to feed the memories of those experiences into the demands of the current situation. They are forging connections between situations that aren't immediately obvious in order to show students that such recall is an available means of accessing, using, and transforming their stored knowledge.

Mark Haim discusses a ballet class where he was teaching petit allegro, a series of small jumps that emphasize footwork and changing directions quickly. Although one might not think of squashing a bug as an image that belongs in a dance class, it is in this explicit linking of common habits and embodied potentials that we can see possibilities for habitus change as subversive.

We were trying to get people to stay up and forward on their, in their alignment as they were doing jumps, petit allegro, and moving especially we were doing brisés, so moving forward. And I was saying 'ok there's an ant on the floor, and you're trying to kill it with both feet' so you're taking one leg and you're going to like smash the ant to the floor. And you're anxiously awaiting to do it and taking a lot of joy out of doing it'. Sort of those sorts of ideas, it's almost constructing some sort of situation or dramatic situation that they can enact to find the physicality.

Mark's role as a teacher in this situation is to enable his students to perform the movement, the brisés, in a way that is connected to their physical state but that also meets the demands of the dance ecology's topoi. In this particular movement, the torso is angled forwards against the legs, which are 'beating' together in the air before landing in a fifth position. It's a quick, sharp movement that requires agility and strength in order to achieve the tipped-forwards-yet-still-straight torso alignment. What I want to emphasize here is how Mark's analogy discursively calls upon embodied habits – killing of bugs – as a basis for performing this dance movement. A sort of everyday ritual or ceremony, bug squashing involves a series of steps and movements that are gradually refined over time, e.g. what speed of movement will result in the least mess. Mark's analogy references this ritual in order to aid his students in finding that similarity of movement between the two highly disparate situations. Such an analogy is workable and rhetorical because it is an example of how to call attention to long-standing habits of movement and the accompanying embodied topoi by referencing this stored bodily awareness and knowledge in a way that applauds the individual's ability to transfer these embodied frames of reference across contexts. There is no penalty for using normative understandings as the basis for

one's physicality. Instead, using this common knowledge to change one's movement, incorporating it into one's habitual practice, is set forth as a goal.

~ **Bodily Reactivation and Subterfuge**

If our embodied habitus is so powerful, we need means of drawing attention to a negative habitus and also how to create counter embodied measures. To do this requires a respect for the affective, physiological, and mental histories that must be addressed in the process of changing one's habits of movement. Bourdieu argues that what makes habitus so insidiously powerful is the continual erasure of history in the current moment of performance even as the act is reliant on that obscured history. This "present past that tends to perpetuate itself into the future by *reactivation* [emphasis added] in similarly structured practices" (54) holds power because of its long history of performances; genres have developed as a result of these historical practices, masking whatever original purposes and beliefs that seeded them. I wish to emphasize that Bourdieu's understanding of this deshistorization is rooted in an understanding of habitus as borne out in practice. The necessary reliance on *reactivation* means that the origins of these bodily practices are continually being reinscribed in the body amongst the varying surrounding situations. This hides the original ideological context, but it also gives the body experience with that practice in endless permutations of contexts and interpersonal interactions. Our bodies necessarily take up the values and beliefs that accompany a particular community's *topoi*, but they also then personalize the embodied knowledge held within those values and beliefs during incorporation into their habits. In composition terms, genre awareness often starts with understanding what is *not* a genre and then working from there. Similarly, we need to form awareness of how ideologically-harmful or negative communities foster certain embodiments

over others so we can begin to see what bodies and movements are *not* present and then work toward rectifying those situations.

To start this process of identifying rhetorically-usable embodiments that could contribute to liberating or demystifying work, we need to better understand what sort of knowledge it is possible to reactivate via embodiment. In my fieldwork, there were several instances of reactivation via embodied practice being a necessary component of knowledge retrieval, for both short-term memories and longer states of embodied being. For example, Lynn, a modern teacher at Northwest U, is a highly embodied teacher in that she regularly demonstrates all the combinations “full out⁹.” When asked questions about qualities of the movement, she will most often demonstrate what she is looking for in her students’ approach. In the following example of her teaching a new combination to her students, she exemplifies habitus as embodied practice; her ability to access her dancer-ly knowledge and expectations are reliant on her ability to access a matching dancer-ly state of embodiment and movement.

The center phrase is also one that the students know from a week ago, but Lynn warns them she has a new ending portion she is going to teach them. She demonstrates the entire combination – students follow along – and then does portions of it again, portions that she says are tricky. The students try the first (old) part – some students look completely lost. Then she demonstrates the new part in its entirety without talking. She seems to be using specific phrasing of steps and accents. Every student is completely focused on her. She comes out of it and says she ran through it “for me,” (for herself) and starts to break it down with words and comments. After going over several tricky portions, she says, “Do it on your own once and see what you need.” The students run through it again, some solo and some in pairs. Some work on the new portion, and others are still trying to figure out the old combination. A student has a question about how many times they are supposed to repeat the one step. Lynn does it and says three, then she pauses and says “I have to do it fully, make sure I’m not lying.” She does it again, much bigger and with all the directional changes and confirms that they do it three times.

Lynn is a professional modern teacher with decades of experience, yet that wealth of experience does not necessarily preclude the crucial nature of embodied practice as a tool to access and

⁹ This phrase, which is often used in dance, refers to performing the choreography with the same energy and intent as would be used in an actual concert performance.

activate the entirety of her knowledge about what she is teaching. First, she goes through the combination by fully performing it. She commits the full level of her physical resources in that performance, rather than doing it with less energy or ‘walking’ through the combination. Her follow up comment, that she performed it “for me,” indicates that she needed to go through the combination that she had previously choreographed again in order to remember and communicate it fully to others. Similarly, when answering the student’s question, which is phrased in terms of number of repeats, she does not rely on the intellectual side of her memory but embodies the movement in question in order to verify her answer. She is able to access and channel her knowledge and experience through her embodiment with a fullness that might not otherwise be accessible.

Rhetorical projects are generally concerned with unpacking rhetorical situations – any situation where audiences are being asked, implicitly or explicitly, to align their understandings of identification or to accept certain representations as valid – in order to figure out how people are convinced that certain lines of action are more valid than others. Especially given that so much of what is considered rhetorical in contemporary studies concerns changes to one’s habitus, e.g. changing one’s habits of consumption, democratic participation, and cultural identification, understanding how (a) how habits of mind and body work together and (b) how these habits can be influenced/changed is directly tied to questions of rhetorical execution. In many cases, dance teachers are highly aware of the cultural/rhetorical context that presses in on their students, and they actively seek out ways to create habits of mind and body that counteract these mainstream tendencies. Dance raises awareness of the whole body and its parts as they relate to each other in motion, which conditions the body to use physicalities that differ from those commonly practiced in non-movement focused ecologies. People who are not attempting

to become professional dancers can still benefit from this embodied training in their daily lives because the accumulated weight of those dance experiences still has an impact, however small, on their habitus outside of dance class. Carla, a modern dance teacher and professional choreographer, speaks to this subtle change in a person's habitus when she discusses what she wants students to take away from her class about their bodies.

I want them to **feel**. I want them to feel more... that's not true. I want them to think also. I want them to feel like that glorious balance between the mind and body – I mean there is no separation between the mind and body, and I want them to feel that and understand that. You know, cause you know what it looks like when a dancer is moving around and you can tell that they aren't really thinking about it, and you can see a dancer overthinking their dancing. And then you see it when that balance is right there. So that is what I'm hoping to impart to people. And I really want to empower people to just feel amazing in what they do and to feel strong. And there are a lot of different ways to feel those. So that's important to me. I want people to walk out of class like 'yeah, I can handle anything' today after that'

Carla emphasizes that she wants her students to “feel” several times. She wants them to “**feel**” “amazing,” “strong,” but she also wants them to connect those feelings that arise in movement with a critical cognition so they are able to take these embodied feelings with them when they leave the dance space. Her vision for her students is tied to an understanding of movement as affectively effective, that experiencing this embodied movement training can produce changes in one's affective outlook. She accounts for both the emotional and physical components of affect – “I want people to walk out of class like ‘yeah, I can handle anything’ today” and “I want them to feel like that glorious balance between the mind and body.” For Carla, it is not enough for the student to just go through the motions of her class, although that is definitely part of habitus maintenance and change. Rather, she wants her students to prioritize those moments of strong feeling and thinking as a form of inventional embodiment that is often not available or evident outside of dance class. This “glorious balance” is a preparatory condition for exiting the physical space of the dance class while maintaining the same embodied state found within it. In other

words, with the idea of dance class as one bead in a strand of habituated physical practice, the idea of feeling ‘energized’ or ‘ready to take on the world’ after a class or training experience is no longer just an emotional experience but also an embodied one that marks an affirmation of the power of one’s body as it uses its stored knowledge in productive ways. Reading affective changes as changes in one’s full embodiment, one’s habitus, allows us chart the evolution of a habitus and figure out what each sub-evolution enables that individual to perform life and rhetorical work differently.

Similarly, Robin, a modern dance teacher with over 20 years of experience, describes the positive functions of alignment as a means of helping students connect with their bodies in ways not previously experienced. She states, “I want them mostly to be aware of their alignment, their center, and becoming grounded. So many bodies are just so completely out of alignment when they walk in a room, no matter what level the dancer is, so that’s why we do plies in a basic form,” referring to the need for the teacher to walk around the class and give feedback on the student’s alignment. Robin sees alignment, the state of the body reaching a ‘true’ verticality where the shoulders are aligned over the ribs, over the hips, etc... as key not just because of the aesthetics but because of the important functionality of moving bodies. She points out how “out of alignment” people tend to be in their daily lives.

We don’t spend our days, well look at how I’m sitting [laughing as she sits slumped forward on the floor]. We don’t spend our days aligned and we don’t spend it relaxed for a lot of people. They’re stressed out or really way too busy or when they come into class. It’s a really hard place to get the body to be. And I think that’s why I love modern, as far as how it starts in general is either center floor standing or on the ground, which just allows people to just [relaxed exhale] relax, so, it’s good.

There are different demands based on the style of dance that require the mover to have a high awareness of his/her alignment, but she also sees dance as one of the few places where people actually have an opportunity to find that alignment and experience it in their embodiment.

Dance class is a space where people can feel the relief of an aligned body and measure that affective, embodied state against how they inhabit their bodies elsewhere. Through continual experience in both of these embodied states, they can begin to understand how and where to draw on one set of habits versus another.

Robin directly speaks to this raised awareness when talking about how she attempts to personalize the class based on her students' outside habits and needs when she states, "if you come in and I know that you're constantly on your computer, and you know, or you're constantly writing or sitting at school, then I can take that and translate it and either walk past you or just pull your shoulders open, drop your arms and be like, this is a great moment for you – go ahead and relax into this." Through the repeated shaping of how students practice moving in dance class, she is aiming at giving students alternative ways of moving and being that extend into their lives outside of dance. In the example of hunched shoulders, encouraging relaxation alerts the student to the hunched position as an unconscious habit. It works on an anatomical level, stretching the pectorals. On an affective level, allowing one's self to relax in the midst of movement practices can be very freeing, supporting emotional states that might otherwise be blocked by the closed off physicality of the shoulders and upper torso. One could also proffer an ideological critique of the neoliberal system of education that demands such long hours for (often) symbolic gains that serve as gatekeeping devices. Robin's attempts to counteract the physical thus also intersect with the accompanying implicit sociopolitical contexts that bodies inhabit, and her students receive several new ways of experiencing and moving with their bodies.

Such work is not a cure-all, especially if the individual's time is dominated by the embodied practice of typing. Yet we can see how the actual experience of relaxing one's shoulders and letting go of unnecessary muscle strain operates differently than coming by this

information through discursive means. The experiential nature of changing a habit, however briefly, produces a framework of the habitual against the non-habitual, which not only offers new pathways for embodied work but also a richer knowledge in that comparison. This knowledge that results from altered awareness carries a great deal of rhetorical potential. The various social products that we consume and produce will be more or less recognizable, more or less persuasive, depending on the one's ability to identify with that ideology or content. In other words, incorporating a variety of embodiments into one's habitus shifts the range of identity positions that are inhabitable, giving the rhetor greater flexibility in how he or she is able to recognize and respond to ideological demands and constraints. Raising one's embodied awareness, coupled with repeated experience, raises the number of perspectives and actions that one can rhetorically motivate.

~ Changing Habits, Changing Identificatory Possibilities

In the above discussions of what operations constitute changing one's habitus, the difficulties that accompany changing one's physicality should be a sign of both the power of the body to invoke certain responses from ourselves as well as the difficulty of training ourselves to inhabit our bodies in a way that is habitual but also sustainable. Changing embodied habits is ideological, but it is also deeply personal in that the ways in which we move through the world are a key part of our self-perception and performance; embodiment is a key part of how we are able to identify with and against groups of others. Nancy's point about the potential peril that accompanies changing how we move and hold our bodies is not only tied to embodied knowledge but is also deeply connected to our self-perceptions and how we tend to motivate our identity to perform in the world.

Usually, well, almost any correction is encouragement to change a muscular pattern that's hard wired. And, that usually means the relaxation of some muscle group so that another muscle group can act. And what I've found for people, especially people who have had lots of years of training, that particular posture and pattern of holding muscles is actually part of their personality. So to say, 'let go of this group and use this group' isn't, it's just, that's not the spirit in which it can be done because it probably is gonna be a slow peeling of feelings that people have attached to their physical entity. And, not frequently but once in a while in the last 40 years of teaching, a person might let go of a muscle group she's held for 12 or 13 years and completely break down into tears.

Nancy's recounting of students attempting to change their movement patterns and ending up with extreme affective reactions speaks to how deeply bodies are able to store experience. This points to why it is often so hard to convince people to change or shift their sociopolitical allegiances. Changing identifications is not just a matter of increasing one's mental knowledge on a subject; there is always an accompanying physical shift that must happen as well. Dance educators Julie Brodie and Elin Lobel argue that it is possible to change bodily habits with extended, explicit attention to those embodied habits and then considering how to develop alternatives. They argue that a "new sensitivity can begin to be established with activities that isolate breathing, sensing, connecting, and initiating, allowing time for exploration and attention to internal sensation" (84). We can see this discussion of raising bodily awareness is also a discussion of "exploration" and focused, embodied "attention," meaning that raising bodily awareness in service of changing habits is closely related to considerations of embodied improvisation and invention. This intentional play is not neutral but deeply connected to considerations of one's ability but also one's self. The student Nancy discusses was not in physical pain from changing her habitus but was undergoing a revisionary affective trauma that resulted from a recognition of the possibility of being someone else than who she was through her embodiment. Reworking one's habitus is an opportunity to not only shift what one does but also who one is.

What is then key for a rhetorical understanding of habitus and embodiment is an awareness of how continually practicing certain embodiments means taking on the expected identities and beliefs that accompany that embodiment, a process that can be motivated productively or not. It is not just that a dancer who stops taking classes loses mechanical ability; it is also that the dancer is no longer continually absorbing the embodied principles of that field into his or her physicality and practicing them in action. Embodied intentional possibilities are thus deeply embedded within the situation, and they also offer means for reinventing one's self through a slightly shifted identity performance. For example, belly dancer Carrie Anne describes her experience in a new style of dance, modern, in terms that speak to the difficulty of taking on a new movement identity, but there is also recognition of the intentional possibilities that accompany such a radical shift.

I do a lot of thinking about what in class, because a lot of it, besides just general body awareness, I can't take to my home styles, so I think about what can I take from this, even if it's something abstract like extension, or a type of movement that's new. That mid-back contraction that we've been doing? It's like the hardest thing I've ever done in my life because we would never do that, in either tango or belly dance. You're very strong and upright posturally from the waist up, so I don't know, I can barely tell where that is. Even in yoga really, you're always extending through the spine. Yeah, so I don't know that I will ever do that in performance, but it's exciting to have options available, and sort of movement vocabulary that I never even knew was possible.

The differences between Carrie Anne's "home styles" and George's modern class is a noticeable rupture. In other parts of our interview, she describes the modern class as the "most difficult thing I've ever done" and "really challenging" because of the very different bodily emphasis in each style. She marks this movement experience as not in her "home styles," a move that marks herself as an interloper in this situation. Yet Carrie Anne also recognizes the possibilities that accompany training in a style of bodily habits so different from her typical movement patterns. These "options" and "movement vocabulary" might not even impact how she approaches her

belly dance performance, but they are now available for her to draw on in a variety of contexts. Another way to think about what Carrie Anne is discovering is how to create embodied heuristics of invention. Richard McKeon sees invention as “an art which is productive of things and arts or skills rather than of words and arguments or beliefs” where one can find “aspects and connections in *existence and possibility*” (14). It is less about finding specific pieces to label as part of the argument as it is about unpacking the lines of force that determine potential futures. In Carrie Anne’s case, she views embodied practice in this new style as a means to find new lines of force that will enable possibilities for invention that would not be possible if she did not have the experience of moving through these foreign and uncomfortable movement patterns.

In some cases, reworking one’s habitus in service of invention requires the ability to cross-reference one’s various embodied knowledges, which requires a recognition of separate aspects of one’s bodily identity. One student in Patricia’s ballet class, Cherry, explicitly describes making these connections between different embodied practices in order to bring about changes to the range of movement in her overall habitus. She discusses her transition from being a classically trained ballet dancer to taking modern dance class for the first time.

At first I had a really hard time picking up on the movement. And it’s just because it was a different vocabulary. I mean there are certainly recognizable lines and positions in modern but, I think, I don’t know, the way the class is structured, the way combinations are put together, seemed really foreign. At first, how I ended up approaching modern was to translate everything I did into ballet. So if the teacher would say something like, a “cut under, blah blah blah,” I would translate it as ‘oh, do a contre temps’ and then something else. And so at first that’s how I approached it, and now I think that, I mean I don’t really, I don’t have to think about translating anymore.

Here, Cherry uses the metaphor of translation, noting the differences in “vocabulary” and class structure, marking herself as an outsider in this situation. Although she recognized certain embodied “lines and positions” visually, she still had to process these movements as given in this new situation and build a new habitus that encompassed modern as well as ballet. This new

habitus results in her not ‘having to think about translating’ from one system to another because she has built a store of both mental understanding – learning the new vocabulary – and the physical experience – the movement itself – that broadens her dancing identity to include modern. Once she had developed a new habitus, one that included modern dance moves and a new set of bodily sensations, she was able to forego the translation step and experience the combinations as related but different movement practices.

When asked about how she felt after becoming more comfortable as a modern dancer, she responded in ways that implicitly indicate this new form of bodily knowledge was an accumulative process that required both mental rationalizations and physical experimentation. Both were necessary for her to take on an identity as not ‘just’ a ballet dancer but as a dancer with enough knowledge of how modern and ballet topoi differed so as to feel like an insider in this community.

It was a really great feeling actually. It kind of like, it made it easier to feel like I was embodying the movement and fully understanding it. Because when I was translating it, it was, I know how to do this because this is like something else I’ve done before, in a ballet context. And then, you also have to make the switch, well how do I also make this movement look less like ballet and more like modern? So it was kind of a multi-step approach I guess, and when I started to make that transition, things started happening faster. And so it was in some ways less work.

Here, she describes how the gradual accumulation of this new form of bodily knowledge made it easier to “feel like I was embodying the movement and fully understanding it.” In order for her to feel as though she had mastery of this movement, she had to experience the movement several times. She had to incorporate this new perspective into her regular habits of moving, and doing so formed a new knowledge base that she could draw on regularly. The qualitative aspect of this work, the making the movement “look less like ballet and more like modern,” is evidence of the formation of a habitus with more options for action. She recognizes the differences and overlaps,

and she is able to motivate those differences and similarities in her embodiment. Byron Hawk states, “invention, whether it is a concept or an object, must be plugged into a system of real-world potential relations in order to enable the production of abstract possible relations” (117), meaning that invention is only rhetorically relevant ‘on the ground’ amidst the factors and bodies that makeup the situation. Similarly, considering the formation of an embodied habitus, how bodily habits are formed in the “real-world” relations and interactions, gives us understanding of what embodied bases give rise to what possibilities for rhetorical invention. In Cherry’s case, we are able to see both how she negotiates the complicated process of developing new habits and in service of creating a moving self that is an ‘insider’ in modern dance. Without these habits, she would be unable to strategically meet the kairotic demands of movement-related situations.

Yet Cherry did not stop there in her development of bodily awareness and movement topoi. Changing movement patterns from one style to another is only rhetorically useful if the dancer gains enough awareness of how there are different knowledge expectations in the different styles, and also that the body’s store of knowledge from its previous experiences and memories can produce a variety of reactions within the different generic situations. In other words, taking a variety of dance classes in different styles can produce an embodied possibilities for invention only if the dancer is also aware of the choices that accompany the range of knowledge that comes from practicing several styles. When asked about how she approaches taking corrections from one style of dance and applying them in another, she states,

One of the great things about [her modern teacher] this summer, was he had this phrase – “You should not let movement colonize your body” and what he meant by that was like, you don’t want to let your training from ballet inform how you dance anything else, for instance. And so, I guess I’ve really been aware of that, especially, I broke my left ankle a few times, and so I noticed that even when I was dancing modern or contemporary dance, that I had carried over the ballet habit of being in a like, beveling my foot when I was on demi-pointe, which is just, it’s like really unnatural, but it looks pretty or something like that? [chuckles] something like that. So, since I had injured my ankle, I

became, I just started noticing all these habits that I just carried with me, and so yeah I guess I've been trying to break those.

Because of the power of accumulated embodied knowledge, one could easily be overwhelmed by the amount of information and use it in a non-strategic, non-rhetorical fashion. What Cherry is speaking to is the often tacit element of choice in movement practice. Pointing one's foot is a very basic move in most Western forms of dance. She describes how the extra angling of the foot outwards, the "beveling," is an additional habit that she developed from years of ballet. While she could choose to use that embodied ability outside of the style in which it was learned, she realizes that she had not actually made a conscious decision to use that knowledge and was instead letting deeply instilled habits 'colonize' her dancing elsewhere, even to the point of adverse physical consequences. With a raised awareness of the micro levels at which one can make very basic, fundamental movement choices, she chooses to eschew the aesthetic-based line of a beveled foot and use her years of training to make choices that will be more functional for her movement abilities in the long run. Cherry might very well decide to use the beveled foot line in other areas of her dancing. What is important to recognize is that this awareness of the ability of movement to 'colonize' the body and produce habits with undesirable results has prompted to Cherry means to investigate other areas of her movement practices. The disruption of existing habits in order to create new, more productive ones is an encapsulation of how movement practices can produce rhetorical knowledge and ability; an embodied rhetoric is one that draws upon all of the body's knowledge resources, no matter the original source, evaluates the potential of those habits to enable or hinder future movement strategies (and makes shifts if necessary), and measures them against the current needs of the situation to determine what application of bodily knowledge will be most desired.

~ Implications for Rhetorical Work

In the contemporary educational system, methods of raising bodily awareness, such as dance training, are relegated to avocations via a discourse that simultaneously elevates them to art forms and disavows their necessity for everyday life. Instead, I propose that these forms of bodily training aid the individual in realizing and accessing his/her stored embodied knowledge and are thus completely necessary for the rhetorical project of maximizing invention. In other words, raising bodily awareness leads the individual to become aware that his or her ways of sitting, standing, kissing, etc... are full of infinite variations, many of which have already been experienced and can be motivated in alternate contexts. Sara Ahmed speaks of rupture as a means of raising bodily awareness by discussing moments of pain that disturb the typical modes of bodily being. She states, “The intensity of pain sensations makes us aware of our bodily surfaces, and points to the *dynamic nature of surfacing itself*” (original emphasis 26). In other words, by calling attention to our body, an act that requires either this sort of intense stimulation or conscious effort, we are resurfacing our body – rewriting our identity – around the experience of that moment in relation to previous experiences. Doing so allows us to understand that our body is not a permanently unified subject but is continually reforming its state in relation to what surrounds us. The amount of stimuli that is continually present in and through our bodies requires a divided attention; opening ourselves up to the whole of this information, the wealth of our embodied history, would lead to madness. Moments of extreme emotion or physical sensation shunt our attention to bodily processes that are not only functional but also possible; these breaks turn our attention to alternatives to the here and now by forcing comparisons with the whole of our learned experiences. Dance training and other systems of bodily practice

certainly contain pain and discomfort, but they seek to provide a raised level of bodily awareness via the practice and installation of a range of bodily habits.

Ultimately, belief in bodily habits as powerful, knowledge-forming resources and tools leads to several lines of inquiry related to rhetorical pedagogy and analysis. Our ability to negotiate the rhetorical task of identification and disidentification is never just a discursive operation but one that is inflected with affect, movement, and bodily imagination. In order to better understand how these embodied and discursive processes merge, we need to more thoroughly study the impact of the moving body on rhetorical knowledge in a variety of situations. This will allow us to better see how embodied knowledge provides a way in and out of rhetorically exigent circumstances and consider how to alter or shift of pedagogical and research strategies. If the habituated body holds such power over how we are able to see and understand the world, we need to develop pedagogical tools for ourselves and our students that increase awareness of the potential within this embodiment.

Chapter 3

Affective Pathways to Rhetorical Embodied Awareness: a study of Bodily Relationality

As John W. Jordan states, “To define a body is to prescribe how that body should be managed” (23). The way we define bodies, as either objects or subjects, still or moving, prescribes the actions that can be performed on or to those bodies, but definitions also shape how such a body is able to seek, recognize, and create self-motivated patterns of action. Defining the body in a certain way is not only a problematic foreclosing of what the body can *be* but also what the body can *do*. Thinking through the body in a way that will be productive for rhetorical endeavors requires an exploration of the body as full of capacity for motion and consideration of what processes, discourses, and practices enable a purposeful awareness of this movement knowledge. I open this chapter with an excerpt from an interview with Rhiannon, a modern teacher and choreographer, who addresses this process of enabling students to grow in embodied awareness for performative ends.

There’s a very simple thing that we do towards the beginning of class, and basically the exercise is that you start from the crown of your head and roll down [. . .]you roll down, and then you use the crown of your head and you roll yourself back up. And then you go from your pelvis, and your pelvis spills your whole spine forward, and then it drops and comes back up, and then you go from the middle of your spine down and up. And then you do the exact same thing side to side [. . .] that one is simple on purpose because it, simple exercises give the dancers an opportunity to think about both how and why they’re dancing, instead of just what the fuck am I doing with my left foot, you know? That’s different. And I want to make sure, I want to make sure that I have opportunities for that kind of depth and understanding why in the class. Certainly learning complex phrases is its own skill set, and we work on that plenty, but there have to be those moments that slow down so that, so that they can break through that idea of destinations and shapes and get into that idea of there being a cause and an effect to their movement.

In the above interview excerpt, Rhiannon, a modern dancer, teacher, and choreographer, summarizes some of the main tenets behind her teaching philosophy through a discussion of one

of the main movements she uses during the warm-up portion of her classes. The above excerpt crystallizes her pedagogical emphasis on bodily awareness, on instilling a fully embodied presence and consciousness in her students. Instead of focusing on the reception of dance movements, she prioritizes the ability to think and move through the ‘whys’ and ‘hows’ of dance movements. It is in the training and conditioning of the body for conscious performance that we gain insight into how the body is rhetorical because of its capacity for moving, being moved, and being aware of how movement options offer different rhetorical positionings.

One of the main differences between the practice and conception of rhetoric from ancient to contemporary times is the lessened emphasis on formal rhetorical genres in today’s educational curriculum and civic participation. We still have rituals of epideixis and spaces for gathering and debate, but the opportunities for rhetorical participation tend to be more diffuse and less ‘life or death’ than in ancient times. Rather than bemoan the degradation of civic participation in today’s society, I argue that this diffuseness has not lessened our ability to participate in rhetoric but rather the opposite. Because of the relative ease of access to written, spoken, and digitized word, contemporary rhetors and their bodies are continually surrounded by opportunities to enter into rhetorical action. Rhetoricians have already considered the body’s capacity as a knowledge-holder and wielder to some extent, but we have yet to explore pedagogical and training-related situations, systems, and ecologies that explicitly foster knowledgeable, rhetorically agile bodies. Because bodies are continually surrounded by words and symbols, and these words and symbols imbricate our bodies with the ideologies and politics they espouse, we also need to consider how this constant discursive inculcation has simultaneously produced embodied ways of being. Then, we can further consider how these embodied ways of being operate rhetorically in ways that are not visible from a purely symbolic

perspective, and we can begin to develop means of measuring and examining these embodied rhetorics and knowledges.

In their teaching, dance teachers use a range of affectively sensitive discursive frameworks and vocabularies in order to allow dance students to conduct strategic experimentation with the multiple ways a body can move and assemble. By understanding how dance teachers instill a sense of *Bodily Relationality*, a perspective on the intricate balance of awareness and strategy that marks bodily training and enables bodies to work and move in rhetorical ways, in their students, we gain insight into what a bodily metis, a knowledgeable ‘cunning’, looks like in action and what training methods and logics help create this embodied sensibility. The networks of movement, affect and discourse that dance teachers use when speaking of the body reveal several assumed relationships within the body itself and between the body and its surrounding objects; the body is trained into certain ways of relating physically within itself and with the rest of the world. Just as the discursive presentations of identity are socially constructed and wielded in certain ways for certain ends, we can also mold moving bodies to marshal their wealth of affective resources against negative representations by moving and living in alternative positions and states. The body as mover is then an important point to consider within the complex arena of relationships that motivate any particular rhetorical moment. In turn, this allows us to understand what steps are needed to build rhetorical embodiments that are flexible and strategic, able to recognize and enter into situational exigencies with impact.

Considerations of how to train bodies are most useful when accompanied by explicit consideration of what rhetorical tasks trained bodies might perform. In investigating how dance teachers transmit knowledge between bodies, I also discuss the underlying expectations for how

these bodies will then use and enact these knowledges. What sort of bodily metis is dance pedagogy fostering, how is this metis talked and moved about, and how does this definition of metis reformat rhetorical understandings of this concept? Debra Hawhee sees bodily intelligence that is aware of the need for movement as a tool of action and intervention in the ancient rhetorical concept of metis, “an idea of intelligence as immanent movement” (48). In other words, this “somatic cunning” (Hawhee 45) becomes visible within the spontaneous, unexpected demands of a given situation. Metis is thus a useful concept for thinking through corporeality as grounded in an embodied deftness that is visible in action. Looking at metis thus means looking at how bodies act with knowledge and with purpose; how do rhetors marshal bodily forces and use them at kairotic moments, strategically using bodily knowledge to create certain impacts or effects? And what processes of training produce metis-full bodies? One way into metis as a concept is related to awareness. Bodies that contain useful metis are aware-full in that they are able to sense bodily opportunities and are aware of how to marshal embodied forces to meet these opportunities. So how do bodies come to understand their own capacity for holding and using their own forms of knowledge? Part of the answer to this question can be found by investigating how dancers and dance teachers raise awareness of the body in relation to itself and others. The Bodily Relationality-focused vocabularies that dance teachers use shift among these different arenas in service of producing a metis-full body, a rhetorically aware body that is agile and dexterous across a range of dance and non-dance situations. Investigating how dance teachers use Bodily Relationality as a guiding principle in their teaching helps illuminate what body-specific processes and tendencies are rhetorically relevant.

~ Speaking of Movement with Affective Awareness

Dance ethnographer Deidre Sklar describes the connection between movement and how we speak of movement in the following way.

Words remain permeable to their somatic reverberations. It is possible to see, for example, "She rushed to the grocery store" as a visual image; however, it is also possible to feel the kinetic sensation that informs the word "rushing." One can use words to evoke their somatic references. Considered this way, there is no conflict between somatic and verbal experience because they are mutually generative, part of the same epistemological process. The process constitutes meaning-making, and body-making (Sklar 74).

The ways we speak about the body are important beyond considering the properness or wholeness of representation; because we are using words or "tropes" (Ratcliffe) to refer to the body, our vocabularies and definitions bracket how we transition from theorizing to action. Speaking of the body in certain patterned ways is an epistemological project where bodies and their movement possibilities are engaged, bounded, and expanded. Those within the dancing discourse community draw on a common set of terms for immediately functional purposes, but rhetoricians can also consider how a movement-centered dancing perspective and vocabulary enables an engagement with life and interaction that encompasses the affective, non-rational aspects of embodied practice. We can also further consider how and where these same embodied logics found in dance are operating in other, non-dance situations and reflect on how they create or constrain rhetorical purposes and effects. A. Abby Knoblauch argues that "a physical motion like dance differs (or at least can differ) from an understanding of the world through lived experience in a particular body (a body that is transgendered, differently abled, or elderly, for

example) (51). In response, I argue that the central focus on the moving body in systems of movement training like dance already intersect with lived experience in many ways. By tracing out how those immersed in a dance ecology speak and use aspects of embodiment that enable and constrain connection between bodies, or by investigating what aspects of the moving body are most impactful on successful identification and action with another, we can find several points of application to consider in relation to how moving, rhetorical bodies write, read, research, and compose texts.

Ultimately, how do we speak about and discuss this embodied process of knowledge production in ways that do not stultify its recursive, reflexive nature? Movement analyst Ellen Goldman discusses the development of reflexes in a baby and notes, “This is not a linear progression. [. . .] Each pattern breaks up, disintegrates and reintegrates many times in the course of development as new challenges present themselves” (128). The overall process of embodied refinement and enactment is one that should be thought of longitudinally and involving regression. What is needed then is a schema that allows for this mutability and gives us ways to explain both examples of consistency and inconsistency, regression and progression in the process of training moving bodies. I argue that the vocabularies and key terms dance teachers use demonstrate an affective schema that allows for non-linearity and engages with the body on various levels of knowledge production.

Studying affect means to study the range of forces that operate on, within, and between bodies, forces that are omnipresent but necessarily unfixable. As Brian Massumi states in the introduction to *A Thousand Plateaus*, *affect*, as descended from Spinoza and filtered through Deleuze and Guattari, is “the ability to affect and be affected” (xvii) by bodies and through bodies. This ability is hard to study or mark because these “pre-*noetic*” aspects of our phenomenal

experiences occur “behind the scenes of awareness” (Gallegher 2). Unlike emotion, with “content that has been arguably crafted by cultural contexts and judgments, affect “describes an energetics that does not necessarily emerge at the level of signification” (Rice 201). Therefore, affect can be thought of as the multiplicity of embodied, emotional, and physical experiences that operate with force on others and ourselves but that have not solidified into institutionally or socially sanctioned tropes of emotion. Affect is a determining factor in creating a sense of identification, identification that exceeds yet compliments the Burkean focus on the symbolic, through the body’s encounter with affective situations and objects. We are marked by a range of affective experiences that challenge, constrain, and enable what we can learn and enact with our bodies. Blair, Dickenson, and Ott elaborate how “affective intensities” can “contribute to the production and maintenance of affiliation in more or less direct ways” (16). Therefore, studying rhetoric from an affective perspective means to study the range of affective forces with an eye for how these bodily forces are compressed and motivated, consciously, and unconsciously, in ways that operate as identifying and persuasive tools.

There are several competing definitions and terminologies related to affect, especially as more theorists realize the import of considering affect when analyzing relationships, motivations, and actions. The a priori substance that allows us to be affected and affect others is necessarily embodied and necessarily rhetorical because the body is where these fluctuating processes of identification must take hold in order to create impact. For the purposes of this project, I draw on two main definitions of affect that are rooted in the concept of bodily motion. Philosopher Bruno Latour states of bodies, “to have a body is to learn to be affected, meaning ‘effectuated’, *moved, put into motion by other entities, humans or nonhumans*” [emphasis added] (2). In defining the body as something that is necessarily open to being affected, to being moved, Latour is also

defining affect as a force that moves. Teresa Brennan defines affect a bit more specifically as “the physiological shift accompanying a judgment” (5) where there is some unity in the recognition of one’s sensual state, even if that is not explicitly communicated to someone else.

Both of these definitions center on the idea of movement, whether in perspective or action. Affect is that which motivates a shift in allegiance, belief, and/or body. Brennan separates it from “the notion of affects as surges of emotion or passion” by linking it to “feeling or discernment” (5). Such a move does not deny the affective power of what many would consider to be the rhetorical power of emotional displays but recoups the possibility for feelings, sensations, and emotions to be part of a larger rhetorical process of judgment making and action. Even definitions of affect that center on surging passions and unconscious desires still contain an awareness of moving from one perspective or location to another; it is possible to harness the residue knowledge from these forces and use them consciously in service of shifting perspectives. Similarly, Latour’s definition allows the consideration of the whole realm of non-discursive forces that both act on others and influence one’s own perceptive networks of action. Both of these definitions clarify how the process of judgment is not a wholly rational one. Instead, judgment that leads to ideological positioning and action is affectively guided and informed. In the following analysis, I demonstrate that there are concrete ways of responding to the undercurrents of affect that impact one’s bodily and political stances. Affectively-sensitive dance teachers are aware of the power of affect and its cousins (sensation, feeling, emotions) and use specific discourses to enable the student to draw on that energy productively or channel focus into an area that is not affectively fraught.

Common definitions of affect as emotionally fraught or traumatic has made affective explorations resistant to discursive mapping. Yet emphasizing affect does not automatically

mean denigrating discourse. Instead, even within dance, a body-based art form and skill, skillful pedagogues recognize the power of discourse on bodies and vice versa. George, a modern dance teacher who has performed and choreographed for integrated dance companies, notes the ways it can go horribly wrong if discourse is removed from the classroom. At the university level, he has students with previous experience where “a lot of them come scarred from experiences of ‘improvise!’ and it’s like this open field with no reference points in it, and all of a sudden they’re supposed to be creative, and a lot of them just shrink away from that in fear. And I think that has nothing to do with improvisation but to do with bad teaching.” George’s teaching reflects this emphasis of using both discourse and movement as bridges to the other. It is not about moving just to move or talking just to talk but instead about finding ways into movement via precise, finely-crafted discursive interventions. The wealth of discursive strategies that dance teachers employ to discuss such a physical medium are borne out of immediate, two-way interaction with living, moving bodies. Similarly, much of the data from my observations is discursively-based in the form of interview transcriptions, observation notes, and rehearsal notes¹⁰. Although much of what I recorded is the written or spoken instructions and exhortations of teachers and choreographers, what is important to note is that these examples of discourse were created *in response* to bodily actions and designed to enter into congress with those bodies and produce effects. Through examining the interchanges between bodies and discourse, we are able to see the impacts (even if they are not the one’s originally desired) that the discursive has on the physical and vice versa. It might be helpful to think of this framework as providing us with the means to search for bodily cues that call out for discursive interventions and as an clear exemplar from which to start unpacking the ways in which what we think of as rhetoric continually

¹⁰ I also video recorded snippets of dance classes and rehearsals.

contains invitations to bodily work. Dance teachers use a variety of tactics to engender an increased absorption of and raised awareness of bodily knowledge by both drawing on pre-existing forms of bodily knowledge and increasing students' and dancers' bodily awareness. They aid in raising their students' awareness through strategically calling attention to existing habits of movement, mechanical realities of the body, and relevant images from other walks of life. Through closely analyzing these terms as they are used in relationship with moving bodies, I argue we can better understand how a movement-based perspective enables points of contact with affective and embodied knowledges that might not otherwise be attainable.

Several points in my research exemplified this connection between affect, discourse, and embodiment in service of a greater bodily cunning. In another part of our interview, Rhiannon describes an exercise she has students perform in order to feel more comfortable improvising movement. The way in which she speaks about and performs the exercise emphasizes the affective aspects of sensation, mobility, anatomical mechanics, and spatial relationships, and the end goal is a greater awareness of how all of these aspects operate in conjunction with each other and can be drawn upon purposefully.

Before we do tendus,¹¹ we sit down on the floor and just rub our feet on the floor and feel the surface of the floor and then try to feel the floor with parts of our foot that maybe don't usually touch the floor so then right away that, people roll to the top of their foot, which then affects your whole body and causes you to roll over right, because it's connected. So then we talk about that connection between your foot's relationship to the floor and the whole rest of your body. And then I have them slowly stand up on their feet as they're still doing this thing, so then you have to be careful of your ankles because obviously you don't want to put weight on your foot in this weird position, but like to be really, to try to stay that sensitive and try to stay that connected so that there's still a cause which is the relationship between the feet and the floor and then an effect, which goes through your whole body.

¹¹ American Ballet Theatre maintains an online video dictionary of ballet terminology and steps - <http://abt.org/education/dictionary/index.html>

In the exercise, students are engaging in affective praxis; in order for this exercise to add to their stores of movement knowledge, or embodied topoi, it is necessary that they engage on some level beyond the cognitive idea of what they are doing and why. The students need to engage with the embodied experience of their body in relationship to the floor and to itself: the pressure of their limbs on the floor's surface, the drag of their skin on the nonanimate material, and the internal gauging of weight bearing and balance. Through this process, the dancers are also building their understanding of how the foot can move, determined by other situational factors as seen in the relation of the foot to the body, to space (on the floor versus off the floor), and the foot to itself. In other words, the dancers are building strength, flexibility, and other physical traits that are helpful in performing technical movements, but they are also learning to think of how they move as based in and reactive to their current situation. More so, the underlying principle implicit in this exercise is how engaging with the affective and discursive – talking and feeling one's way through an unfamiliar movement situation – is situated *both* by the external constraints *and* the accumulated knowledge gained from previous embodied experience. For example, a student fully engaged with exploring how to press the top of one's foot on the floor might have to adjust to the external constraint of a wood floor versus a vinyl floor; wood is slipperier and would allow more sliding, whereas a vinyl floor has more grip. But the student is not entirely constrained by the floor. Rather, he or she can draw on previous experiences moving on different types of flooring and activate the associated knowledge of how to move and react appropriately to a sticky or slippery floor. These students are being taught this affective and cognitive awareness as a means of engaging with technique performance, but this and other similar moments speak to how rhetorical studies needs to consider what resources bodies bring to situations. In other words, bodies and their movement practices are ways of seeing that offer

alternative ways of relating to and acting within situations. The following dance teaching practices and exercises are forms of training that sensitize the dancers to finding all available movement resources in a situation and enable them to consider multiple ways of deploying that information.

~ Navigating Affective Knowledge

Drawing from affect theory, I argue that dance training is a clear exemplar of the mix of bodies, emotions, and somatic forces that are too visceral to be anything but felt: the perfect example of affect¹². Rather than view affect as a mark of a ‘weak’ mind or rationality, I argue that affective forces can be just as influential on a rhetor’s decision as a discursive remark. Therefore, we need to consider how body-focused systems of training like dance teach and enable students to navigate affective currents via their embodied practices. Gregory J. Seigworth and Melissa Gregg note the identificatory force of affect, arguing, “Affect marks a body’s belonging to a world of encounters or; a world’s belonging to a body of encounters but also, in non-belonging, through all those sadder (de)compositions of mutual in-compossibilities” (2). Affective energies, impacts, and movements forge pathways of belonging, but our affective experience simultaneously creates calcifications over certain sightlines and perspectives. This is not in itself a good or bad thing but rather something to be aware of in considering how rhetorical actions are determined by previous affective experience that resonates against the here and now.

¹² Ethnographic methods allow for the direct and immediate investigation of how bodies interact with each other and the potential impact of movement, and this grounded research approach also allows direct observation, and in some cases interaction with, the affective components that are such a crucial part of studying embodiment. Karen Barbour discusses how to choreograph embodied experiences in a way that make embodied sense and “stimulate kinaesthetic empathy” (Barbour 102) in the viewer. This idea of kinaesthetic empathy, where the reader/observer not only understands what is going on but feels it resonate against one’s own embodied experience, is premised on the idea that it is possible to forge this embodied connection with another who holds an entirely separate body. This indicates that studying just the texts that originate in the field closes the researcher off from an entire realm of affective knowledge that is a regular part of the circulation and flow within the site. Forging these empathetic bonds with the inhabitants of the field is unattainable except through direct, embodied access to their persons.

Dance teachers' use of discursive vocabularies demonstrate how to navigate "those intensities that pass body to body [. . .] those resonances that circulate about, between, and sometimes stick to bodies and worlds" (Seigworth and Gregg 1), in a way that raises awareness of these affective barriers and channels and how to maneuver through them productively. In my observation of technique classes, I found what was key in providing an atmosphere of constructive criticism and feedback for students is the teacher's dedication to approaching student issues and growth with an eye for their existing bodily knowledge and a keen sensitivity for where and how to strategically intervene. Through drawing on different aspects of Bodily Relationality, teachers can be attentive to students' history with dance and the accompanying affective residue in a way that does not stultify further growth or action.

Awareness of affective forces is especially relevant given that dance classes are designed as sites of knowledge transmission and as preparation for future performative situations. Whether in a ballet company, Broadway show, or modern dance troupe, dancers are expected to perform whatever choreography is given to them and maintain a crisp uniformity, no matter the stage conditions. And live dance performances are often arenas of bodily strategy; costumes rip, props break, and people forget their cues. Dance teachers are highly aware of this future expectation as well as the intense level of continual practice and concentration that it takes to form the required embodied maneuverability. In order to enable their students to train their mental and physical facilities to reach this level of quick-twitch responsiveness, dance teachers must be equally agile in their discursive choices. They must be able to draw on a wide range of discursive references in order to (a) enable students to draw on past and contemporary movement experience in focused permutations, (b) to absorb the information from these practices into their long-term movement patterns, and (c) understand when to apply that newly formed knowledge. The students, if they

have had teachers who were able to wield a strategic mix of discourses, are then able to use the knowledge formed in those discursive-bodily interchanges to create certain effects onstage and in the world around themselves. Good dance training, as an example of navigating the body's capabilities to learn and use embodiment, offers rhetoricians an understanding of the body as the means of access and instrument of affective and embodied logics that are otherwise not easily visible but still nonetheless impactful.

The impact of affective awareness is most obviously seen in a dancer's ability to learn new or discard old movements. A mover's or rhetor's metis is intertwined with affective attachments and history, which means that in any situation the rhetor is enabled and constrained in his or her choices by the store of metis, affective residue, and any affective forces present in the situation itself. For example, how comfortable or foreign the movement feels in a dancer's body, performance anxiety, external stressors like auditioning, or performing in a class for a grade, can all override or interact with the bodily knowledge the rhetor is bringing to the situation. Serena, a student from Patricia's ballet class, repeatedly discussed with me how the emotional aspect of her affective state often got in the way of her learning new movement.

Serena states,

I think if you get caught up in whether, the emotional aspect of it, well gee does that mean she doesn't like me because she totally ignored me today? I think that goes against being a mindful dancer because that's not why you're there. And I think to some degree getting caught up in the aesthetic of it, because, I mean I've done dance long enough to know what the ideal looks like and I know I don't look like that. I think just getting caught up in the emotion of it all. That the fact that you're not perfect and you're never going to be perfect, that's self-destructive.

Serena is a student with a very high level of self-awareness, yet as we will see in future examples, she also holds affective residue from her formal ballet training that blocks her from reaching certain points in her dancing. In my observations of the teachers at Northwest U, it was

apparent that the teachers were actively seeking ways of discussing and teaching movement, for Serena and others, that would be sensitive to the student's affective state. For example, Patricia said this about teaching Serena specifically,

There's some people who you want to just let them struggle because they're working on something, and they're just going to be a mess for a while. And like Serena's working on some really big things right now. And sometimes I'm letting Serena, I'm letting Serena just... [shrug]. And also there's something about her because she tends to go like this [hand gesture indicating tunnel vision]. If you tell her the one thing then she'll just go like that and the other stuff...

As we will see in later examples, Patricia did not stop herself completely from giving Serena correction. However, her experience as a teacher allows her to see that along with Serena's metis is a large helping of affective residue that threatens to override any possible pedagogical interventions. We will see how Patricia chose to emphasize or lessen focus on certain aspects of Bodily Relationality in order to avoid increasing negative affect. What Serena's and Patricia's interactions demonstrate, along with the other examples, is the capacity of affect to effect not only the gain but also the employment of bodily knowledge. I want to emphasize that part of an embodied logic, as evident in these dance teacher/student interactions, is an understanding of affect as part of a mover's embodiment, rather than a hurdle to be avoided. Specifically, Patricia's awareness of Serena's affective residue allowed her to focus her instruction on parts of the Bodily Relationality framework that were ultimately productive in Serena's movement education. Through examining how teachers use these strategies to enable the students to reach new levels of awareness and then fold these new experiences into their embodied toolkit, my aim is to demonstrate the range of embodied possibilities, even frightening ones such as affect, that create rhetorical impact and influence between individuals.

By studying dance teacher's strategies for encouraging Bodily Relationality, we can better understand what vocabularies, accompanying logics, and body-related practices will aid in

the formation of an explicit embodied rhetorical training exercise, curriculum, or program.

Dance teachers use a wide and varied range of strategies, but for the purposes of extrapolating a rhetorical movement framework, I will now move into an analysis of the main *Bodily*

Relationality sub-strategies:

- *Anatomy* – the use of primarily anatomical terminology and discussion of the interrelated nature of these different muscles, tendons, joints, etc. . . . ,
- *focus/intent* – discussions of where the dancer is looking and focusing, related to the mechanics of head/eye placement and/or intention and performance of that intention,
- and *coordination* – discussions of how the different parts of the body are used and moved in relation to other body parts, as well as how alternate choices necessarily shift the emphasis of the movement.

Dance teachers with an awareness of affect's capacity to either hinder or foster movement development draw from and combine these movement-based vocabularies. In doing so, they are enabling students not just with mechanical aptitude but also with productive attitudes toward how the body is a source of influence, persuasion, and affective energy that can change situational boundaries. As Susan McLeod describes, attitudes are “psychological states acquired over a period of time as a result of our experiences; these attitudes influence us to act in certain ways and to respond to the world in a relatively consistent fashion” (6). Our attitudes, our habitual dispositions, are the sum of our psychological and, I would argue, our embodied experiences that create in us “a readiness to respond in certain ways” (McLeod 6). By parsing body-focused vocabularies for the attitudes they hold about the moving body and its role in the world, we can begin to consider more generally how embodied attitudes enable us to see rhetorical pathways and options that would otherwise go unremarked. Dance teachers’

vocabularies are designed to get dancers to conceive of their movement as rooted in a body in flux, rather than an isolated or completely unified body. This wide range of both physical and discursive strategies allows the dance teacher to be responsive to the individual's affective state and the constraints of the situation. Through investigating this interconnected web of discourse and movement, we can see how dancers engage with a flexible embodied rhetorical perspective where the connections between affect, movement, representation, and ideology are not solidified into solid blocks but rather strengthened as pathways to each other.

~ **Anatomy**

The use of anatomical terms and concepts, which is common in dance instruction, can be seen as a strategy borne out of a desire to instill a bodily preparedness and responsive ability. In rhetorical terms, this strategy functions to aid students in building a deep level of bodily knowledge and awareness, or Bodily Relationality, that will enable the dancer to understand how and where to create bodily interventions. Anatomical considerations are a core part of introducing dance students to a perspective where the body relates to itself in different ways for different purposes. As the main instrument of expression is the body, understanding the muscular and skeletal structures is key for understanding how movements are initiated and completed. In the following fieldnote from a ballet class, Patricia, one of the ballet teachers, uses anatomical discourse in working with a student. The student is working on an isolated step, but we can see in the combination of anatomical discourse and repeated praxis that the underlying emphasis is one of adding another point of intra-body connection to the student's metis.

Patricia works with a student once class is finished on piqué arabesque [body supported on one leg with other leg lifted to the back to at least a 90 degree angle]. The student is having problems getting over her foot en releve. Patricia tells her to really use her plié [deep bend] to get on her leg, that she needs to plié the supporting leg to launch herself

into the arabesque. The student mentions that once she's in the position, her foot feels unsteady, like it's buckling to the left side, and then demonstrates. Patricia tells her to think of really aiming for her midline before doing the piqué. The student tries a few times with varying success. Patricia tells her that she can perhaps think of even crossing her midline just a bit to really get centered on that leg. The student tries it again and appears steadier (fewer wobbles, foot not buckling). She smiles and nods, says this version of the step feels better.

Different embodied habits, regardless of whether they are connected to dance or typing, are important to consider as different grounds for ideological connections and epistemological stances. As Hawhee states, "Empedocles and Parmenides insist on a fusion of bodily and mental states and movements, where different thought trajectories are facilitated by different 'bodily conditions'" (57-58). Our ability to make cognitive connections are not purely based in our mental training. Our bodily habits also contribute to what sort of mental exploration and considerations we find attractive and pursue. Therefore, in order to successfully increase the student's metis, the teacher must be aware of how different vocabularies will be more successful at building productive bodily conditions in certain situations than others. In the above excerpt, the student is working on piqué arabesque, a difficult balance that requires the dancer to simultaneously separate the legs from one another, lift one towards the back until it hits or passes parallel position with the floor, find an arch through the back, and extend through the ends of all of her limbs so that she is rooted to the floor even as she lifts up and away from the supporting leg. There is a great deal of complex bodily information that the dancer must immediately process and enact in order for the balance to be successful. What helped this student successfully absorb a new perspective and change the movement was the teacher's use of anatomy-based discourse. Thinking about the midline when moving is extremely helpful in that it gives the dancer a reference point for her attention and/or movement, a physical *telos*. Patricia's choice to refer to this anatomical reference point achieved the same result as her first comment that was

focused on pliés. Instead of focusing on force and the depth of the original plié, the movements that originate the movement, saying to aim for the midline gives the student a physical goal. The direct reference to the anatomical structure allows the student to access the sensory, affective understandings of interbody relationships and adjust the movement accordingly. This discursive shifting of the origin and endpoint of the movement to within the student's physical structure allows the student to rework the original layer of underlying skill and preparedness, the metis, and complete the step.

Dance training is an exploration of and an attempt to reach the maximum range of movement that resides in any singular body. One does not always necessarily use one's maximum strength, flexibility, and balance at all times, but dance training regimens are designed to maximize the ranges of all of the above and train the body to be able to access that maximum and anywhere below it at anytime. Along the way, the dancer is also working on the full range of bodily expressivity that his/her body is capable of as well as his/her particular flavor of movement. To restate this in rhetorical terms, the dance teacher is continually attempting to lay the groundwork for students to build their understanding of bodily metis so that they can access this "mode of knowledge production (Hawhee 46) in order to kairotically "notice and respond with both mind and body" (71). The dance student is continually being shaped into a mover that has the physical experience and knowledge necessary to physically intervene or draw back at a moment's notice. For example, a modern dance student, Eleanor, discusses how she finds parallels between dance concepts and other classes, in part because of her embodied experience performing those concepts and connecting to them on both a mental and embodied level.

Eleanor: Yeah, I link dance to my anthropology classes all the time

Jennifer: Really?

Eleanor: Yes, in [her teacher's] class actually, I linked a specific terminology, phrasing in dance to something that we were discussing in class, and he was like 'that actually made a lot of sense, and I'm really glad you're in dance because you wouldn't of made that connection'.

Jennifer: Interesting. What was it?

Eleanor: It was accumulation, what, like the phrases. And we were talking about memory in groups and how different people remember things over a period of time, and I don't remember the specifics of what we were talking about completely but I was um saying that what if memory was like accumulation in dance where we start with one event and one memory, and then as life goes on, that, if it weren't for that one memory then count # 10 for example wouldn't exist without the memory of # 1, and you just keep adding onto memory # 1.

In dance, the process of accumulation starts with one step, then the dancer performs that step and then another, and so forth. Each movement transforms in the context of what comes before and after it. Originally an improvisation technique, accumulation is often used as a choreography technique, and Eleanor referenced taking a "comp class" at another point in the interview. In dance composition classes, the students might read about the history of composition or additional outside resources, but the bulk of the class time is spent experimenting with different techniques, such as accumulation, to build dances. Eleanor has this rich background experience performing accumulation that she is able to parlay into a mental exploration in another context. Her bodily memory enabled her to pursue a "thought trajectory" in an entirely different context in response to a cognitive exigency. This ability to rechannel our thoughts and mental directions by changing bodily practices and drawing on embodied memories is extremely powerful. Our movement habits influence how we identify ourselves and perform our identity for others. Dance teachers demonstrate awareness of this affective weight in how they speak of the body. In order to rechannel affective energies from previous embodied experiences, teachers switch between the various vocabularies and frameworks at their disposal so as to not cement affective patterns and undermine embodied progress.

We can see rhetorical implications in this idea of giving students and rhetors embodied reference points as a means of gauging where one is in the world. As Marilyn M. Cooper argues, the rhetor's location and agency is never completely stable. She states that agency is "based in individuals' lived knowledge that their actions are their own" (421), and that agents "change themselves through these interactions and at the same time instigate changes in others with whom they interact" (428). Rhetorical agency, and thus rhetorical interaction, is a continual negotiation between the rhetor and the surrounding environs. What is needed to train rhetors to navigate these slippery understandings are ways of recognizing and realizing possibilities for action. Cooper argues that our skill sets of recognition and action "are often so engrained in the nervous system that their deployment is barely conscious" (434), which may be true. However, I would argue that systems of training that offer explicit embodied perspectives groom recognition of the type of rhetorical deliberation, communal change, and action that Cooper and others describe. Speaking anatomically then is a way of immersing the student or rhetor in one's embodiment and the effects that embodiment can potentially have.

As a teacher, Patricia uses anatomy-focused discourse a great deal in her teaching. In interviews with her and the other teachers in this program, it is evident that they see their training as a sort of panacea to other dance classes that are strictly focused on students forcing their bodies into exact positions. Instead, they believe that working with the natural mechanics on one's individual body is ultimately more freeing and provides more room for individual exploration in one's movement. The end goal is not that students match a certain ideal but that they have a deep understanding of how their body works and how to use that knowledge and ability regardless of the situation.

After the adagio, Patricia does a mini-anatomy lecture on the thoracic spine. She explains how the muscles in that portion of the spine are angled sharply, which makes it harder to

get backwards range of motion than in other parts of the back. She demonstrates the difference, first arching into her lower spine and then exploring the breadth of the thoracic. Students try this slowly, trying to feel the difference between the two sections of spine. She tells them they can drop their arms and just feel the motion of the back.

Right before her mini-lecture on the thoracic spine, the students had learned and performed an adagio (a slow piece of choreography focused on balance and extension of the limbs and trunk). Adagios are used (and hated) for their emphasis on strength based moves and transitions. Dancers must find a way to move through these difficult exercises in ways that read as lightness and free of effort. One of the ways in which a dancer communicates a feeling of lightness and ease is in finding a sense of expansion; or in anatomical terms, the dancer has to find ways to lengthen through the body, stretching the limbs away from the midline, while still maintaining a firm base of support through the core. Because the muscles are constructed in a way that makes it difficult to find range of motion and lift - if a dancer just arches the lower back without any accompanying lift through the core and the rest of the spine, the tendency is for the back to become 'crunched', like a body skewered on a pike - the dancer must compensate for this structural reality and find ways to move through that part of the spine that read to the audience as open.

Even though Patricia is using terms that relate to the body's structural realities, trying to prevent injury as well as connect to the desired quality of movement, there is an implicit focus on the communicative ability that accessing a greater range of movement brings to the dancer. By having her students closely examine the anatomical support that different areas of the back provide, she is also inviting them to connect on a deeper level with the embodied and affective processes that each area invokes. Moments of instruction that actively promote the range of embodied resources found with different emphases and assemblages of movement – you do not have to force a backbend but instead can use the particular angles of the thoracic muscles to find

a sense of lift – teach students that (a) you can meet external situations with bodily sensibilities, and (b) the body holds a wealth of resources that are not totally determined by biological structures. The body would not be cunning if it was only able to pose in the end position. As Jay Dolmage states, metis, “is an application of ingenious bodies to the problems the world presents, answering the shifting contexts of existence with shifting rhetorical, mechanical, and corporeal positions” (“Breathe” 129). The concept of metis is rooted in the myth of the Greek goddess Metis, a shapeshifter, whose exploits imply there is access to transformational possibilities via this bodily cunning. This embodied cleverness requires an experiential connection with the performance of a movement in order to form a knowledge that is flexible enough to be repeated in improvisatory and inventional ways. Anatomical discussions are one way into this sort of deep embodied understanding that produces new knowledge and action. This understanding of bodily capabilities, so contrary to popular views of the body as object, symbol, or burden, is a crucial component of a metis that is workable to create rhetorical and other change in the world.

I hold up this anatomical vocabulary not as inherently special because of the focus on physiology. Teachers using anatomical discourse is a compelling example of what is possible to accomplish when aware of the deep link between discourses and embodiment. Specifically, the way in which Patricia uses anatomical vocabulary with the ballet student discussed earlier Serena, demonstrates the roles of both discourse and affect in reshaping an individual’s metis. If metis is “notic[ing] and respond[ing] with both mind and body” (Hawhee 71), a mental and physical readiness that is necessary for rhetorical agility, then we need to better understand what sort of discourses and embodied practices are useful in helping to reshape our students’ (or our own) metis and how these discourses and practices need to be affectively sensitive and aware.

Serena received the majority of her training from a prominent ballet school in the Pacific Northwest and had progressed high into the upper echelons of their school program and into a local professional company before entering Northwest U. In our interview, she discussed the insecurities and pressures that accompany training in a professional ballet context. Referring to how this training impacted her relationship to her body and her movement patterns, she states,

Sometimes like I get frustrated because I know that I'm supposed to be getting away from just looking in the mirror and seeing whether I have a perfect fifth and trying to make it look perfect. I mean I understand what they're going for. It's just sometimes getting out of the mindset of wanting things to look perfect is hard for me.

In her previous training, Serena had a largely visual relationship with her ways of moving. Serena says in our interview that Patricia has been working with her on circumventing these long established patterns since she started taking class at Northwest U. She recognizes the trap of relying purely on the visual to guide her dancing, but her previous dance training has shaped her relationship with moving such that her default reaction is to gauge success primarily by how well the movement matches a certain aesthetic ideal. As the above excerpt indicates, she is used to attempting to achieve this ideal through matching her movements to the perceived visual image of that movement. Working in this way has produced an affective residue that clings to these movements whenever she performs them, which makes it hard for her to work with these movements productively. For Serena, it is still very easy to get lost in the appearance-based aesthetic of her primary training. Besides the obvious body image issues that accompany ballet, these affective insecurities impact not just her mental conception of herself but also her ability for movement learning and bodily retraining. She has built a store of embodied metis that is based on a visual aesthetic ideal that, in this context, is negatively impacting her movement patterns.

In direct response to this affective tie between an aesthetic-based metis and movement patterns, Patricia strategically uses a more anatomical way of speaking in order to decrease Serena's attention to the aesthetic or performative component of working and instead help her build an alternative metis that is grounded in anatomical principles. For example, in the next excerpt she is helping Serena think of her personal movement patterns in terms of functional placement, rather than achieving particular arbitrary poses or lines.

During a combination in the center, Patricia tells the students to think of "lifting the knee and rotating the femur and placing it down" in a coupe releve in preparation for a pirouette, [a turn with one leg bent, foot pointed and connected to the ankle of the turning leg] After the students do the combo in groups, she addresses Serena about her foot usage during this particular movement. She tells her to think of it as "more functional" and "less decorative," as "scooping this right to the center" of her body. This feeling of scooping her foot to the body's midline will help the student find her balance over the center of her supporting foot sooner and complete the movement with more stability.

Here, Patricia directly tells her to think of the movement less in aesthetic terms and in terms of function¹³. Patricia is aware of how Serena's store of affect is a determining factor in her "body's capacity to act, to engage, and to connect" (Clough 2); the body's ability to move is helped or hindered by one's affective experiences. Throughout the quarter, Patricia has been working with Serena to retrain her muscle memory so that she can work in ways that are anatomically based, rather than rooted in a visual aesthetic; or, she has been helping her reground her metis in a non-aesthetic structure. Yet at the same time, she must also work with Serena's existing metis, her incoming knowledge, in ways that are understanding of the affective weight from previous movement experience. Another way to think about how Patricia is strategically shifting the discursive landscape is in terms of Lev Vygotsky's zone of proximal development, with affect. It is not enough to consider a student's incomes only in terms of knowledge and cognition; one

¹³ Throughout my time observing Patricia's class, I never saw her give Serena an individual correction that had anything to do with aesthetics or the audience's perception.

must also be compassionate when seeking to reframe or unhinge those previous patterns of thinking because of the associated affect and embodiment that accompanies them.

In Serena's case, her aesthetic-based training has caused her to think of certain movements in terms of finding static positions. Patricia's purposeful use of anatomical vocabulary is aimed not at negating Serena's existing metis but rather helping Serena understand how to apply it in ways that will help her achieve movement and other bodily goals. To this end, the language Patricia uses here is active rather than passive; in this situation, Serena gains agency through her body because of the emphasis on the embodied process of movement rather than the end positioning. Serena needs to think about "scooping" the foot, using the foot in a certain, supple way that connotes support instead of finding and holding a position. By referring to the midline of the body as the destination point for the scoop, she seeks to connect the idea of the student's foot and her midline. Serena is not supposed to think about finding a 'scoop' to her midline, but rather she is seeking to activate an ongoing process of finding and strengthening the connection between the two points of the body. By using this active language in conjunction with anatomical terms, Patricia is giving Serena alternative modes of thinking and moving that are not connected to any affective residue from her previous training, a move that will hopefully enable Serena to reground her metis in a perspective that frees her from purely aesthetic-based concerns.

Speaking about these positions as (a) movements and (b) through an anatomical, functional vocabulary both work to enable the student to hold off their natural tendencies long enough to uptake some of the new information and incorporate it into their bodily habits. More broadly, I hold up the interactions between Patricia and Serena as exemplary of what is possible to negotiate even in the face of powerful affective forces that bind and constrain certain lines of thought while enabling others. Rather than focusing on the constraints, Patricia entered into an

embodied and discursive negotiation with these forces by not refusing their validity but instead by circumventing opportunities for those forces to become engaged. In working consistently with Serena with anatomical discourse, she does not suppress the aesthetic-based metis that is indeed an immense part of Serena's training history and embodied self. Instead, she finds new ways of engaging and building Serena's metaembodiment so as to help her transfer her existing embodied metis into a new context with movement goals that are recognizable as valid.

Similarly, teachers of rhetoric and composition should consider how students' incoming vocabularies, composing practices, and ways of thinking are rooted in embodied habits that carry affective weight. A cheap negation of previous training, even if it makes cognitive sense, might not encourage the meta-habits we want in our students because of the affective weight, acknowledged or not, that is attached to those habits. Serena recognized the harmfulness of focusing purely on the aesthetic, how her moving body looked in the mirror, but recognition does not equal automatic cessation. Patricia's response to Serena's incoming embodied metis is an example of how it is possible to negotiate student's previous knowledge with grace; finding alternative vocabularies that are keyed into different embodied habits and opportunities works toward building a new metis that is more amenable to different habits of thought and being.

~ **Mindful Dancing (Functional Focus, Impactful Intent)**

Another strand of a workable Bodily Relationality is the connection between *focus* and *intent*. In dance, the term "focus" covers a range of ideas and actions, including intention, awareness, direction of energy, and level of presence within movement. Dance teachers use the idea of focus to instill in students the importance of remaining continually aware of the surrounding situation; in order to use one's movement abilities strategically, one first has to

develop a workable awareness in order to recognize kairotic opportunities for movement.

Throughout my observations of classes and rehearsals, what was consistent about the ways in which this term was used was the baseline reference to the connection between one's mindful intention and the physical ability to perform movement; focus is the bridge between embodied knowledge and performance. One can think of focus functionally, on a mechanical level required to successfully complete the movement. The most obvious example of this is what is known as "spotting" during a turn; for each revolution of the body, the head and gaze must lead the movement, quickly rotating and 'whipping' back to face the original spot. In addition to this physical ability, there is also the embedded knowledge that allows the dancer to make these functional decisions. The dancer must know from past experience where the best place to put the head is and maintain that awareness, mentally and physically, even as the head is rotating backwards and then returning to the front-facing position. I find it helpful to separate this larger idea of focus into two halves, first, *focus* as the functional positioning of the eyes, head and body, and second, *intention* as the mental processes that accompany and guide these movements and states of being. Considering the conjoinment of focus and intention allows for a fuller reading of mindful dancing as an example of rhetorical movement, where dancers are being trained in how to bring the mind and body together in order to create different functional and performative results. In other words, if we consider dance training as an exemplar of teaching how to situate one's body via both physical and mental means, then the process of teaching focus through movement is a means of engendering a metis that is fully aware of the options that one's surrounds presents. Such a perspective reframes rhetorical concerns with deliberation and public discourse around how individuals carve out both verbal and bodily stances for themselves and act toward each other from those stances.

Because of the strong aesthetic component of dance, it might be easy to conflate embodied *ability* and embodied *knowledge*, with ability being the functional capacity to perform a movement and knowledge being the interconnected system of mental and embodied cognition, practice, and memory that underlies such a performance. If we speak of movement as merely functional, then movement is not rhetorical, not in anyway that is useful to consider¹⁴. I argue instead that movement is compelling for rhetorical interests because it is a complex arena of embodied knowledge where bodies can produce, perform, and react to rhetorical exigencies, grounded in their various forms of knowledge. Developing this rhetorical agility is in part rooted in being able to maneuver quickly through situational aspects, and these movements require awareness of where to direct one's own mental and embodied energy for recognition and action of opportunities. Looking then at how body-focused teachers enable their students to find this focus through movement is helpful in building a store of key terms and perspectives that will help us raise awareness of the embodied process of finding focus and the rhetorical nature of that process. It will then be possible to consider how rhetors play with the tension between embodied intention and performance in attempts to create rhetorical change, as well as where we can more explicitly teach and discuss this process.

For example, the ways in which teachers speak of focus and intent are directly connected to accessing one's metis, one's embodied and mental awareness and knowledge, in situated contexts. In other words, what can you do with it when you have it? In the below fieldnote excerpt, Patricia is discussing how both physical focus and mental intention aid the dancer to balance. This framing of movement as influenced by both mechanics and cognition produces a holistic attitude toward movement, and therefore bodies, where the material is not an addition to

¹⁴ An imperfect analogy would pose the memorization of vocabulary for standardized testing as a functional approach to language while a mature use of those vocabulary words in the proper contexts demonstrates knowledge.

higher-level mental faculties but rather part and parcel of the process of creating purposeful action.

After the students perform a *ronde jambe en l'air* combination at the bar, Patricia talks to some of the students about their arabesques. She works with one student on her *penchée* [from arabesque, the dancer tips the hips and torso forwards, aiming towards getting their torso parallel to the floor and the leg at a 180 degree angle]. The student is struggling with maintaining her balance over her supporting leg; her supporting ankle and foot is wobbling, seemingly because her weight is too far back in her heel versus the ball of her foot. Patricia urges her to use her focus more actively, to think of lengthening her gaze past the tips of her fingers. The student tries the move again and appears a little less wobbly.

Here, the use of both the mechanical focus – direction and gaze of the eyes – as well as the more mental aspect of intent, enable the dancer to achieve a greater physical sense of security in the movement. Keeping the gaze extended past the front arm aids in adding length to the body and keeping the dancer's weight centered over the ball of the foot versus the heel; typically, wherever one's eyes lead, the body will follow. Additionally though, the effort to keep that length working through the focus turns one's focus into an active process, a continual sense of movement within the body that expands the limbs outwards. Through being guided through an experimentation of focus and intention, this student is being taught that she is not at the mercy of her own body. Instead, the student is experimenting with how the combination of mental and physical awareness produces a very material power that can be deployed. As Jack Selzer asks, "What does it mean to speak of 'deliberative bodies' or 'the body politic' – especially at a time when audiences might be conceived of as porous and contingent, as consisting of multiple, temporary, even conflicting groups?" (10). Contemporary rhetorical situations are never neatly bounded and require the rhetor/s to be aware of how perceptions and responses are continually being negotiated, when shifting among one's varying group ideological allegiances and literal embodied proximities. As shown in the above movement exercise, bringing attention to the link

between the mental and the physical is crucial to creating an agile focus that is able to account for all elements of the rhetorical situation, not just the discursive. Training in a movement-focused system prepares rhetors to more dexterously deal with this mesh that is typically found in everyday rhetorical situations, giving them a *metis* that is more than inert knowledge.

This moment of training also demonstrates how explicit movement instruction aids students in figuring out how to physically articulate their bodies in relation with external demands as well as supports the assumption that bodies are articulate-able. Thinking about focus in this way allows us to consider how certain bodily movements and states read and are read in certain ways at certain times to certain audiences because of the underlying intention. Dance students are therefore being trained in how to use their focus and intent to develop the capacity for a wide range as well as understand how they connect the dancer to the local, immediate demands of a movement situation. So to return to the dancer in *penchée*, what was required to make the movement read as successful was both the physical aspect of focus – the proper position of the head and gaze – as well as the mental aspect – the intentful extension of one’s awareness through the gaze to the point where it can be read in the physicality itself. The students are learning that both focus and intent are necessary for the completion of a successful *penchée*, but more generally, they are also learning about how to employ the power and force that both can create. Both can be wielded for great effect, depending on contextual factors like choreography, audience, and one’s own physical capabilities at that particular moment in time.

Yet the encouragement for students to strive for this balance of physical ability and intent is not only useful in professional dance performances. The underlying rationale for this emphasis on focus and intention is based in a belief that a high level of bodily awareness, involving understanding of how the body is able to relate to itself and others, is a workable *metis* that can

be used to produce aesthetic or other desired qualities but more broadly involves a level of affective attunement that enables a wider range of engagement with the world. As Kurt Spellmeyer postulates, “signification cannot occur without an experiential anchoring, since we know and remember only what has changed our immediate relations to the world” (837). Raising awareness of one’s focus-related possibilities is a means of regrounding the play of signification within one’s bodily experience and ability. Often while teaching, Patricia speaks about what it means to be a “mindful dancer.” For her, dancing is not full and rich unless the dancer has a specific focus and intent that can be read through the movement. She wants the students to be “purposeful about intent” and be aware of “choices that you’re making, because they are choices.” Dancers that are “going through the motions” are “profoundly uninteresting” to her.

And so, one of the things you’ve heard me talk about is intent in class, being intentional about the choices that you make and I think that’s something that can help make things interesting because you, you are an active engaged participant in it, in that way, so it’s more dialogic than just the teacher gives the exercise and you do it exactly as... There are things that I really care about them noticing, and there are other things that don’t matter to me at all. You know in a way the steps aren’t that important, but the intent with which they do them, and the musicality.

Later in the interview, she describes a mindful dancer as a “mature student who doesn’t need consistent feedback or check in from the teacher to regulate their work,” and as a dancer who is continually pushing the boundaries of their physical and artistic ability. The focus is not just the physical ability. What should be compelling for both dancers and rhetoricians is the ability to intervene in these moments of performance and presentation, semiotic or otherwise, via the enaction of one’s moving metis. A change in focus is both a shift for the audience and the performer that influences, butterfly-effect like, the range of rhetorical interactions that might follow.

Changing one's focus or intention might feel like a minor note in a rhetorical interaction, but thinking this way would be tacitly accepting a depoliticized body. Seigworth and Gregg describe affect as "a body's never less than ongoing immersion in and among the world's obstinacies and rhythms, its refusals as much as its invitations" (1), which means that even a small movement made by the body is part of this immersive ecology. The affective components of sensation and embodied awareness are what enable the 'mindful' student to create opportunities to be continually responsive and flexible. In doing so, the student is bringing his or her embodied experience, made visible in embodied performance, to the situation with the intent to create change. Karen Kopelson argues that "metis, like the performance of neutrality, accepts and works within and because of its implication in power and precisely by eventually twisting that power against itself" (131). Doing the exercise "exactly as" the instructor misses the point somewhat. Instead, the state of being mindful involves the ability to reproduce movement that comes from an external source and also find ways to be inventive within that structure. Helping the student find both focus and intention is not just about helping the student to complete a movement but also about helping that student find ways to own the movement, to incorporate the movement into the range of affective forces and technical capabilities that he/she can draw upon in performative situations.

Even within the structure of dance, there is a great deal of non-codified, improvisatory movement. It is here that intentionality is especially important, where the boundaries for successful completion are less strictly defined and more dependent on what the individual dancer brings to the movement. Moments of improvisation are especially revealing of how the trained body is capable of negotiating and intervening in situations with porous limits. For example, the now standard understanding of genres as "typified rhetorical actions based in recurrent

situations” (Miller 159) emphasizes the formation of actions that are typified-enough so as to be recognizable in similar situations. Yet the uptake and performance of any genre by an individual will necessarily be somewhat idiosyncratic even within that constraint of expected recognizability, meaning that each moment of embodied intervention is a moment for possible play. I offer the following example of performing improvisation as a means of thinking about the simultaneous uncertainty and potential that embodied intervention offers in each rhetorical situation. In an interview with Cherry, one of the students in Patricia’s class, she describes the direction of her intent when performing a rather abstract movement in a piece choreographed by one of the program’s MFA students.

Um, so, in a piece that I’m working on, one of the choreographers asked us to have a moment, and the gesture is that we’re.... [She performs a movement - grasping, pulling upwards with the fingertips, like stretching taffy that is stuck to a counter] So we’re just having this kind of strange moment. And um so, in order to perform that, I guess that what I’m doing, I’m thinking ‘this is the softest feathery pillow. And I think that **as** I do it, in order to create that. And it also, like it helps me remember what I’m supposed to be, it helps me remember the quality of what I’m supposed to be doing it with. And then it also helps me remember that it’s not just for myself. I have to make the gesture big enough so the audience can see it.

Cherry is an exceptionally savvy dancer and thinker. At the time of our interview, she was a senior majoring in Dance who intended to apply to medical school the following year¹⁵. In the above excerpt, she is describing a self-generated narrative that is crucial for her to physically enact the choreographer’s vision. She emphasizes the simultaneity of the intention and the sensation-based image as what enables her to find the qualitative basis of the movement. Later in the interview, she reaffirms the importance of intention and being able to communicate that in movement, stating, “you’re communicating, you’re just communicating something with

¹⁵ At the time of this writing, she had graduated from Northwest U and was attending a prestigious medical school.

intention, and that's the most important thing about it is that you have a clear, you present a very clear unified statement when you dance, and uh, yeah, it's just a clear unified statement."

Cherry's choreographer was not explicit in what sort of intention they were supposed to have when performing this movement, leaving Cherry to draw on her existing movement knowledge in order to forge a firm link between her intent and her focus. Here, her "somatic cunning" is the marshalling the wealth of her embodied resources and applying them to the 'problem' of this situation. She recognizes that she must respond to the specificity of the choreography with a specific intention because of the performative expectations (or rhetorical exigencies). She says of the audience, "there's a sense that they're watching you because you have something to say, say with your body. And so, I don't know, I think it's that sort of agreement that makes me want to be very clear about what I'm projecting." In response to this formalized genre of performance that contains clear audience expectations, it is Cherry's turn to such an informal gesture, the idea of pulling on a pillow with her fingertips, that evidences the agility of her metis. Throughout our interview, she discusses how her perceptions of the audience's expectations and her own dancing responsibility shifted through her training at Northwest U from where "you have to strive for perfection" to her current understanding of movement as communication. Instead of feeling locked into only working with dance-related intentions or movements, she is able to recognize that this past embodied experience would be the most appropriate response to this exigency. Similarly, rhetoricians can consider how the wealth of their embodied training, gained either through lived experience or through formal training, might serve rhetorical purposes. For example, in analyses of politicians' performance of class and other identities, researchers may gain insights from considering how politicians not

only draw on certain jargon and topoi in their performances but also shift embodiments to fulfill the desired ‘working-class’ or ‘middle-class’ identity.

Both focus and intention are necessary for successful completion of many dance movements, especially those that are more physically challenging. As we can see in the above fieldnotes, dance teachers discuss these ideas to enable their students to forge a strong link between their minds and bodies, both to achieve challenging movements and to develop a baseline somatic cunning that will best enable them to meet situational demands with embodied responses. By continually drawing attention to this link, the student is continually reminded of the necessity of awareness that extends beyond the individual body. More importantly, the student is being shown how the body, as a source of knowledge storage and knowledge production, allows for greater maneuverability within the situation because of its recourse to past and projected temporalities. In other words, by training students in a system where they are continually drawing on previous embodied experience, teachers are engaging their students in forms of bodily knowledge that are transportable between situations. As in the case of Cherry using a quotidian movement in a professional dance performance, a workable metis recognizes the limits of the situation as well as where the body can make adjustments to the seeming limits of the situation via its many layers of embodiment.

~ The Head Bone’s Connected To... or Bodily Coordination

This last substrategy of Bodily Relationality – Coordination – is an embodied way into thinking through the rhetorical nature of living. If, as theories of ecological rhetoric teach us, rhetorical impact is diffuse, we need to attend to the strands of embodied impact that coalesce into rhetorical effects and urges and conceive of ways to intervene in such non-linear flows.

Jenny Edbauer conceives of composing as “*distributed across a range of processes and encounters* [emphasis added]: the event of using a keyboard, the encounter of a writing body within a space of dis/comfort, the events of writing in an apathetic/energetic/distant/close group” (13). The idea of looking at movement as a means of bodily intervention is not to necessarily focus on the mover but to consider how movement, as a condition or state that can be transmitted between and shared among those in a situation, is diffused throughout any rhetorical ecology and how it might impact what relationships among bodies can be formed. This dissemination occurs within the body as well; the potential for influence within the body itself emerges from the sheer number of permutations of muscle, joints, and pheromones that are capable of producing affective tendencies and ties. Dance teachers recognize this complexity and, in response, use vocabularies that are aware of the capacities found within *bodily coordination*. Part of understanding what the body can do within a situation is understanding how to emphasize parts of the body over others, hold some still while others move, and perform different tempos and qualities through different limbs simultaneously. Such work enables the dance students to explore and develop a metis that is “is timely, flexible and practical” and “an embodied, responsive act” (Dolmage “Metis” 6) in a concrete praxis of movement. In other words, bodily coordination asks us to move beyond bodily awareness and begin understanding how it is that these different aspects of metis can be enacted in conjunction with one another.

In dance, just as importantly as general levels of strength and flexibility, is the ability to coordinate these facilities through various movements. The dancer must know what portions of the body, what specific parts, what muscles, what features of their facilities to work together, what to emphasize and what to mask. Through speaking of different ways into coordinating the body, dance teachers can raise students’ awareness of how their individual body operates in

singular and ensemble situations and how these operations are reliant on a high level of embodied awareness that considers what bodily configuration is best to deploy at what time. Similarly, for the non-dancer and dancer alike, isolating one part of the body is still always an operation within the full body. There is also still a relation between the obviously moving parts of the body and those seemingly at rest. I hope to angle the term so that we can understand *how* in a given situation the body is coordinated and to what end. What bodily aspect is taking primacy? How does that reveal itself in the use of movement and stillness? Are there moments or movements where these interwoven relationships break down? The logic that underlies these questions and also the ways that teachers speak about bodily coordination is one concerned with the strategic deployment of parts, aspects, and qualities of the body in conjunction with each other. Bodily coordination gives us a way of thinking about the body as more than a brute whole that is trapped in a binary of present/not present. Instead, thinking about how the body has agency through different self-arrangements, in relation to itself and in relation to the surrounding space, leaves room in body-focused analyses for considering the nuance that emerges from knowledge of the body's multifaceted movement ability to source its many parts and initiation points.

Below is an excerpt from a field note taken while observing Patricia's ballet class about mid-way through the quarter. The dancers have been working with her emphasis on anatomy and being mindful dancers throughout the quarter, and the below example is one point where these different aspects are drawn together in the service of bodily coordination.

Patricia gives a very tricky petit allegro combination, set to a fast tempo with rapid changes of feet and direction. A few students perform it correctly on the first run through, but many of them struggle to keep up with the music and forget parts of the combination. After, she tells the students it will help if they think of simplifying the arms where the feet become more complex. For example, at certain points they need to focus on quickly shifting from plié -to-plié movements to plié -to-air jumps. At those points, she says that

either relaxing the arms, not holding extra tension, or simply holding the arms still in low fifth is an acceptable way to get through the combination, performing the correct footwork, instead of losing their place and messing up the movements.

This higher level of awareness that comes with a higher degree of coordination allows students to make strategic choices with their movements. They are not victims of their body but are able to make choices that change the affective nature of the movement. In the case of the *petit allegro*, Patricia is telling her dancers to be consciously choosy about how they coordinate the upper and lower halves of their body. *Petit allegro* is an exercise that relies on a high level of dexterity and the development of quick twitch muscle strength and stamina. It is also difficult mentally because of the quickness with which the student must shift between movements. This holding of the arms to focus on the footwork, if done purposefully, is not a lack but instead a way for the dancer to reduce the level of physical and mental strain of a highly taxing movement combination. In such a case, the aerobic excitement, the muscle strain, overall fatigue, and other bodily realities become part of the overall situational exigency, altering what actions are possible to complete. Such affective realities are not limited to dance. Rhetors have to act in a variety of adverse bodily situations, and bodily coordination is one means of interacting with these exigencies in a way that lessens the undesirable effects. So just as affect can “mark a body’s belonging to a world of encounters” (2) via the accumulation of affective weight, the body can also negotiate the exigencies that are formed in those encounters by coordinating the body’s placement and movement in different ways.

When looking for bodily coordination, the temptation, both among dancers and observers, is to focus on the positions that the body arrives at throughout the movement. What such a perspective loses is the ongoing bodily coordination that must be occurring in order to achieve those visual impacts. Focusing on ‘a movement’ instead of ‘movement’ inadvertently

brackets the body away from the demands and eccentricities of the surrounding situation, thereby negating the possibility for bodily influence.

While demonstrating a backward bend to vertical to arabesque line¹⁶, Patricia says, “this idea” (while reaching and bending backwards) to “this idea” (she starts lifting her chest and also using her non-working arm to stretch towards the ceiling, hand is positioned like she’s pulling on a taut string). When it comes time for the students to perform, they all obviously struggle with the movement. She stops the pianist and firmly says that she just talked about the timing. She pauses for a moment then continues to talk about how they need to use the time to go **through** the movement. When the students try it again, not nearly as many struggle with being off balance, but there are also only a few who seem to use that same sense of lifting back, then arcing upwards to vertical that she described.

Patricia’s comments are designed to help the students find that internal sense of connection between the arch backwards and the lift into arabesque. Notably, she does not talk about going from position to position but instead tells them to think about the “idea” of the step, implying that they need to maintain attention to the movement qualities inherent in each of the separate movements that add up to the larger whole. This sense of coordination is dependent on strength, flexibility, and experience with the movement components. In this particular step, however, there is an additional aspect of bodily coordination that is necessary for the movement to be more than a series of positions. Patricia is calling on the dancers to find not only internal coordination between different body parts, e.g. an understanding of how the back muscles are integral in lifting the back leg off of the floor and how they are connected to the front stomach muscles, which need to be engaged to support the movement, but they must also find a sense of coordinated movement between and through the places that read as positions visually in order to create an overall sense of movement.

Bodily coordination then is not only an understanding on an anatomical level; Thinking of it strictly in terms of body parts could easily reduce down to a static understanding of the

¹⁶ The dancer is standing on one foot, angled outwards, with the other leg stretched behind the body until the knee is straight. The dancer holds this position for the arch backwards and then lifts that back leg off the floor, aiming at lifting it to be parallel to the floor, as she unfolds her back from the arch to a vertical position.

movement. Bodily coordination also requires an understanding of how to use that internal sense of connection to create qualitative moods that read as more than the sense of the internal parts. On this level, coordination bespeaks the affective “vibrant incoherence” (Seigworth and Gregg 9) that makes artistic endeavors so difficult to judge or measure. The idea of teaching artistry, just as with rhetorical skill, is often figured as an innate quality that some people possess. However, understanding the idea of bodily coordination begins to unravel that idea; training in bodily coordination is not just a mechanical endeavor but also a sensate, affective process of opening lines of awareness throughout the body that operate on observing bodies with great force. With care to avoid reducing the movements to a series of coordinated points, analyzing the body for how it is coordinated can reveal much about both the aesthetics of the situation and time as well as the range of possibilities for achieving those aesthetic purposes.

Finding this state of artistic achievement requires a high degree of physical experience and skill as well as a concentrated level of focus (the physical movement of the head and gaze to focus on something) and intention (the mental act of energetically aiming at a physical goal). To some extent, bodily coordination is a combination of the other strategies aimed at increasing the dancer’s awareness of internal relationality. In any piece of choreography, bodily coordination is an exercise in quickly transferring awareness between points in the body in addition to holding awareness on separate portions simultaneously. Training the body to be coordinated, on both a mechanical and affective level, is a process of refining movement capability so that whatever the situation, the body has a level of metis that is able to meet the situational exigencies.

~ **Acting from a Lived Body Perspective**

As Margaret Wetherell asks, “How do social formations grab people? How do roller coasters of contempt, patriotism, hate and euphoria power public scenes?” (2). A key answer to this question is embodiment, specifically how people are able to motivate their wealth of embodied knowledge in strategic service of political and ideological aims. *Bodily Relationality* is one way to think about the process of forming affective ties, not just to concepts or ideas but also to bodily states and habits that “significantly impacts individuals’ dispositions—their inclinations toward responding positively or negatively to specific phenomena—and thus their judgment and decision-making processes” (Pruchnic and Lacey 485-486). The process of taking a dance class is not only about fulfilling the demands of an art form but also about forming affective memories that (a) provide movement options in the future and (b) imaginatively reframe how an individual engages with situational responses and judgments.

More broadly, if these and other aspects of movement offer different ways of creating and responding to rhetorical possibilities, it is important to consider how our teaching and research practices not only extend traditions of composing and data collecting but also embodied practices that are imbued with sociopolitical implications. As psychologist William P. Banks states, “it is, quite simply, impossible (and irresponsible) to separate the producer of the text from the text itself” (33). In addition to his emphasis on finding room for “truths of experience” (35) in our writing, I would argue we need to also attend to how those true, lived experiences accumulate into a metis that is operating in the midst of all of our rhetorical projects. For example, what, in existing rhet/compr training curriculums, is embodied, and what are the embodied practices that accompany the textually-focused assignments? From there, we can begin to conceive of a more holistic training and research imperative that enables the field to consider this interplay and develop alternative curricular and research options where necessary or desired.

The examples given here represent a small slice of strategies that dance teachers use to inculcate their students into a lived body perspective, an attitude toward the body that allows for improvisation, creation, and response. Yet whatever the limits of these examples are, I posit that the epistemological threads that connect them directly speak to the broader consideration of how moving bodies are capable of holding, recognizing, and using rhetorical influence. As dance ethnographer Deidre Sklar argues, “Just as moving while feeling oneself move creates the uncanny experience of doing while being with oneself, so, too, does wording that reverberates with somatic memory create a sense of uncanny intimacy, as if the world is made numinous” (Sklar 74). Within this dance ecology, the terms and concepts that developed from repeated use contain “somatic reverberations” (Sklar 74), echoes of intentions and performances of movements. These reverberations are able to evoke connections with movements in ways that surpass description. The presence of these reverberations mean that it is possible to reverse engineer what a body-centered framework looks like from an analysis of dance-related dominant terms and concepts. Dance teachers seek to instill a flexible, cunning metis in dance students that is based in embodied awareness of the permutative possibilities of how bodies can move in, against, and for themselves and others. Such a view of the body is concerned with *Bodily Relationality*, or how it is possible to arrange and emphasize the body in ways that create noticeable impacts in the world.

Chapter 4

The Use of Somatic Metaphors to Trigger Bodily Uptake

I think muscle memory is fascinating. I have more muscle memory than I actually have memory, I really do. I will forget something by the end of the day that I am like ‘remember Robin’, remember’. But if I physically do something right, that stays with me so much longer. I think, I think it’s my goal as a dancer to work on something so long that I can shut this completely off [gestures towards head/brain] and its my muscles, I can enjoy the ride, because my muscles are the lead and I can just whooo like look at what’s happening, and I’m following it and not thinking, that to me is pure enjoyment. So I try to get my students there, like I said through repetition, without creating bad habits in their body – Interview with Robin

The above interview excerpt concerns the phenomenon commonly known in dance as “muscle memory,” or where the body remembers patterns of movement that have been performed repeatedly. Commonly, the phrase refers to doing something without thinking, to being able to “enjoy the ride” as Robin puts it. Being able to rely less on the mind and more on the body is considered a signal of success. I am using Robin’s discussion of the body’s capacity for memory and performance as an entry point into discussing how rhetorical, situationally formed memories can be recalled and reenacted in movement, gesture, and posture. Alongside the discursive topoi we use to navigate rhetorical ends, we also use bodily stores of knowledge that enable us to motivate rhetorical embodied moves, bodily genres, in response to situational exigencies, all of which are ideologically and politically inflected. Memory is not a series of fixed points but rather a continual revisitation of previously gained knowledge. The original remembered movement and successive permutations that arise from reperformance in various contexts add up to future bodily potential. Dance teachers use several discursive and physical strategies that contain this overlapping understanding of temporalities. Through a close analysis

of these strategies, this project aims to discover what rhetorical possibilities are made available via an embodied focus on remembered experience as a resource. Specifically, I consider how dance teacher's use of metaphors designed to evoke embodied memory recall and action, *somatic metaphors*, is exemplary of embodiment's capacity to impact the success or failure of knowledge uptake. Through unpacking several in-class examples, I will discuss how somatic metaphors, as examples of discursive excerpts crafted in response and in relation to movement experiences, enable a remembering and reperformance of movements and their contexts in service of further epistemological refinement and the crafting of kairotic opportunities.

The temporality of movement contains a self-referential porousness that impacts how knowledge is learned and distributed. As Celeste Condit argues, "the human body is a medium with specific properties that drive and shape discourse both in the moment and through time" (387). Studying how dance teachers use specific discursive and physical strategies in relation and reaction to speaking and moving bodies is a clear example of how this interpenetrating relationship between moving bodies and rhetorical discourse creates different rhetorical opportunities than those tied to symbolic representations of bodies. Condit argues in her theory of "modal materialism" that "different properties of matter and action emerge with different arrangements of matter/energy" (388). In other words, different biological, physical, and symbolic assemblages create different opportunities for rhetorical action, which means moving through different assemblages and bodily positionings is a means of reframing one's relationship to and within the rhetorical situation. Maneuvering the body creates corresponding shifts in the situation that allow different rhetorical actions. In changing our thinking about bodies and movement to allow for the ability to learn physical movements as a recursive, non-linear process, we are reworking rhetorical temporality as explicitly rooted in memory of previous physical

experience. Memory, the wealth of our embodied knowledge and experience, comes back to the rhetorical forefront as integral to understanding how bodily knowledge can be used strategically in various situations.

The question is then one of how to access these memories, stored and made visible in one's movement and embodied practices. In other words, is it possible to create rhetorically focused frameworks that allow us to access the knowledge and history in these embodied memories and then use this knowledge in service of embodied and other ends? Dance ethnographer Deidre Sklar argues that such work is possible (and already being done) because of the existing overlap between discursive and embodied knowledge and action. She argues,

In the world of studios and rehearsal halls, we learn to translate visual and verbal information into movement sensation. A teacher demonstrates a position; we see it and "try it on" in kinesthetic imagination. We learn to "hear" the kinetic dynamics referenced in words, like my mime teacher's metaphor 'the antennae of a snail'. The phrase pin-pointed the subtle dynamics of a snail's antenna touching an object, vibrating and retracting in a slow and sustained recoil. We learn to achieve such dynamics in movement. Movement training accustoms us to distinguishing nuances between dynamics, feeling them as kinetic sensation, seeing them in other's moves, and recognizing their reverberations in words (Sklar 72).

For Sklar, movement training is a process of learning how to embody the "kinetic sensations" given via discourse. The reason her teacher thinks to use the metaphor of a snail is because she recognizes the "kinetic dynamics" that words reference but do not perfectly reproduce. The lives we live, in which rhetoric is born, circulates, and operates, are made epistemologically salient in

the interchange between moving bodies and symbolic operations. Looking at the interchange between metaphor and movement, at how discourse is an aspect of a larger systemic process of bodily training, allows consideration of how it is possible to train bodies in habits and practices that are rhetorically functional. What methods are useful for developing embodied habits and practices alternate or counter to the “‘common sense’ behaviors” (Bourdieu 55) that mark our bodies and selves as classed or cultured? And what discursive tools are available and useful for triggering this development of alternative embodied practices?

Dance teachers directly and strategically draw upon this interweaving of discourse and movement to foster knowledge uptake in their students through the use of somatic metaphors¹⁷. Somatic metaphors activate bodies quickly through connotations that draw on memories of embodied experience, memories that have formed through repetition and coalesced into a genre of action that is called forth by the discursive label. This condensation of meaning into a tight word or phrase allows students to navigate their individual and disciplinary history and pull on memories of embodied experience that will be helpful in the moment of response. As scholars in rhetorical genre theory have demonstrated, memory as operating in repetitive actions becomes normative to the point where we "become habituated to these constellations of resources and fail to see the possibilities for the constraints on human action that they enact" (Schryer 85). Dance teachers use discursive strategies such as somatic metaphors to enable students to sift through the totality of their past embodied experiences and recognize certain points within these “constellations of resources” as useful in the present instant. Rhetoricians have worked

¹⁷ Psychotherapist Brian Bloom uses the term somatic metaphor to frame physical symptoms in relation to psychological distress, e.g. having angina while also describing one's self as suffering from heartache, in "Somatic metaphor: a clinical phenomenon pointing to a new model of disease, personhood, and physical reality," but his focus is on instances where patients are not aware of this connection between mental and physical states. My use of the term is predicated on the existence of a conscious linking between the discursive instance of the metaphor and an intentional physical action.

productively with how discursive metaphors influence behavior and perception, but there has not been as much attention paid to the link between metaphors and embodiment or how metaphors can aid in reactivating embodied knowledge to serve rhetorical goals. Studying this link will allow us to recognize unexplored throngs of rhetorical energy, collections of bodies and discourses, as well as how these assemblages influence potential rhetorical actions and responses.

I argue that somatic metaphors demonstrate tangible effects of the discourse/body connection; bodies are modified through the application of discursive metaphors that are crafted in recognition of the dancers' embodiment that in turn shapes further discursive actions. Dance is at the far end of the spectrum in terms of explicit attention to embodied awareness, but the continual shaping of embodied behavior through the shaping of representations occurs everywhere. The everyday impacts of repeated movements, whether performed consciously or not, accrue into potent forces that bracket how we encounter rhetorical opportunities. Our remembered ways of acting in the world, formed through embodied repetition, constrains and enables our ability to recognize rhetorical opportunities, which means we need to account for where bodies are already being trained in physicalities that carry negative effects as well as how to create alternate training systems that help refine critical bodies into productive rhetorical actors.

~ Bodily Uptake and Memory

Texts of all sorts mediate how we interact with the world. Carolyn Miller prompted a new way of thinking about textual genres as social actions, rather than as inert containers for content. More recent genre scholarship has focused on how it is that individuals learn to navigate entry

into the tricky mesh of expectations that surround texts and their deployment; what conditions must be met for actors to uptake a new genre and then work with it successfully? Uptakes, as the “complex, often habitualized, socio-cognitive pathways that mediate our interactions with others and the world” (Bawarshi “Taking” 199), guide our entry and involvement in all rhetorical actions. Uptakes are thus a mixture of stability – the recurrence of recognizable-enough rhetorical situations that call for certain uptakes – and uncertainty – every situation is slightly different, and every individual will respond to a call for uptake in slightly different ways. Every uptake, entering into a generic system by authoring, consuming, or altering a genre in that system, contains “long, ramified, intertextual, and intergenerative memories” (Freadman 40). Within this system of learning and interacting with/in genres is a set of memories of sociocultural conventions and all the individual ‘tweaks’ that have occurred in particular situations. Prioritizing memory as an epistemological permutation allows us to understand how we build connections between generic knowledge and embodied experience in a continual stream and then create ‘individual’ ways of using that knowledge for rhetorical purposes. If we are continually referring back to what happened before even as we attempt to project towards the future, anticipating possibilities for future suasive action, what aspects of our remembered embodiments encourage uptake and in what capacity? Through investigating how dance teachers craft somatic metaphors in response to embodied needs and practices and then how these metaphors lay memorial groundwork for certain uptakes, we will better understand how and where embodiment, discourse, and memory are always linked in the performance of social actions. Such an understanding is crucial for creating contexts that encourage productive uptakes as well as analyzing moments of rhetorical disjuncture where uptake has failed.

There has been a great deal of discussion about how to create optimal uptakes, or “learned inclinations” (Bawarshi “Taking” 200) that enable students to enact productive and diverse linguistic and sociocultural identities (Kill) or individuals to negotiate the identities demanded of them by official texts (Bawarshi, Emmons). However, there has not been a simultaneous discussion of how the epistemological aspect of learning uptakes contains an embodied component. The process of memory recall and reperformance that is such a crucial part of successful uptake is an *embodied process* that requires a successful triggering of not only the learned cognitive behavior but also of the accompanying embodiment. In interviewing dance teachers and students, it becomes clear that a large part of the process of remembering and reperforming generic knowledge is movement itself. In the following scene, I am discussing long-term corrections with Serena, an advanced ballet student at Northwest U, and how she applies herself to the uptake of this knowledge.

Jennifer: So when you say you think about it – I mean, is it a sort thinking about it while you’re doing it? Do you think about it outside of class?

Serena: I... what do I do... It’s usually *triggered* when I do the movement. I’ll remember it as I’m doing tendu, “Oh yeah, she said I’m supposed to brush my foot more” But sometimes if you get a bunch of different corrections that are disparate, I will write down my corrections, and I will go over them later so that I can remind myself. But generally for me *they just get triggered when I’m doing something* [emphasis added]. And I won’t necessarily remember it outside of class.

Embodied movement is a key part of how Serena is able to uptake and refine her entering into dance genres. She describes movement as a ‘trigger’ that allows her to not only remember the experience of previously performing the movement but also the surrounding context – the teacher’s comment, the exercise, etc... For composition teachers concerned with the difficulty of enabling students to uptake new information about genres, Serena’s last response is the most vital. Although she uses textual tools to further the uptake of new information, she affirms

embodiment as central in incorporating new corrections into both her mentality and ways of moving; the written reminders are a useful aid, but it takes the embodied performance of the movement to instigate changes in both her thinking and her movement qualities. The movement ‘triggers’ her memory of the discursive correction her teacher has given her. As Serena continues in this process of embodied practice and uptaking new movement qualities, she is ratifying the power of the generic exchange, but she is also profiting from these exchanges in that she now has a deeper knowledge base from which to enter into these interchanges in the future. This continual practice of embodiment and awareness is what will enable her to make selective choices in her future dance education and movement career.

Similarly, George, a modern dance teacher, directly attributes his ability to remember length dance combinations to the bodily process of sensing and moving through the piece. He states that,

sometimes as a performer I’ve tried to think through a piece, and it sends me on an eternal loop of never getting beyond a certain point or having to jump certain sections because I can’t actually remember it without the context of the music, the light, the other dancers. And it’s these, they’re like triggers that jump my mind, and it’s like oh this has to happen now. And it’s a very complex sensory environment that allows me to then remember. It’s the touch of somebody coming up behind me, I know this time when I go down do the floor, which I would have not necessarily been able to remember that independently. And there are lots of triggers like that, down to the touch of the floor, a light change that allows you to see a shadow, which is going to then trigger the next movement and so forth, and sometimes when you’re touring with a piece, the light has changed, the angle is different, you’re not going to get that shadow [laughter].

He states that trying to go over the piece without the experience of moving through the embodied situation is in some cases an exercise in futility. It is “the context of the music, the light, the other dancers” and “the touch of somebody coming up behind me” that trigger his ability to remember what he has not only learned but practiced repeatedly. Movement and learning are intertwined to the point that individual movements are not separable from the particular performance situation.

The performance of uptake is not supplemented by embodiment but rooted deeply in it. He even goes so far as to say that a different set of embodiments and environments actually prevents uptake and action.

A flexible, moving embodiment is then key to understanding the bodily part of uptakes. We can then conceive of embodied uptake as a means of recognizing resources and opportunities through movement; going through the movement triggers memories of the past embodied experience of being corrected, meaning that each *tendu* is an opportunity for Serena to refine the movement and her corresponding bodily and cognitive practices. Body scholar Thomas Fuchs details what he names a “*meaning core*” (original emphasis 20) as a means of describing the embodied, affective forces that coalesce around movements, meaning those movements are tinged with that past experience when reperformed; they are never fresh but always carrying past initiation points even as they are put to use in slightly new situations. In his words, a meaning core is “a nodal point of bodily recollection into which the lived past has condensed, as it were, and from which new meanings may unfold. Vaguely felt emotions and impulses may take shape in the sensing of the body, implying reverberations of forgotten or repressed contents as well as forebodings and anticipations of a possible future” (20). Part of what makes uptakes so powerful is their tacit nature; they are “less textually, materially ‘visible’ and more deeply held as attachments” (Bawarshi “Taking” 200). Although it is impossible to fully see the cognitive process of uptake and knowledge transfer, it is possible to enter into a richer understanding of what combination of discursive and embodied conditions draw on “meaning cores” and lead to optimal uptakes. We will also be able to perform a corresponding unpacking of what embodied practices these uptakes evoke, whether purposefully or not, in order to understand the full picture of what actions and inclinations, both cognitive and physical, might result from these processes.

~ Somatic Metaphors

After the ballet students do the adagio (combination of steps that emphasize fluidity and control), Nancy tells them that they're going to think about their "artistry" this quarter. She can tell some of them are "tapping" their "artistic faucets" so she's going to give them a list of things they can do. She goes through the opening chaîné turns to arabesque to "fall" backwards. [demonstrates with a very obvious lift in the torso to the point where she has to fall back] Another move is a "toss from the middle of your body, from your heart" – [demonstrates the throw of the arms with almost violent intention in her torso]. She finishes by telling everyone to "use your imagination more"

In this example from Nancy's advanced ballet class at Northwest U, the teacher is directly calling on her students to find a more explicit connection between the mind and body. This moment and others like it in dance pedagogy deserve attention for more than their evidence of overall artistry. I argue that using metaphoric devices like these, calling for students to perform the movement as though they were 'falling' or initiating a ripple in the torso from the 'heart', is exemplary of how dance teachers enable their students to harvest previous physical experience and blend these previous moments of experience into productive performances in the present. Metaphoric imagery, as explicitly thought of in conjunction with the body, is taught as a prompt for inventive embodiment, rooted in previous bodily experience.

Metaphor, a key rhetorical device, is typically viewed as a marker for ideological assumptions, revealing of both the desired audience and the author's desired identity¹⁸. In dance training, metaphors immediately and continually impact how students view and expand their bodily capabilities via an embodied connection between the teacher's and student's shared past experiences. As Teresa Brennan notes, a discursive framework for bodily operations is often helpful in order to "formulate bodily knowledge more accurately and to pass it on by the verbal means that increases the rapidity of human understanding" (153). Embodied learning is created

¹⁸ For a fascinating discussion of metaphors, feminist embodiment, and self-representation and identity, see Rosi Braidotti's *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*.

from long-term storage of bodily knowledge in muscle memory, yet the display of this knowledge instantaneously arrives and disappears in the moment of performance. It is a simultaneously chronological and nonlinear development of skills and abilities. This complexity does not mean that we view movement is ephemeral but rather that we need to expand our conception of movement to include the body's latent movement history and knowledge. Such a temporal overlap necessitates the repetition of certain moves as the most dominant way of learning new movements. The body repeats the information involved in movement over time in order to absorb it into its archive. However, it is possible to aid this physical process through discursive moves because of the ability to store large amounts of information in a few words. Dance teachers use body-based metaphors, or *somatic metaphors*, as a means of focusing the dancer's attention on and in their bodies through a physical comparison amongst experiences across time.

George Lakoff and Mark Johnson define metaphors as, "understanding an experiencing one kind of thing in terms of another" (5). They argue that our very thought systems are "metaphorically structured and defined," (6) which means that our range of available metaphors and images are integral in determining our ways of being and responding within the world¹⁹. They emphasize that metaphors are necessarily partial representations of the world, and that if "it were total, one concept would actually *be* the other, not merely be understood in terms of it" (13); using metaphors is a necessarily incomplete form of comparison that sharpens the focus on one part of experience even as it masks another. Yet metaphors are nonetheless based in "motivated by embodied experiences coming together regularly. For example, when children are held affectionately by their parents, the experiences of affection and warmth correlate, yielding

¹⁹ See Hans Blumenberg's *Paradigms for a Metaphorology* for a wide-reaching discussion of "absolute metaphors," where "metaphor can present itself as a figment of the imagination, needing only to disclose a possibility of understanding in order for it to establish its credentials" (78).

Affection Is Warmth” (Lakoff 777). As we will see with these field note examples, metaphors are especially useful in dance because they are able to draw on students’ embodied histories to evoke a spectrum of embodied experiences at the same time as the student performs the movement.

Metaphors, in dance instruction, are constructed to earn an embodied response; the use of metaphors in dance instruction is designed to produce *somatic* effects. Somatic is a term typically used to refer to bodily sensations and states as opposed to mental ones. The term is most often “attributed to Thomas Hanna, who described it as a way of perceiving oneself from the ‘inside out, where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in’ (1988, p.20)” (Stinson 154) Dance metaphors that draw on somatic knowledge are thus designed to raise awareness of bodily processes of sensation and relationship-forming in order to engender change in the student’s body and movement. Although they are delivered via discursive means, they are based in previous physical knowledge and designed to evoke similar qualitative or quantitative physical qualities in the moment of current performance. Once this is successful, the aim is for the student to be able to reproduce this physical change in future performances of that movement.

Somatic metaphors instigate this process of recognizing and reactivating relevant memories. For example, social activism often uses variants of the ‘take a stand’ metaphor. There are ideological connotations bound up in this metaphor, but there is also a wealth of embodied experience that is activated within the hearer/reader of this metaphor, e.g. the position of the legs when taking a strong stance, or the tension in the gut that accompanies standing in front of or in opposition to another. There are ideological connotations bound up in this metaphor, but there is also a wealth of embodied experience that is activated within the hearer/reader of this metaphor,

e.g. the position of the legs when taking a strong stance, the tension in the gut that accompanies standing in opposition to another, or the literal amassment of bodies as a threatening force. If we were to just focus on the ideological component of this metaphor, we might consider the inherent emphasis on the disenfranchised, labor conditions, and other political grapplings that have become attached to this metaphor. But considering ‘take a stand’ in relation to remembered embodiment means thinking through the above in relation to the knowledge of how bodies act at protests and political gatherings. The understanding of this metaphor’s embodiment is diffuse throughout society so that even someone new to physically being at a protest would not dare to respond to this metaphor with polite golf claps. Within the contexts of social movements, this metaphor serves as an invitation to enter into the legacy of previous protestors’ ideological stances *and* embodiments. In contexts focused on training bodies, metaphors enable a simultaneous productive rupture with one’s habitual embodiment and raised awareness of one’s memorable experience that is related to the situational need. They are invitations to consciously perform recalled memories in service of contemporary desires.

In the following excerpt of an observation of a ballet class, Nancy, a ballet teacher at Northwest U with thirty years of teaching experience, uses metaphoric strategies in her explanation and demonstration of an adagio (combination of steps that emphasize fluidity and control) to activate the memorial process in her students.

Nancy is demonstrating a new adagio. After she has gone through it once, she goes through it again with images that she thinks “will liven this for you.” The first turn in the combination is led by the side of the torso, arm up in a Grecian urn pose. She tells them “I’m thinking of an old creaky door” that is hanging off its hinges and swinging with a “sad, wilted, run down feeling.” As students try the movement, it seems as though it is hard to keep the “sad, wilted” creaky feeling and also perform the turn part of the movement, but they all keep practicing and experimenting with different ways to start the turn, different torso positions, head positions, etc...

Here, the teacher is directly calling on her students to find a more explicit connection between the mind and body by calling attention to a portion of the desired movement through a metaphor. Her chosen metaphor – the old creaky door - is not ‘dancey’ but rather involves a situation that bodies could undergo in everyday movement. The students are asked to remember pushing on or opening an “old creaky door” and repurpose that physical experience in the current situation. Moments like this are instructive in that they speak to how an individual’s options for social action exist on a spectrum of both discursive and embodied choices. In this case, the dancers were having a hard time performing the desired creaky quality while also performing the turn component. We can read this difficulty as the agonistic struggle that arises when combining layers of memory, a struggle between the dancers’ existing embodied knowledge of performing a simple turn and the powerful qualitative information being fed to them through this metaphor.

After she stated the metaphor and gave them time to practice the movement, Nancy’s students continued to perfect this step with each repetition, bringing together the information stored in their muscle memory and the teacher’s desired focus from the metaphor. The repetitive practice of this movement allows the students to figure out what in their store of previous experience is relevant to the information presented through the metaphor and incorporate the discursive information into their bodily performance. As Gabor Csepregi describes this process of embodied learning, the “repetition of the appropriate motor response leads to the stabilization and articulation of the form, the widening of our motor possibilities, and the development of skills” (117). It is this process of embodied performance and repetition that enables the students to develop a new “learned inclination” and uptake a new quality of movement.

Uptake welds discursive triggers and embodied effects, often unexpected ones. Anne Freadman alludes to the bodily commemorative character of the process of uptake when she recounts asking her father for permission to write about one of his legal cases. She states,

For 30 years he has resisted all our attempts to talk about it, from, I suppose, his natural reticence and also—again I suppose—his marked preference for not recalling painful episodes; this is why I felt I should ask his permission. His response to me was entirely unexpected: he rang me to say "Yes, of course I'll do that for you." Do what, I wondered. Write you my version of the story, was the reply (R. Freadman. 1999). It didn't take long for me to understand that he had interpreted what I had asked him in terms of previous occasions of family bullying; so I shall say right away that uptakes—and not merely elderly men—have memories—long, ramified, intertextual, and intergenerative memories—much longer memories, I think, than Austinian speech act theory normally attributes to them (40).

Freadman warns against reducing the interchange between language and bodies to a sort of mute physical relationship that obscures the highly semiotic work that genres, even bodily genres, perform²⁰. Yet it also seems that her example of her father is inextricably rooted not just in a semiotics of memory that are translated into action but also in a necessarily bodily process of recalling existing experiences, measuring the current situation against those experiences, and then acting according to these constraints. The implicit and explicit emotional undercurrents in Freadman's retelling of this interaction with her father – jokes about family bullying, describing him as a reticent man, calling attention to the amount of time that passed since the incident,

²⁰ Condit's discussion of "reductive materialism" (385) is helpful in understanding Freadman's warning.

directly marking it as “painful” – exist *not just* in the discourse they use to talk about it but also in emotional, affective channels that influence the range of responses available. A body’s storage of experiences determines the range of possibilities for future uptakes by tingeing those possibilities with affective qualities, qualities that can blind individuals to alternative routes. And indeed, this embodied connection with the event in question (a controversial murder trial) results in her father uptaking a genre that Freadman had not discursively called for but that was nonetheless triggered by the bodily weight of these memories.

Metaphors, as necessarily partial reflections of lived, embodied experience, are examples of the power of even small snippets of discourse to activate embodied responses. The representational quality that marks a metaphor as a metaphor strategically calls attention to the mutuality of discourse and embodiment and enables both discursive and embodied responses. When the teacher verbalizes a metaphor, he or she is discursively performing his or her past experiences, memories, in the saying of that metaphor. The teacher must remember his or her past physical experience and then enact that discursively via a metaphor as well as (usually) physically via demonstration of the movement. In order to enter the call and response structure, the student is being asked to recall his or her past physical experiences with the subject of the metaphor and attempt to reperform that remembered experience. Therefore, although imagery is often linked to the unfettered creative, using a somatic metaphor is describing the desired outcome of the movement by calling on the dancer’s cache of real embodied memories. Thinking about memory in embodied terms allows us to uncover those embodied flash points that are not immediately or obviously related to the contemporary moment of movement production but that can be accessed via metaphoric language. This can be seen in the following fieldnote, in which:

Nancy demonstrates the adagio, giving metaphoric imagery as she performs the movement. During one arm movement that is a quick bend of the elbows out to a stretch,

she tells the students to think of having “lightning bolts in your elbows.” She demonstrates this particular movement again, accompanied by a lighting and thunder noise.

So, in looking at the this metaphor of “lightning in your elbows,” the goal is to get the students to prioritize their past embodied experience with lightning and project that experience in their movement performance. Lightning is not (usually) directly embodied, yet the usefulness of this metaphor is in its ability to crystallize a moment of intense previous experience that the student must call from memory in just a few words. Nancy gives several embodied cues, such as the ‘striking’ outward from her elbows, designed to be evocative of actual lightning flashes. She also adds a sonic component with the “lightning and thunder noise,” making a crashing, rumbling vocalization. Although very few people have ever been struck by lightning, many of us have witnessed a lightning bolt strike. More importantly, we have the embodied memory of what it felt like within our bodies to be present during such a moment, a memory that contains the clenches, freezing in fear, and heart palpitations that an unexpected lightning bolt can cause. Intermingled with the physical are the affective reactions to the power and strength of such a sight, both of which are signaled through the already listed reactions. Nancy’s bodily delivery – the intonation in the words, a lingering over a last syllable, a sound effect – situates the metaphor both in relation to the cognitive effects of the metaphor and in relation to previous embodied experience. As a guiding theme, the metaphor’s wealth of sonic, discursive, and physical cues limits the chaos of memory by evoking relevant memories from the individual’s physical and cognitive experience to be winnowed through and applied to the movement.

So what about cases where previous embodied experiences were harmful or negative? I argue that strategic uses of metaphor, designed to emphasize non-negative aspects of one’s embodied experience, can greatly aid in negotiating the affective residue attached to certain

generic situations. If we recall the example of Serena from Chapter Three, we see Patricia's attempts to use certain vocabularies, such as those drawn from anatomy, as calling for qualitative uptake through selective references to the interchange between bodily and discursive memory.

During a *tendu* combination in center, Patricia tells the students to think of "lifting the knee and rotating the femur and placing it down" in a *coupe releve* in preparation for a *pirouette* [a move that requires them to rotate their leg, bend it and pass their toe over the supporting ankle while the body turns a full rotation, and land the foot down in fifth position once the turn is complete]. After the students do the combo in groups, she addresses Serena about her foot usage during this particular movement. Serena looks nervous, eyes downcast, flushing, as she usually does when being corrected. Patricia tells her to think of it as "more functional" and less decorative, as "scooping this right to the center" of her body.

Serena's dance background is largely ballet and has given her "the mindset of wanting things to *look* [emphasis added] perfect." In our interview, she described several instances where the affective memories she stored in her body, related in part to previous partaking in competitive ballet training programs, influenced how she was either able to learn or perform movements. Here, Patricia is responding to the store of affect in Serena's body and deliberately using a somatic metaphor that is not based in any particular aesthetic. Her choice of describing the movement as a "[scoop] right to the center," resonates with Sara Ahmed's description of affective "stickiness" or "accumulation of affective value" (92); ballet, for Serena, has been overlaid sticky, affective associations of her feeling that her dancing is "not perfect" and "never going to be perfect." Knowing that an aesthetic-based vocabulary will be 'sticky' for Serena, Patricia chooses a simple verb-based metaphor, focusing on the action of scooping. This choice demonstrates a recognition of affect and emotion as "dynamic and relational, taking form through collisions of contact between people as well as between people and the objects, narratives, beliefs, and so forth that we encounter in the world" (Micciche 28). By engaging this metaphor of scooping, Patricia is deliberately avoiding a 'collision of contact' with affective and

emotional responses that, for Serena, are tied into and emerge from a more aesthetic-focused vocabulary. This correction could have been an affective step backwards for Serena where non-productive memories were revived, but because Patricia employed a functional metaphor instead of an aesthetic-focused one, Serena is able to focus on trying to change her movement patterns.

Freadman's point about translation from "mind to matter" can be seen in Serena's uptake and consideration of how to change her movement habits. Patricia's discourse, the scoop metaphor, invites an embodied response, Serena's trying out of the 'scooping' feeling in her *passe*. Where I want to further emphasize the material nature of bodily uptake is by emphasizing that the result is not just a one-time occurrence in the body for that moment. Instead, the uptake involves the metaphor 'entering' the body and creating a qualitative change that has the potential to impact all future reactions to future instances of similar and dissimilar bodily uptakes. In Freadman's example, the defendant dies. His body is assuredly affected by the surrounding discourse-based genres, but this example negates the possibility of exploring how the process of uptake involves both a recalling of the past and a shifting of the future for the individuals involved. In this example, Serena has to enter into the generic process of uptake as a student – he or she, to some extent, must accept the identity of the one being aided, being critiqued – but as a result of entering this process, the student is thus changed in ways that increase his or her ability to respond to and even create uptake in the future. She has built a slightly shifted store of embodied memories that she can apply in similar future performance situations.

Somatic metaphors are thus examples of textual snippets that increase our embodied epistemology. Carol Blair argues that we need to attend to how a text contains ways of "insert[ing] itself into our attention, and ways of encouraging or discouraging us to move, as well as think, in particular directions" (Blair 46); texts are never just inert objects to be read and

studied but rather collections of discourse with embodied implications that we need to attend to in our research and studies. How might texts impact us in ways that are hard to describe via discourse-focused frameworks? The use of somatic metaphors to recover certain embodied memories for the purposes of contemporary performance, prolonging the ‘useful effect’ into the present, is an example of a productive interchange between discourse and moving bodies. The metaphor is a trigger for memory, enabling the dancer to instantly draw on the collection of remembered embodied experience that is relevant to the current situation. Jeff Pruchnic and Kim Lacey unpack the rhetorical aspects of Sylvan S. Tomkins’ understanding of memory and affect and define memory as not only “discrete recollections and learned skills and behaviors, but also as the location of an accumulation of affective responses to categories of stimuli, responses that build up over time but that allow humans to respond much more efficiently, even automatically, to phenomena to which they have already formed some positive or negative association” (485). Here, the ways of moving that dancers build as a result of affective experiences are themselves genres in that they are loosely codified ways of responding to situation types, developed in response to both external exigencies and individual bodily constraints and abilities.

Remembering Serena’s experience with classical ballet and Patricia’s attempts to help her envision and experience different ways of moving with the “scooping” metaphor is then not just an example of using discursive metaphors to enable bodily change. Patricia’s offering allows Serena an expanded understanding of embodied memory as a performative, and ultimately rhetorical, resource. If Serena were to stay performing the movement in terms of her more aesthetic-based past training, her sense of temporality is constrained in a non-productive way by an idea of beauty that is grounded in the immediate, local reaction versus a more productive

understanding of past embodied experience, even the failures, as crucial parts of building capacity to enter into generic uptakes.

The past experience with these metaphors does not have to be personal in order for uptake to be successful. Instead, the metaphors invoked can be useful because they call up the wealth of knowledge found in societal *topoi* and expectations. Or to think of it from the reverse perspective, the ideological and political connotations of metaphoric rhetorical strategies carry accompanying embodied weight that needs to be considered in the analysis or creation of counter narratives or metaphors. The following example, where students are told to think about a “schoolmarmish character,” is somewhat innocuous in that the dancers are being asked to call upon their previous experience with what typically figures in popular culture as a schoolmarm, someone with a long, stiff spine who tends to look down on people. However, this example also speaks to the power of metaphors to enable identification with even a population that is divergent from that of the audience through the performance of similar embodiments.

Patricia gives a tendu exercise at the bar that demands they use their weight and really shift their body weight through space from foot to foot, e.g. extending a foot forward in tendu [stretching through the foot until it is pointed, toes curled towards the heel], then shifting so that all body weight is on that foot, shifting the entire body forward in space. Afterwards, she tells a student who is still keeping a lot of weight over her back foot to think of a “schoolmarmish character” who is “looking down your nose, long spine.”

The student who Patricia originally told to think of a schoolmarm was having difficulties in getting her weight forward in a quick shift from one foot to another. By calling on the image of a schoolmarm, Patricia is endeavoring to enable the student to shift her weight without physical struggle. In order for this metaphor to have impact on the student’s movement, the student must be able to translate the stereotypical characteristics of a schoolmarm - aggressive, brutally direct, and snobbish - into the context of a dance movement and then enact them fully. Regardless of one’s actual experience with real life schoolmarms, we all contain within our

bodies a range of experience with the idea of a schoolmarm. The metaphor acts to link external ideological and sociocultural conceptions with both the discursive representation within the metaphor and the bodily memories as well²¹. Lana, a ballet and jazz teacher with over thirty years of teaching experience, describes this process of using metaphors as comparing dance moves with “everyday things that you might experience.” For her, using metaphoric language like “lightsticks for spiraling” is extremely helpful for a student to “figure out what it feels like inside” to turnout the legs inside the hip sockets. The student’s ability to ‘feel’ the desired qualities of the metaphor is based in an increased awareness of how life experiences of movement can transfer to the overall process of raising bodily awareness in the dance classroom. In the schoolmarm example, if the student is able to draw on previous experience of the character in his or her memories and then reperform it, then the metaphor will have helped that student succeed in adding a new movement skill or quality to his/her repertoire. However, this student will also have entered into an identificatory relationship with the embodiment of a ‘schoolmarm’, meaning that she now has experience moving like another and seeing the world from that perspective, albeit temporarily. Csepregi describes this relationship between bodily acting and ideological perspective as reciprocal, stating that “through our involvement in an activity, we inevitably grow into a way of life and, conversely, by holding on to some beliefs, values, or goals, we effortlessly behave in a certain way” (87). The use of somatic metaphors to give corrections in dance is a means of highlighting how those seemingly non-tactile ideological factors, such as the beliefs, values, or goals, are grounded in movement. Such invitations to

²¹ In Michael Bernard-Donals’ discussion of trauma and memory in relation to Holocaust survivors, he points to the sociocultural aspects of memory as related to the body when he states “memory here involves a midpoint between representing fully a presence of the event in its cultural or collective sense (mneme) and the flashing forth in the present that which is altogether lost (anamnesis), a shuttling back and forth that produces and is related to bodily pain, and that indicates a sense of profound and traumatic loss” (15).

uptake are offering not just new embodied knowledge but also entrance into flexible, decentered embodiment that allows play and improvisation with bodily aspects of identity.

For example, in George's usage of the "kangaroo toes" metaphor, the students are not being asked to become a marsupial but rather consider how incorporating parts of a kangaroo-type embodiment into their approach offers insights into the movement.

George demonstrates a tendu in parallel exercise [parallel or 'sixth position' is where both toes are pointed forward, rather than angled away from each other]. He tells the students to look for "those parallel sides" and to keep the "toes in line with each other" to the back, as it is really easy to let the hip open up and let the foot start to point away from the front. He also warns the students not to do "kangaroo toes" where there is weight on the back foot like a bike's kickstand.

Rather, the necessarily partial nature of the metaphor allows the student to glean information from their memories where they watched kangaroos (visual), read about kangaroos' habits of resting on their tails (mental), or imitated kangaroos via play-acting (physical). All of these operations vary in the level of direct bodily initiation, but they are all related to a bodily connection with the idea of a kangaroo's physical experience. Regardless of the genre where the student gleaned the most kangaroo-related knowledge, the use of a somatic metaphor invites the student to translate that information into a bodily genre within the dance-specific context of the class. These "intergeneric translations" (Emmons 136) are processes through which the discursive moment finds a way into the body and draws on memorial resources in the creation of strategic embodiments.

This process of uptake by the student, incorporating new bodily knowledge into his or her existing physical capabilities, acts as all generic responses do (both bodily and verbal) and legitimizes the generic process. What somatic metaphors offer is a way of conceiving of this exchange as epistemologically functional in ways that can lessen the negative political implications that arise in imbalanced power situations. Bawarshi figures the generic exchange as

typically a flow of power where the student is “both an agent of his or her desires and actions and an agent on behalf of already existing desires and actions” (50). What can be explored further is how the deliberate externalization of this past and present subjectivity through movement complicates the power relations within generic uptake because of the recourse the individual has to his or her remembered knowledge. It is by the student performing the appropriate response to the teacher’s use of metaphors and imagistic language – a qualitatively changed movement - that this verbal strategy is validated as an appropriate teaching method.

Then, by drawing on moments of previous bodily experience in his or her physical response, the student enters a moment of double performance. The student is acceding to the demands of the genres found within the teacher-student, request-performance situation, which is a moment of moment of yielding one’s subjectivity, but it is also a moment of power for the student in that she is using this exchange to build movement knowledge that can be used strategically in future performances. It is an opportunity for her to feel and experience embodiment that perhaps she has not thought to try before, raising awareness of the ability to identify with individuals or groups via one’s movement. Accessing the genre as a student allows one to increase one’s store of embodied memories, which in turn influences the range of potential future learning. Memory is not a perfect rhetorical modality; people forget or misremember. However, the “imaginary unity and the sense of continuity” (Braidotti 105) that marks remembrance is a useful fiction that enables the student to enter into generic exchanges and gain embodied knowledge, which means the student has a higher baseline functionality with which to approach new learning situations. Means of reactivating past embodied experience, like with somatic metaphors, are ways of negotiating the supposed limits of the rhetorical situation because the ever-present knowledge of the body contains multitudes, rashes of experience

gained from all embodied senses (visual, somatic, aural, etc...). Bodily knowledge brings its own legacy and weight to interactions that can press against dominant frameworks and expectations via the incorporation of those frameworks into its latent resources.

Kimberly Emmons describes this process of recalling memories, both structural and individual when she states, “the performance creates the conditions for its recognition in the future by citing past performances. Such citations are certainly not individual innovations; they rely on their previous contexts for their present authority” (190). The situation is never brand new but riffs on historically developed templates. The interaction of the body and mind, memory and present, in the use of somatic metaphors demonstrate that individuals are never meeting these generic legacies empty handed. Each reperformance of a genre is not just a matter of entering “stabilized-for-now” traditions; the genres do not fully bear the memorial responsibility. Instead, performing genres bodily requires a revisiting of the past, albeit briefly, and then holding to that affective, bodily, and material knowledge throughout the reperformance of the genre. Explicit instruction in this revisitation of the past enables an awareness of the power of movement to both complete generic expectations and access a wide range of resources to meet ideological and political demands on the body. The rhetorical nature of movement can be better seen in the interaction between these storehouses of memory and the accompanying subjectivities that must be performed successfully for bodily learning to occur. To clarify, accessing memories of bodily knowledge and using them in contemporary situations requires attention to the assumed subjectivities and agencies that are interacting; it is less about identifying one stable rhetor and his or her situation and more about understanding the flows of information exchange that are allowed or not allowed according to what moments of temporality are being accessed at any one point in time.

~ Kairotic Possibilities

Thinking of movement as deeply embodied gives us a new perspective from which to perform rhetorical analyses and work. Coupled with the embodied sense of multilayered time and performed memory, we can now begin to consider rhetorical issues from within a moving body, full of its temporal and spatial potential as accessed via memory and physical contact. Rhetoric is the study and creation of impacts that cause change in the world, whether through direct attempts at persuasion or more systemic changes based in identification. Understanding bodies as *both* responders and creators of rhetorical exigencies requires a shift in how we consider the lines of influence in a rhetorical situation. What I mean by this is that if *kairos* is creatable via the extension of bodily influence, via the bodily sweat and toil it took to grind those gaps in Odysseus' ax heads, the ground for that influence – bodily knowledge as seen in movement – is a means through which rhetors can reset situational boundaries and intercede in rhetorical issues. The moving body as both responder and creator can be considered a material rhetorical device that (a) influences the uptake of bodily knowledge and (b) uses its own knowledge, ever-shifting in the albumen of bodily encounters, to yield rhetorical effects.

Returning to the moment at the beginning of this chapter, the dance teacher, Robin, discusses “not thinking” when dancing. At first glance, it could be said that she is reaffirming the mind/body split. However, after looking at some of the verbal and physical strategies that dance teachers use to engender bodily uptake in their students, one could also read her point as allowing for the full spectrum of embodied responses – the affective experience of “just whooo like look at what’s happening, and I’m following it and not thinking, that to me is pure enjoyment” – to be prioritized at certain points in time over the mental/discursive. Embodied, affective sensations and knowledges are valid rhetorical forces because they act forcefully,

oftentimes outside of logical consciousness²² on the “non-unified, subconsciously driven, human animal” (Condit 387). Just as there is no realistic way to be fully aware of or in control of every single effect one’s discourse has in a particular situation, there is also no way to have complete awareness or control of one’s bodily state at the same temporal moment. Awareness work thus serves to increase one’s capacity for quickly navigating through the body, bringing mental and physical focus to one part versus another through both conscious and unconscious effort, raising awareness of the many embodied aspects of metis that can be used to navigate each situation.

To some extent, such a theoretical perspective should impact the practical, material ways of studying that rhetoricians practice. This means that not only should we consider how speeches move people to action but also how the text of that speech interacts with the gestures and embodiment of the speaker. Ultimately, taking on the moving body as our starting point allows us to imagine the interaction between the material/embodied and ideological aspects of any rhetorical situation that determine how we exist in the world. Particularly in the case of metaphors, which contain a performative, simultaneous interchangeability of the discursive and the embodied, the symbolic and the functional, this interrelated nature of the discursive and the embodied should have us question how we use metaphors in other, less obviously embodied contexts. If metaphors can impact our bodily practices so powerfully, if carefully tuned phrases or words can so greatly influence how we move through life, what implications do somatic metaphors contain for moving bodies outside of dance contexts? Since we have a realm of lived experience to draw from, which is what allows metaphors to function in the first place, what polysemic receptions of our metaphoric messages are occurring because we are not accounting for the influence of embodied experience on our rhetorical responses? In other words, what

²² See Carney, Cuddy, and Yap’s study, “Power Posing: Brief Nonverbal Displays Affect Neuroendocrine Levels and Risk Tolerance,” for a neuropsychological perspective on how embodied states influence action and thought.

counterarguments are we failing to make? Where might embodied, affective meanings be shifting the intended discursive meaning of our messages?

In other words, if metaphors conjure up a realm of past embodied experience and the accompanying affective and emotional ties to those experiences, an induced nostalgia operating through audience members' bodies, we need to account for how these sorts of effects interact with or perhaps even contradict the discursive connotations of those analogies and metaphors. In terms of production, if a group or community is motivating a certain argument centered on a cluster of metaphors, what counterarguments have we been failing to make because we have failed to account for the embodied effects of that groups' metaphoric strategies? Investigating bodily practices in relation to rhetorical concerns will allow us to better understand how the interchange of metaphors and embodiment crucially influences rhetorical actions and reactions.

Chapter 5

Agonistic Chronotopic Embodiment: Space and Time in Relation to the Moving Body

The capacity of rhetoric to perform emancipatory, subversive, and affirming work for marginalized and non-mainstream communities has led to a great deal of scholarship on rhetoric ‘on the ground’, investigations of how rhetoric operates not only in prepared speeches but amidst protests, counter narratives, and social movements (Asen and Brouwer, Blair, Pezzullo). These inquiries are focused on how extra-discursive factors like affect, emotion, sensation, and bodies operate alongside other rhetorical operations in recognizably suasive, if not necessarily textual, ways (Blair, DeLuca, Endres et al, Fenske). This has led to an increased emphasis on finding ways to perform rhetorical work in the thick of the field site and its inhabitants, rather than text-focused analyses conducted from afar. Along these lines, Aaron Hess develops a method of “Critical-Rhetorical Ethnography” where “Critical-rhetorical ethnographers engage in a vernacular organization’s ideals and events, traveling with them to picket, to protest, to petition, or to perform” (Hess 128). The emphasis is on performing, not just studying, social practices alongside of all bodies, objects and texts in one’s chosen fieldsite. Similarly, Michael K. Middleton, Samantha Senda-Cook, & Danielle Endres document what they call “rhetorical field methods,” designed to create discussion around the idea of in situ rhetorical work. They provide an example of rhetoricians interested in studying the rhetoric of climate change, suggesting that critics would embed themselves in actual efforts to intervene rhetorically on behalf of responsible environmental politics. This would include, on the one hand, attending rallies, protests, image-events, performances, acts of street theater, and other events to *collect* rhetorical responses to dominant constructions; but, on the

other hand, it includes interacting with other audience members, *participating* in rallies, and engaging in structured interviews and unguided conversation (original emphasis 400).

For Middleton et al., what is compelling about the pairing of climate change controversy and rhetorical field methods is that this sort of participatory, grounded research approach enables the researcher to develop a fuller view of the perspectives and viewpoints, mainstream and marginalized, in relationship with each other. In other words, they offer this method as a means of considering how rhetorical messages are embodied, extradiscursive, and always developed in relation to counter and supplemental rhetorical work.

This movement towards a critical rhetorical field methodology is exciting for rhetorical and composition scholars who have long believed in studying and teaching what lies beyond the text. As Dwight Conquergood states, the “epistemological connection between creativity, critique, and civic engagement is mutually replenishing, and pedagogically powerful” (Performance 153), and we need theoretical frameworks that address creative, engaged acts that surround rhetorical texts and produce rhetorical effects of their own. What marks the type of critical, participatory engagement that Hess and others call for is a dedication to bringing the researcher’s body into contact with what exists and lives at the chosen site; in other words, these frameworks are designed to reveal rhetoric-as-lived through *encounters* and relationships between bodies, objects, and discourses. My work deals with this idea of rhetorical encounters specifically through a focus on how bodies can be trained to agonistically encounter other bodies, leading to an expanded perspective on embodied practices of space and time guide and determine rhetorical explorations. Most often, uses of agonism deal only with the metaphorical implications of struggle and meeting, but there has been a lack of attention to how these

understandings of struggle can be refined with attention to material, bodily encounters that involve confrontation and debate in service of communicative or persuasive goals.

It is fruitful to metaphorically consider one's work as struggling with an existing position, but considering agonism in terms of embodiment adds awareness of the continual nuance and repositioning that must occur in lived confrontations and negotiations. I am advocating for a definition of agonism that is less connected to 'agony' and more connected to the ancient 'agora' or assembly place. Instead of thinking of this concept as a wrestling contest where one participant emerges a winner, one can better see the possibilities of moving bodies with a conception of agonism as a conference where all participants gain something from the interaction. The focus on conferencing over contestation facilitates a vision of bodily encounters as more-than-happenstance occurrences. Instead, agonistic encounters can be defined as the deliberate bringing together of bodies to facilitate purposeful co-transmission and co-development of rhetorical knowledge. In this chapter, I analyze dance training methods of embodied touch and contact in order to demonstrate how it is possible to train bodies in this definition of agonism, and I give several fieldwork examples that demonstrate how this understanding of collaborative production of bodily knowledge enables different lines of potential than a definition grounded purely in contestation.

Compositionists Dennis A. Lynch, Diana George and Marilyn M. Cooper define agonism, or productive meeting, with this emphasis on lived encounters (or perhaps encounters in the midst of living), deeming it "confrontational cooperation, a process in which people struggle over interpretations together, deliberate on the nature of the issues that face them, and articulate and rearticulate their positions in history, culture, and circumstance (63). Here, agonism is performed in service of epistemological progression. If the body is open to it, every

encounter between that body and other bodies is a moment of potential for knowledge transfer, knowledge production, and spatiotemporal redefinition. But what must occur for rhetorical and compositional bodies to approach agonistic encounters in this manner? Given that agonism occurs not only in moments of discussion but in the surrounding moments of exasperated sighs, raised voices, and conciliatory handshakes, I argue that the agonistic nature of dance instruction, involving tactile touch and pressure between teacher's and student's bodies, demonstrates what might be involved in productively fostering receptiveness to encounters between bodies that accrue alongside discursive work. The raised embodied awareness in these dance ecologies demonstrates how it is possible to attend to and respond to the bodily, affective actions that accompany, alter, or supersede discursive attempts at creating rhetorical action.

Dance training offers rhetoricians and compositionists concentrated examples of embodied agonistic encounters that demonstrate productive ways of shaping bodies through expanding their spatial and temporal range of movement. In both the composition classroom and rhetorical moment, how are defining social contact or contact between bodies? And how might we want to alter these definitions so as to produce different written and embodied work? Bodies hold practiced forms of relating to and experiencing time and space, which impacts how we read, research, and teach texts. These experiences are not bracketable into either temporal or spatial experiences; Mikhail Bakhtin defines this relationship through discussing the "inseparability of space and time (time as the fourth dimension of space)" (84). Within a dance training system, space becomes redefined by how it is used, consumed, or punctuated by bodily movement; the body is the primary means of measuring space. Welded to this spatial awareness is the interplay of dance's focus on rhythm and counts, giving dancers a conscious way of interacting with time as well as a means of constraining and shifting how time is measured. However, these operations

are never as clean and bloodless as such descriptions would indicate. The act of negotiating one's body and one's self in relation to time and space is an act of definition, meaning that how one's body recognizes and maneuvers through space and time is also a part of forming what spatiotemporal resources and edges are visible and useful. As a productive encounter, a bringing together of bodies that inhabit and act in the same spatiotemporal moment (for whatever duration), agonism is wedded to spatiotemporal concerns in the continual acting through these definitions of space and time. Through investigating methods of agonistic awareness work, we can consider where our embodied actions define the world around us in ways that enable or constrain rhetorical maneuvering.

Dance training is a way of fostering a particular way of experiencing time and space and using that experience to create spatiotemporal interventions. Experience with creating these embodied interventions spawns ways of relating to spatially and temporally inflected concepts, ideologies, and rhetorical tools that otherwise would not be present. Considering the relationship between embodied dispositions and the chronotope thus means considering how space and time are constructed in part through embodied practices and perspectives. In this chapter, I argue that the use of physical touch, pressure, and demonstration in dance pedagogy exemplify a rhetorical conception of space and time where strategizing spatiotemporal alignments and arrangements of the moving body contributes to rhetorical influence. In this analysis of how dance teachers strategize agonistic awareness, I discuss how this awareness directly counters the lack of information in mainstream education about entering into physical encounters with other individuals and what similar awareness work in rhet/comp education clarifies about the embodiment of rhetorical work. It is and will be fruitful for rhetoricians to consider how the methods, texts, and perspectives we bring to teaching and analysis present certain chronotopic

relations that circumscribe our view of the body's rhetorical influence, as well as where aspects of a dancer-ly, movement-based chronotope might positively augment our field.

Agonism, especially in relation to touch, is never automatically productive; the ways in which a body has been trained in contact between bodies, as either productive or negative, will determine how a body is able to act in relation with other bodies. Educational systems typically lack information about what functions touch and physical contact can perform, and Western society is often extremely stratified in terms of what sorts of touches are deemed allowable in most situations. This means that dance teachers often have to carefully work into a relationship with their students that allows them to use touch as a pedagogical strategy. Carla, an experienced modern and hip-hop teacher and choreographer, discusses approaching giving tactile information from the mechanical side of things, noting the harm that can come from this sort of feedback.

It's really rare, and if I do it's super minimal. It's usually like a little tap or a poke or, I find that less is more with that. I do not like being manhandled as a student. Do not put me in that position because I need to find how to get there myself. And I've seen teachers hurt other students, like ribs, that kind of shit, like 'Twist more!' [mimes grabbing shoulders and twisting].

When touch-based correction is approached with care and consideration of the potential emotional and physical effects it might bear, it is all the more powerful because of that stored affective ability to impact movement and embodiment. The intimacy of touch is why it is so powerful, but there are not often spaces, especially in educational contexts, where students can practice and perform this physical intimacy in ways that are not connected to romance but to navigating one's way through the world as an embodied being. The teachers who are able to impart knowledge in a rhetorically impactful way consider this affective residue as they approach touch and are able to turn potentially delicate situations into moments of bodily change and knowledge production.

If one avoids these negative examples of touch-based correction and trains the body to experience agonistic encounters as productive, one can foster a deep connection between exploring spatiotemporal factors and embodied knowledge production. This is largely achieved through experimentation and improvisation with the limits and capabilities of bodies in relation to spatial and temporal characteristics. In investigating the ancient text *Oresteia*, Marcel Andrew Widzisz argues that the text contains “agonistic temporal framing,” which is “a dynamic, structured way in which agents investigate the temporal boundaries encompassing them” (15). Moving outwards from texts to social action, I argue in this chapter that a similar framework is useful for discussing how moving bodies are able to investigate spatiotemporal practices and boundaries. However, in addition to investigating these boundaries, moving bodies are also able to render them fluid through the tenor and tone of interactions with them. In defining and discussing an *agonistic chronotopic embodiment*, I am examining the spatio-temporal arrangements that are relevant when considering moving bodies as well as how those arrangements can be harnessed to purposefully shift how one views and/or encounters the rhetorical situation. Instead of thinking of *agon* as conflict, I posit that using touch as a means of movement creation and refinement is exemplary of agonism as productive. I investigate dance teacher’s practices of performing touch and other agonistic practices in the dance classroom in order to parse through how dance teachers define agonistic work in both discourse and embodied practice. Through this investigation, I demonstrate that touch-focused discussion and embodied practices enable students to find an agonistic chronotopic embodiment through a clear focus on the capacity of the moving body to move with and against other bodies. With this raised awareness of agonistic work as productive, I argue that rhetoricians and compositionists need to begin considering how such an awareness might allow for pursuit of lines of research and

teaching that are hidden without attention to the embodied aspects of interaction with time and space.

~ Chronotopic Training, Enabling Bodies

The chronotope has proven useful for understanding how texts are always a collection of ideological forces and influences that frame how space and time intersect in a particular manner. It unmoors ideas of space and time as natural by unpacking the social construction of space and time as objects with political histories and representations. As Deborah Mutnick states, “Bakhtin argues that *particular worldviews and social realities are forged by the interaction of space and time, history and location, content and form* [emphasis added]. As such, the chronotope reveals different social points of view composing constituent parts of reality, which are then re-presented through language or other symbolic systems” (43). In addition to reading literature for the constraints of the space/time in which it was formed, texts, and the bodies that compose and circulate texts, are also codices of worldviews and social realities made visible in the body’s ways of being and moving. Or, what is present in the spaces and times where we believe movement is forbidden?

Discussing the strategies that teachers use to foster an agonistic chronotopic embodiment reveals how common narratives about the body limit its function and ability to create connection with others. The conundrum of the body is that it is continually navigating interactions and rhetorical situations via movement, but unless involved in a training system that explicitly calls for awareness of embodied processes, there is usually a very low awareness of the range and depth of what can be achieved through the body. For example, modern dance teacher and choreographer, Rhiannon, has largely stopped doing touch-based correction with students and

only touches her dancers in her company because students, even students who have purposefully signed up for a movement-focused dance class, lack the affective and embodied capacities for processing the information that is transmitted through touch and contact.

When I went to Northwest U and started teaching Dance 101, I just stopped touching people at all, because there is so much body and particularly contact phobia in our culture, it kind of blew my mind, and I realized that because I've been dancing my entire life, and I've been in high impact contact companies you know like Bill T. Jones company where we're all naked and rolling on each other, like it's really, there's not a lot of boundaries. I don't have a very clear sense of this kind of contact is ok, this kind isn't. And then, I'm teaching dance 101 to people who've never been touched if it isn't a family member giving you a hug or some sort of romantic encounter, so they don't have anywhere else to put that information. And I could feel that, you know if you put your hands on someone else's waist, rib cage, shoulders, pelvis, thigh, I could feel them, it was almost like I could feel their fear more than actually their listening.

Rhiannon's example demonstrates how most individuals are not trained in how to recognize and deal with these emotioned and embodied knowledges. They don't have anywhere to "put that information." These students have a rigid understanding of what it is bodies can and are allowed to do that is actually counter to the wide range of embodied experiences, including ones involving physical contact, that make up our lives. What rhetorical education needs is a consideration of how this limited view of the body brackets off not only representational but also lived possibilities. Rhiannon points out that this lack of awareness of their bodies severely limits how students feel legitimized to move. She states, "I often meet young dancers who are totally uncomfortable improvising, totally uncomfortable actually experiencing their own body, which is sort of devastating that they're dancers and so, like, afraid of themselves." Although these dancers might have a high physical capacity for movement, they do not have the tools to use that ability for self-motivated invention and exploration.

Touch, as a means of direct contact with the immense stores of knowledge and emotion in another human being, is a way of destabilizing these understandings of one's body as a

bounded unit and encouraging belief in the body as a sensing, inventive actor. As body theorist Erin Manning argues, touch is productively unstable in that it demands a pressing of one's embodied identity against another's. It is an act that "is to engage in the potentials of an individuation. Individuation is understood throughout as the capacity to become beyond identity. We individuate inventively" ("Politics" xv). Touch is a means of creating embodied relationships that necessitate a reworking of one's identity in the face of these relationships' immediate intimacy. In dance, these moments of touch are used to raise the students' awareness of how the body, as an articulator of communication, is both responsive and responsible as it moves through relationships. The force of touch can thus be used to shake loose dominant conceptions of what the body can do and open doors for new understandings of how to create connections – identifications – between people and their bodies.

Touch is a means of training dancing bodies to move with/against space and time in ways additional to ordinary integration into society. In dance, both space and time are considered resources, and different assemblages of each are valued for the difference in performative intent and impact. Choreographic choices of rhythm, tempo, number of dancers and their interactions with each other, and spatial arrangements all create different impacts on the audience; arrangements of bodies, like words on a page, can create different rhetorical emphases. Yet without the sort of conscious intervention that comes from explicit instruction, even dancers are often unaware of the ways in which we move and behave are constrained by a limited understanding of the body's relationship to space and time. George, an experienced teacher of modern and integrated dance, discusses this disconnect between experience and understanding and why touch-based correction can often surmount this disconnect.

There's something called proprioception in the body where the dancer has his or her own feedback where they think their body is, and that might not match **where** the body is.

And then I can use words as long as I want to. They're going to get a feedback, 'yes it's there'. So touch is sometimes a really helpful way to let a student find this, and then they often say, but 'this *feels* like my legs are not straight' or 'this *feels* like I'm leaning forward or I'm hunching', and it's like that's the feedback you're getting now from your body because you have a different image of straight, upright, what it would mean to you.

Proprioception is a biomechanical term used to describe the ways in which the body measures its relation to the surrounding space. Dance ethnographer Deidre Sklar defines it as "reception produced within one's own body, especially as movement" (72), e.g. always hitting one's head when exiting one's car indicates there are some issues in receiving or reading one's bodily signals. George describes how due to existing bodily habits and patterns of movement, the student's proprioception might be 'off' in that it does not adequately reflect the student's relation to space. He states that in such cases verbal corrections are not always as helpful as physical ones because the student probably will not realize that he or she is not performing the movement in the desired way; the sensory feedback will 'feel' as though the movement is correct, rendering the discursive feedback unconvincing. In such cases, the use of touch-based correction is integral to the student achieving greater awareness of his or her relation to space and changes to his or her movement patterns, in part because the agonistic relationship between the teacher and the student's body enables the student to use the touch as an embodied fulcrum. This is the first step in enabling the student to simultaneously see movement as more than a personal action and agonism as more than struggle; their individual movement is not negated but reframed in relationship to situational expectations, and through experimenting/refining their movements, they are working through the reality of entering into relationships with others via the actions of their bodies. Even primarily textual cases of agonism must be negotiated through affectively influencing and influenced bodies.

Cherry, an advanced ballet student, supports this idea in discussing how she is sometimes unable to completely grasp a correction until she receives some sort of embodied contact from her instructor.

If it's something more technical like, if my pelvis is misaligned, it's helpful to have a physical correction then because sometimes even if you correct it verbally, if the patterns are so ingrained that they feel normal, then you don't realize, then there's no way of correcting yourself. You can't even think about it. So, getting sort of past the habit that you've built up, when it's more technical, you feel that a push or a physical sort of correction is what helps.

Cherry's insight demonstrates how embodied knowledge is not entirely in the realm of sensation; in fact, relying purely on one's own senses can sometimes be misleading because of the power of "ingrained" patterns and habits of moving. It is also not a matter of thinking one's way out of these habits; as both George and Cherry note, the force of habitual embodiment blocks cognitive recognition of alternative ways of moving. Tactile instruction from the teacher is a means of drawing attention to these habits through contrast between the student's habits and the teacher's touch-based presentation of an alternative bodily pathway. For example, Cherry mentions a 'misaligned pelvis'. Often, a dancer will be 'tucking' or 'swaying' his or pelvis forward or backward, but this might be a matter of just a few degrees difference between the angle of their pelvis and what would be considered perfectly aligned. When the teacher exerts pressure on the student's body, the student is not just being corrected in that moment. The student is also encountering a projected spatial alignment of the body as an option that exists within his or her own bodily capability. From there, the student is better able to realign/reperform the movement because of the information that is transmitted in that moment of struggle and exchange. The body is not automatically constrained by situational forces but can in fact shift the boundaries of external beliefs through nuanced interventions, if there is a high enough level of metaembodiment for the student to recognize the distance or proximity of her movement from

that particular situation's expectations. Cherry realizes that touch is a means of aiding in the process of fostering this higher-level awareness, and she is open to this form of knowledge transmission.

It is this openness, not necessarily a higher level of physical ability, that allows entry into an agonistic chronotopic embodiment. Many people are naturally flexible, strong, or dexterous by virtue of their anatomical structure, but these 'natural' bodies still need explicit instruction in how to use their foundational abilities to maximize encounters with time and space. In rhetoric and composition, we can think through this idea of productive contact more metaphorically, considering unanswered calls for collaborative production as a fruitful point of contact between one's embodied experiences in relation to a colleagues. Or we might also ask if those 'silly' exercises that require our students to move about the room, navigate other's walking paths, and enter into conversations with those seated farthest away are so silly after all. Dance training, as a formalized means of enabling continued practice in negotiating the body's relationship with time, space, and other bodies, offers explicit exercises that engender awareness how to use one's baseline bodily capacity in focused ways that are responsive to situational factors. In the below example, George uses a mixture of demonstration and touch to enable students to realize what abilities exist in their bodies and then help them find new pathways that are available because of those abilities. In encountering his body, the students are encountering new ways of positioning the body in relation to time and space and experimenting with enacting embodied motivations and intents.

George then gives them a brief back curve and plie [bending and straightening of the knees] exercise to perform on their own while he watches. As they perform, he goes around and touches students to get them to feel certain things. He makes pulley motions with his hands with one student and tells her to "counterbalance" the movement through the spine with weight in the pelvis pulling down. He then gently touches the top of her head to add some resistance as she comes up from a side curve, having her think of the

pelvis ‘pulley-ing’ her head to a straight position. Another student bends forward in the hamstring stretch they’ve been working on. From watching her, I can tell that she is already extremely flexible – her hands are resting flat on the floor with little apparent effort. As she hangs over, George gently touches her back and the back of her legs, not letting her have space between her torso and the tops of her thighs.

Each of these moments of correction is an encounter between the student’s body/ability and the teacher’s. The individual moment is useful within the closed system of dance, but this expansion of understanding the body as a spatial and temporal object and agent enables what practices and performances are available to that student. These dance students are being taught an expanded embodied chronotope where they have a different range of bodily power and force than they probably experience in day to day life. For example, the student who appeared naturally flexible (bent over and placed hands flat on the floor with no apparent difficulty) completed the movement successfully. However, George’s correction, that here helped the student perform the movement, is a cue to the student to consider the space of her body and around her body as malleable within the limits of her base physical ability. Learning this difference between physical ability, the mechanical and anatomical structure and limitations, and spatiotemporal potential, using that ability with different arrangements and emphases, is a key step toward understanding how the body is not static but able to respond to situational elements.

In their essay on the intersection of technology and gender performance, Chelsea Redeker Milbourne and Sarah Hallenbeck discuss what they deem a “material chronotope,” pointing out how “the orientations produced by material– rhetorical assemblages can influence not just literate activities but a broad range of meaningful practices” (405). The ways in which space and time is represented and perceived develop mutually influential relationships with material realities and the associated social practices. This relationship between the body and belief, how we are conditioned to move through and against space and time, is one that changes the readily

seen articulations of rhetoric *and* situation because of the impact on how we perceive situations and practices. Often, students that are extremely naturally flexible have a difficult time developing an awareness of the maneuverability of the body because their limbs naturally find those positions without much effort. The student who actively considers how one's movement practices map onto how one sees certain spatiotemporal alignments as beautiful, efficient, or forceful will develop perceptiveness into the mutually-influencing perception and framing of a situation.

Using agonistic methods to encourage students to use space and time in different ways can translate to a greater awareness of the possible range of actions in all spaces if done so in ways that actively connect individual movements with larger considerations of one's knowledge repertoire. Debra Hawhee reminds us that agonism is less about victory or defeat and is instead more closely related to the moment of encounter or productive contact. She defines *agon* by stating it "can suggest movement through struggle, a productive training practice wherein subject production takes place through the encounter itself" ("Bodily" 16). Dancers, as exemplars of bodies trained to encounter the world in agonistic ways, demonstrate the possibilities for recognition and creation of rhetorical opportunities through direct engagement with the body's relationship to space and time. Their subject-hood is continually molded through agonistic encounters that emphasize the body's role in negotiating encounters. A trained body inhabits a different way of being than a non-trained one, which means it is able to act in response to persuasive exigencies from a vantage point that is already more attuned to possible embodied lines of action.

Although our bodies contain a wealth of knowledge formed from our background of embodied actions, they also hold tacit assumptions and self-imposed limits. As I noted

previously, touching students to give them tactile feedback and correction is not used in every dance class for a variety of affect-based reasons. The act of touching another person is a moment of making and unmaking; the person being touched is made vulnerable in the forced inhabiting of his/her identity and body that the sensation and awareness of touch engenders. Nancy, a ballet teacher with over 30 years of experience, states that physical correction “might not even happen in the first quarter [of the school year] of working with someone” because of the lack of personal connection with that student. Yet to touch is also “to share [. . .] to open us to a story we have not yet heard, to an unworked work” (Manning “Politics” 13). Productive uses of touch that take into account the delicate nature of physical contact enable the discovery of sometimes unexplored places, rhythms, tempos, initiation points, and other spatiotemporal aspects of movement. This body-body contact necessitates a chronotopic conception of space prioritized on and around the dancing body; the teacher’s comments and touches are designed within a system that prizes the body’s mutability and range both within external space and internal space. In these cases, the action that occurs within the body is a refreshment of existing bodily ability via guided engagement with the epistemological processes of knowledge formation that begin at a physical level. It is the teacher bringing his or her body in contact with the student’s body that sparks this knowledge exploration and production.

After the first tendu sequence, Patricia talks to a student about the rolling up movement (legs in first position, body draped forwards so it touches the front of the legs, then rolling up through the back to a standing position). After the student bends over towards her feet, Patricia places her hand between the student’s belly and thighs and pushes upwards to guide her through the roll up, talking about how the student needs to feel the activation of the movement coming from there. The student rolls up a bit quicker, and there is a fluid curve to the back that was not there before.

The student in the above excerpt receives a great deal of information about this one movement.

Patricia compliments the tactile guidance with verbal reinforcement of what the student is

supposed to be feeling – rather than thinking of the back pulling you up, rolling up by activating the stomach muscles first will produce a much stronger and stable movement – but her main focus in this correction is found in the touch. Her embodied knowledge about the amount of muscular strength, which muscles to use, at what point they need to be activated during the movement, is compressed into a simple push.

Having struggled with this same movement in my own dance career, I know that it is often difficult when pressed forward against your legs to feel a deep contraction and initiation point in one's stomach. It is possible to hear and use a verbal cue once you have performed the movement successfully, but it is tricky to sense those deeply layered muscles without prior embodied experience. In place of practiced, habitual memories, Patricia's touch is integral in helping the student find that internal activation point and then use it for the movement. By placing her hand on the belly and pressing upwards, the student's body will naturally respond and start moving upwards. Additionally, pressure on a large group of muscles will cause them to react by activating, either to flee the touch or work with it. By continuing to press upwards as the student performs the movement, rather than pressing once and stopping, Patricia is helping the student to find that muscle activation through the entire motion and feel how that muscular action is intimately connected to the movement itself. This productive friction on a muscular level allows both Patricia and the student to draw on their existing embodied knowledge and add to that store of ability via an engaged performance of that movement.

One can see Patricia invoking an agonistic moment on a local, internal level that sharply focuses attention on the dancer's internal space; her use of touch-based correction is itself rhetorical in that it contains a specific message for this particular audience that is designed to have suasive effects on the student's future movement patterns. In the above example, she

maintains constant contact with the student's stomach until the movement is complete. Recalling *agon*'s original meaning of gathering or assembly (Hawhee 40), we can read the use of tactile guidance like the above example as an encounter between two bodies that is guided by a desire to increase bodily skill in relation to space and time. What has to occur in order to increase the student's store of bodily knowledge of how those muscles are able to operate is that sense of working in that moment together. For example, as evidenced in the name, there is a desired smoothness to a 'rolling through the back' movement. The dancer must use more than the surface muscles of the stomach to access deep spaces of the body. This spatial depth is intrinsically connected to the tempos and temporal quality with which the movement can be performed; the opposite poles of 'jerky' and 'fluid' that are often used to describe such movements are inherently temporal adjectives.

The modern teacher, George, crafts classes that are based in enabling students to build awareness of the interplay between deep space and qualitative time. His technique classes are based in Cunningham technique, a modern dance technique based in the work of Merce Cunningham. Cunningham was a modern dance pioneer whose technique is notable for its emphasis on strength and clarity of the limbs and torso. For example, a "side-tilt" is a common move found in Cunningham and Cunningham-inspired classes. The dancer raises the leg to the side and tilts the torso away from the leg to the same degree; it is like a seesaw in that once the maximum height of the leg is found, the leg must maintain its relation in space to the torso as the body tilts sideways, not dropping (getting farther from the torso) or raising (getting closer). The dancer must understand how to keep the spatial relationship between body parts consistent as they enter, hold, and exit the side-tilt. If a student does not have a correct understanding of one part of his or her body, the entire movement will be out of alignment.

George often helps students find their alignment through some sort of touch-based exercise. In one class, “he has a student go into a forward back curve. He gently touches her ribs and moves them backwards as he tells her that she’s doing a bit too much flat back instead of curving, that she needs to think of keeping the lower back upright even as the middle back curves. He stands up and explains, gesturing to his own ribs and hips as he curves.” George’s use of touch and visual reinforcement are complimentary in that both of these enable the student to encounter the knowledge within George’s body, built through years of dance experience. Through the touch, the student is physically encountering a new limit on where her body can move in space. Through watching George perform the movement, she is able to gauge how her performance is using different spatiotemporal resources than his.

In thinking of how to transfer this spatiotemporal awareness to non-dance situations, I would argue that it is less an issue of directly transferring steps or muscular contractions and more about enabling students to understand the range of resources the body brings to difficult situations – how does moving in certain ways diagram the space of the body and the surrounding space in certain ways? What relations of time and bodies are present amongst the demands of one’s own body and other bodies? In the below examples that deal with leg lifts and développés, teachers teach exercises designed to help their students achieve difficult and complex movements that require knowledge of deep and surface level bodily functions. The exercises are difficult and requires a great deal of attention, both cognitive and embodied, to recognize what is possible to do with the body in strenuous affective and physical situations. Relatedly, compositionists and rhetoricians can take note of what sort of difficult demands are placed on the body in writing/composing-related situations and how to teach students to productively use kinesthetic awareness to lessen the struggle aspect of the encounter and instead increase the productive

agonism. Are we always speaking of the body as a burden on composing, with tired eyes, stressed shoulders, and numb backsides? Or are we enabling awareness of what embodied factors contribute in various ways at various levels to compositions tasks, such as the stomach-fluttering excitement over a new writing assignment or the valid connection between comfortable writing ‘nooks’ – affective calm - and writing output? Additionally, what in our writing processes or products might create affective and embodied responses in or for our audiences? Teaching awareness of how the body can work rhetorically in adverse circumstances can segway into what bodily, affective forces are present in difficult compositional tasks.

In the following example, Patricia is working on a *développé* with a student who is at a high level of technical ability. Taking the most advanced ballet class this university offers, this student dances with a level of strength and flexibility found in ballet dancers usually headed for professional careers.²³ In spite of the already impressive nature of the student’s movement ability, Patricia chooses to work with her to develop a more sustainable habit of movement, e.g. a habit based in anatomical structure rather than strength. In order to rewrite this habit, the student has to first realize that she is engaging groups of muscles that are actually hindering her movement. To achieve this end, Patricia is affectively sensitive in how she approaches drawing the student’s attention to alternative movement possibilities. The sensitivity to not just the mechanics of the student’s body, but also the student’s present embodied sensitivities and focus, is key to helping the student view an alternative to her long held habits as a valid option.

After *développés*, [lifting the knee and then straightening the leg to an extended, raised position] Patricia goes over to a student standing at the bar farthest away from where I am sitting. She has the student *développé* the leg to the side at a little higher than 90 degrees. She then holds the student’s leg and gently pokes at her hip and stomach in different places while she rotates the leg. As she pokes, she talks the student through the idea of relaxing tension in the front of the body and instead concentrating on using the back and

²³ For dance aficionados from the Pacific Northwest area, her dancing style and technical habits are recognizably the result of training at one of the most prominent ballet schools in the region.

outside of the leg to find external rotation. She does not let the student completely unfold her leg, placing her hand under the student's knee and aiding in the lift, until her knee is lifted to the point of meeting resistance in the hip socket. She comments on how beautiful the girl's leg is when it is properly rotated, and the class agrees.

Just as in theoretical discussions, understanding the relative nature of space and time, especially to the point where one realizes how one can intercede in this supposed natural flow, requires a great deal of embodied agonistic experimentation. Thinking of lifting the leg primarily activated from the front like this student is doing is an understandable instinct – the quads are large muscles that tend to ‘take over’ in leg movements – but there are other bodily resources available if the dancer learns how to negotiate the spatial emphasis occurring in her own body. As dance theorist Eric Franklin notes, although “balancing muscle action requires the release of tension in certain muscle groups, it also entails an increase in tension in other muscle groups” (7). For each muscle group that this student is able to relax, she must as a result find other muscle groups to activate²⁴. We can see how Patricia sets parameters for a productive encounter by treating it as a guided exploration instead of a harried push to an end goal. Rather than pull the student's knee up to a certain height and then demand the student extend the rest of her leg from there, Patricia uses touch to help the student experience and experiment with different spatial relationships of her leg to her torso. The compliment, although discursive, is assuredly part of this encounter as well, borne out of the interactions and expectations that emerge from the purposeful meeting and play of these two bodies. These different parts of this encounter allow the student to attend to how unfolding the leg is an action that occurs across time and space in a way that is exploratory rather than chaotic.

²⁴ Kenneth Burke notes this aspect of physiology in his work on mysticism in *Permanence and Change* (248). Whereas he turns to mystic states to find places of “pure action,” where nerve impulses are separate from muscular output, this work is looking at how these mystic-seeming connections between sensation and bodily action can be harnessed and controlled via intentional training.

If the affective aspects of physical correction are attended to, the teacher's use of contact and pressure can serve as a way of encouraging reflective development of an agonistic embodiment that must occur in the student's own body in order to maneuver through the world. In another class after degages [stretching through the foot into a tendu position and then off of the floor a few inches], "Patricia helps another student find the proper degree of turnout. She sits on the floor, legs wide open in 2nd position, and uses fingers at the student's hip and ankle to get a 'hinging' motion of hip. She is gently digging into the student's hip joint with her fingers as she levers the student's leg up and down." Her use of touch serves as a bodily stimulus; she is trying to help the student activate certain muscles and deactivate others. She is even more 'hands on' and creates motion in the student's body by probing the hip joint. In order for both of these cases to be successful, for the students to realign their proprioception and build new knowledge, the student has to be very present in her embodiment. If the student completely releases muscle tension, instead of the strategic, aware release that Franklin describes, she will be unable to meet the new knowledge Patricia is agonistically imparting. Instead, the student needs to maintain enough muscle contraction through her core, lifting the torso away from the hip, while simultaneously relaxing her hip muscles and allowing Patricia to move the leg through alternate pathways. This strategic relaxation requires attention to the competing spatial and temporal demands of release and contraction, meaning that if the student continues to experiment with these movements, she will have a greater range of spatiotemporal arrangements to draw on in future performances.

Such fine-tuned awareness is necessary to use the body strategically because of the mechanical realities of the body. As I mentioned earlier, when performing these large, difficult movements like développés, there is a common tendency to rely on the physically larger spaces

of the body, e.g. the quadriceps muscles²⁵. In another ballet class, the teacher, Nancy, uses a variety of exercises that are designed to bring the student to an agonistic encounter that will expand their knowledge of spatial possibilities that are accessible through moving in different ways.

After the *développé* exercise, Nancy has her students lift their leg up onto the bar and tells them to lift it off an inch and hold it in the air. She tells them that they “want to use the swimming suit Sartorius” She points to different points on her leg. She says that students don’t want to use their glutes, or their quads – if they can’t lift their leg off the bar, she tells them to stand there and “squeeze it,” referring to the Sartorius²⁶ muscle. She says if you let the larger muscles work “like the bullies in the neighborhood” you won’t get stronger. She jokes about how one student wasn’t moving her leg, but “sweat was pouring” off of her because that student was trying to activate the correct muscles. She also says that you need at that strength at every height, which means that they need to think about it from the time they start doing *tendus*. Serena asks if she should be thinking of in and up. Nancy says yes. Serena can’t quite lift her leg off the bar still. Nancy goes to Serena at the bar and tells her to think of “inside of knee to pubic bone” [traces a line on student’s leg from the knee to the outside of the thigh] and think of that distance shortening. Serena finds a little more success in lifting the leg, getting it about an inch off of the bar.

In this instance, Nancy frames this exercise as an issue of spatial relationships configured within the body. She uses a spatial metaphor for the quadriceps and gluteus muscles, comparing them to “bullies in the neighborhood.” These larger muscles are figured not just as larger but also as forces entering into a space where they are not needed or wanted. Creating this metaphoric understanding helps students conceive of the space of their body as more than loosely connected parts. Rather, the operations of the body exist in a diagrammatic relationship to one another, which means that it is possible to understand how different spatial configurations change the diffusion of power, in this case literal muscle power, throughout the body.

²⁵ This is a good example of where dance and embodied rhetoric can consider embodiment as more than a crude behaviorism. The quadriceps is one of the larger muscle groups that extend (straighten) the leg, but there are alternative ways of moving that have been fruitfully explored in dance and other movement systems. Anatomy does not determine all.

²⁶ A guide to the anatomy of the Sartorius muscle can be found here - <http://www.getbodysmart.com/ap/muscularsystem/thighmuscles/anteriormuscles/sartorius/tutorial.html>

Nancy creates this exercise with several opportunities to enter an agonistic encounter, bringing together their muscles, external forces, and other bodies as a means of producing different spatial emphases. To start, the dancers have their leg extended to the side, resting on the bar. They are told to think of using one particular muscle, the Sartorius, to either lift their leg off of the bar or create the intent of lifting the leg off of the bar. In this case, the dancers are entering into a spatial relationship with the bar where progress in using their own body is measured against the level of contact or distance from this external object. As a result, they are learning that their bodies are not bound by preexisting spatial configurations but can use their internal resources to change the seeming spatial limits. Lynch, George, and Cooper reread Susan Jarratt's distinction between "wrangling" and "disputation," in which disputation is predicated on a version of conflict and argument where "conflict also plays a role among friends who argue with one another out of good will" (64). In this understanding of productive agonism, strength of argument is defined by the "*ability to move into different positions*" [emphasis added] (64). We can see this same idea at play in Nancy's creation of an exercise that implicitly supports an agonistic chronotopic embodiment. By giving her students different ways of productively encountering the world through their bodies, Nancy is underscoring a belief in contact and pressure as a positive force that enables a conscious mobility.

These examples demonstrate how rhet/comp teachers might rework discussions of either exercises that require students to deal with and work with others in close proximity. Rhetorical work involves consideration of how one's affective, embodied energy and movements are interconnected with the meanings and understandings we find and produce. Laura Micciche draws on exercises from theatre and performance studies – tape recording one's self reading a text in a character opposite to one's life experiences or acting out a scene from a piece of writing

- as a means of not only analyzing a text but also considering one's own identity and embodiment in relation to the text. This work transforms the relationship between the student and the compositional task, leading to considerations of “*what it is like to move around the world in a different body*” (original emphasis 60). These sorts of exercises involve alternative ways of engaging with the world by foregrounding how this engagement shifts with a change in embodiment, which means that explicitly foregrounding the body as a mediating force enables a different engagement with texts and situations than classes where this connection is left unremarked. Therefore, actively encouraging students to find points of embodied agonism, perhaps not involving contact but with a bodily component nonetheless, is more than a supplement to discursive work; shifting how our bodies are working shifts the critical layers we are able to discuss and engage. For example, a common exercise in rhet/comp classrooms is some form of debate, a descendant of the ancient *progymnasmata*²⁷. Instead of letting the typical classroom setup – the two sides aligned and facing each other - go unremarked, fostering an embodied sense of agonism would involve an analysis of how the direct, perhaps even combative, physicality of such a debate adds or detracts from different aspects of composing one's argument. The debate itself could be performed in different physical arrangements, leading to a discussion about the interchange of bodies and ideas that occur in each. Such discussions are not only opportunities to reiterate compositional axioms but also to encourage self-reflection and awareness in agonistic, argumentative contexts that students will face again (in some variation) once they leave the classroom.

We can see dance teachers' understanding of shifting embodiments as shifting engagement with the world in how they encourage a sense of embodied self-awareness in their

²⁷ A set series of creative genre exercises (for example, students would have to create and/or elaborate on a fable, or create an extended comparison of two ideas) designed to enable the rhetor to enter into argumentative oration.

students, directing attention to the spatial arrangements and temporal rhythms students can find and use through movement. For example, George encourages his students to find points of contact and create agonistic relationships between their own body parts. Through giving students places and moments in the combinations to initiate contact between parts of their own body, he is giving them spaces and times to consciously experience the relationship within their bodies, reframing their experience according to the spatial alignment and rhythms of their own bodies. Such work is a fine-tuning of the level of skill the body needs to move within and throughout new situations.

As he demonstrates the leg swing combination, he tells the students is to really feel the drop and rebound feeling of a swing in the arms - “What happens a little bit when you carry them everywhere is they become stiff.” For the swing of the arms, he wants them to actually hit their thighs a moment as their arms swing from first to 2nd. [from forming a circle in front of the body to an expanded position, reaching in opposite directions to the side] dropping down to hit the thighs and then out to a wide 2nd position. He jokes and tells them it’s ok if they make a loud slapping sound but to be careful not to hurt their legs.

Here, George has built in a bodily reminder for the drop/swing feeling into the combination. Drop/swing movements are premised on an intentional drop of the body part followed by a release of muscle tension to enable a swinging, momentum-initiated movement pathway²⁸. For the student, he or she will know whether or not he or she is successfully performing the drop/swing in the arms only if they consistently find the point of contact between the arms and the legs. If they “carry” the arms everywhere, the arms will not be relaxed enough to graze the tops of the thighs, and carrying the arms in a bound manner will not produce the same relax/grab feeling in the musculature. There is even an aural cue, the slapping of the thighs, to cue the dancer that he or she is performing the movement correctly. Effectiveness of movement is no

²⁸ When standing, try holding your arm in front of your body at eye level, then forcefully drop the arm and release, letting it swing its way to a stop. In contrast, slowly move the arm through the same pathway, and then try holding the arm up and ‘dropping’ it again. Although the visible pathways are similar, the quality of movement and underlying intention are completely different.

longer an abstract idea but connected to the students' aware navigation of the body's spatial arrangement and rhythmic play.

Although the immediate design of these exercises is focused on the particular step, these moments of agonistic exploration also emphasize developing an awareness of how the body is constantly in relation to other objects, bodies, and parts of itself. The body cannot move or be except in relation to something else, which means that it is continually negotiating spatiotemporal relationships according to its surroundings. Phenomenologist Kenneth Joel Shapiro defines posture as "a peculiar relation of a person to the objects of his experience" (24) and also "a *possible* relation to an object" (original emphasis 25). The word "pose" typically holds connotations of artificial sophistication, of holding one's body still for the benefit of another's gaze. Jacques Dalcroze blasted the trend of "decorative classical attitudes" and "charming plastic themes," essentially mimicking Greek sculptures via extended poses, for doing a disservice to the "continuity of movement" (292) that he saw as dance's most compelling characteristic. Instead, what Shapiro and the teachers in these examples are arguing for is a much different approach to understanding how the body negotiates its existence through the embodied control and awareness found even in moments of seeming stillness. If no "posture is knowable except 'in action', as already engaged with the object it would take or is taking" (Shapiro 25), then our ways of engaging with the world, our intents and motivations, are in large part determined by the embodied posture that we bring to every encounter. So a moment of correcting how a dancer lifts her leg is not just an isolated correction. Instead, that moment is where the dancer learns another aspect of bodily engaging with the world.

Dance then is a means of 'reposturing' bodies so that they are able to connect with or counteract the variety of ideological and sociocultural forces they might encounter. Rhiannon considers this link between movement and ideological priorities explicitly.

There's a lot of really interesting conversations that I have with my company in relation to gender... and costume. Like my dancers, they never get to wear skirts in my work because if the work goes upside down at all, I won't put you in a skirt because I think it's a problem actually that there's a ton of college dance choreography out there where like it's ok we have booty shorts on under our skirts so I can do this handstand in my skirt. And it's like, a skirt flying over your head, there's a political statement there. I don't think it's ok, so no. Or if you're going to do an extension, you know, I think extension is beautiful, but there's a big difference between a line that the audience can see and a crotch that the audience can see, you know what I mean? Different statement! And I'm not interested in the latter. So, you know like that is an important part of the conversation. And that has to do with cultural expectations.

When choreographing on her company of women, Rhiannon uses her awareness of the ideological bases of movements as a productive limitation for her work. In addition to the presentational elements of costuming, she makes choices about what movements to use or not to use in relation to sociocultural understandings of those movement choices. The extension of the leg to a great height is not an isolated event but can connote different images and ideas depending on the situational content. Rather than treating dance as an isolated movement system, Rhiannon explicitly draws attention to the multiple ways that movements can create impact and accrue within larger systems of meaning. Her company members, in experiencing her rejection of certain movements and performance of alternatives, are learning that there are multiple ways of articulating one's body in the face of common ideological messages and ideas that produce different meanings and impacts. Even in this case, where touch is not directly used as a resource, Rhiannon is still modeling an agonistic perspective and approach where the body, rather than moving in isolation, is postured in relation to external expectations and frames of reference.

~ Building the Kairotic house with Agonistic Bricks

By invoking an encounter between bodies or within one's own body, there is an implicit commitment to refining the body as the main conduit for accessing space. In dance, this means that the dancer is supposed to hone his or her body for years until it has the capacity to work in any space, in any circumstances. The dancer needs to be able to take up space, move through space, create space, produce meaning in variety of spatial arrangements, etc..., but the central point, which is reflected in dance teacher's use of physical strategies, is the body itself. This perception of the body as the main spatial point forces the students to think about how they can respond in any situation and primes them to experiment with how to engage elusive configurations of space and time. Training exercises that emphasize finding and exploiting spatial opportunities are simultaneously exercises in negotiating timing and duration, building knowledge of the variety of tempos and rhythms (and their required reaction time) that operate in concert with how the body acts in relation to space. After teachers draw awareness to a certain part of the body, the dancers are then expected to use that knowledge within a productive response, usually a reperformance of the movement. The expectation of correction and reperformance is a means of training bodies in navigating the temporal and spatial aspects of a kairotic embodiment.

Such dexterous navigation means that training to be kairos-ready always contains an embodied component. Kairos is typically defined as the "right or opportune time to do something" (Kinneavy 80), and thus kairos-conscious rhetors have a capacity for finding opportune moments to act and react. Thomas Rickert argues that *kairos* "has an uneasy relationship to the subjective, since it depends on what cannot, in the end, be controlled" (75), yet the elusiveness of *kairos* can be tempered by increasing one's experience with kairotic

situations. This rhetorical experience is typically thought of in terms of discursive argument, but trained bodies, bodies with trained ways of seeing and being, demands attention to how the ability for kairotic response and action is necessarily connected to bodily habits and memory. The moments where dance teachers help their students navigate how they relate to another body or bodies through touch or proximity are exemplary of creating exercises and experiences that demand kairotic response. Such work demonstrates that rhetorical training is never just a matter of argument analysis but also requires an embodied, affective intuition that enables dexterous movements through space and time.

From this perspective, *kairos* is creatable in bodies via an agonistic chronotopic embodiment. The body trained in agonistic encounters is able to use the meta-knowledge gained in those encounters to physically shape and work in future situations. As Hawhee points out, ancient renderings of the demi-god *Kairos* show him “perched on a stick, balancing a set of scales on a razor blade” (“Bodily” 72). The emphasis on balance is definitely related to strategic timing, but this image should also make us aware of the spatial, embodied nimbleness that is a required aspect of a moving *kairos*. If we shift the focus to how bodies are trained to negotiate this flux, we can understand how differing levels of knowledge and awareness within bodies constrains and enables differing paths of rhetorical actions and force in various situations. More broadly, we can then begin to discuss how students can learn to articulate the mesh of embodied and discursive actions that pepper situated living and learn to navigate when and where to use embodiment and discourse as appropriate responses.

An agonistic chronotopic embodiment that enables students to productively use *kairos* is one that involves an awareness of the relationship between bodies and spaces. In discussing the

flows of rhetoric within spaces, Edbauer quotes at length from Steven Shaviro to illustrate her concept of rhetoric as more than what can be revealed in a singular speech or text.

What's crucial about the space of places is rather something other than "community": the fact that, in large urban agglomerations, networking is less important than . . . *contact*: the serendipitous encounters between strangers. . . . These sorts of encounters happen in the pedestrian-friendly spaces of older large cities. . . . The space of places is less that of nostalgically idealized traditional communities than that of turbulent urban modernity (132-133).

Edbauer uses this quote to illustrate her argument that rhetorical spaces are never fully bounded. They are always determined through what the bodies within the spaces bring with them from other encounters and situations: mutating, merging, and mingling. From this perspective, a rhetorical understanding of a situation is less about clearly labeling and fixing the arrangement of people, their bodies, and their texts and more about how the encounters that arise from these arrangements are dynamic and co-creative, spawning new possibilities moment by moment as those within the situation react to what occurs. Movement can be a rhetorical resource if applied in ways that honor the ever-shifting relations between bodies, objects, and spaces in light of their respective affective histories and resources. With practice in navigating various spatial and temporal configurations, students learn to see space not as a series of fixed points to be avoided but in a way that reflects Edbauer's ecological view of space, where spaces are formed and lived in contacts and encounters.

In the following examples from one of the modern classes that I observed at Northwest U, the teacher, Lynn, purposefully created several exercises that allowed students to consciously experiment with how bodies are able to relate to other bodies in space and the spatiotemporal

components that such an operation contains. Even though these relationships are always evolving, there are still ways for students to strategically intervene via movement and either maintain a spatial relationship or create another. These examples help us see methods of bodily action within the fluctuating nature of rhetorical ecologies.

Before the students start, Lynn says “look around and see who’s around you” and to have awareness of where they are in the space of the classroom. She doesn’t want them rolling into each other or getting in each other’s way. The students perform the warm up. Even though the warm-up travels throughout space, they maintain their spacing and distance from each other throughout. At one point, Lynn laughs and yells, “Yay, everyone’s on the same diagonal” – all the students smoothly finish one of their final rolls by rolling into the same facing, the same diagonal line. They are spaced evenly apart.

Besides the obvious need to avoid running into a fellow dancer, shifting the focus from one’s own body to one’s place within the larger group serves as agonistic chronotopic training in multiple ways. When performing in a group of other dancers, maintaining your position within the group is a continual negotiation with and against the other dancers’ movement choices. In this excerpt, the dancers perform a backwards roll over their shoulder into the final diagonal facing, ending in a stomach stretch (lying on their stomachs, pushing their hands into the floor to stretch their torso upwards). To maintain the similarity in facings, the dancers must have an awareness of how their bodies are placed in relation to other bodies and continue this awareness check of their body in relation to the others throughout the movement, which introduces the kairotic element through the necessary presence of embodied timing. Depending on a dancer’s proportions, the outcome of a backwards roll will be different from another’s due to the angle between the legs and the floor, flexibility in the shoulder joint, speed of the initial movement backward, and other variables. In this exercise, the dancers were being asked to consider those idiosyncratic factors in relationship to the energy and the intent of the group. Lynn specifically draws attention to this moment because the performance of unity is something in excess of the

performance of a movement in isolation. This interchange illuminates the affective dimension that is always present, even without strong displays of emotion. Affect is “transpersonal, drawing in many bodies” and “connects bodies, and makes them proximate, by flowing between them” (Pile 8). By drawing attention to this moment, Lynn is affirming an affective connection found in this spatiotemporal awareness that leads to a unity of movement.

Similarly, in this next excerpt, the body is undergoing training to become increasingly aware of its movement capacity in relation to other moving bodies.

For pliés, Lynn tells the students to “start as a herd of dancers” stage left and travel stage right. They form a large clump stage left with a little less than a foot of space in between people. The goal is to perform the combination and travel from stage left to right while maintaining their starting relation to the other dancers and then perform the combo on the other side, headed back toward where they started. She says, “remember spatial rules of turning towards stage left” so that there aren’t any collisions when they change sides and repeat the combination.

Moving as part of an ensemble or group is different than moving as a lone body because the responsibility to respond to exigencies that arise disperses among the involved bodies. In group situations, the dancers are always moving in relation to another object, either moving or fixed. The presence of the other as a fellow mover and performer introduces an element of uncertainty. The dancers must seek to find a level of simultaneous timing and quality in the movement so that any one individual interpretation of the choreography, while unique to that moving body, does not distract another dancer. These levels of movement responsibility that are shared among the dancers are also training tools for future dance situations where the dancer needs to be flexible and responsive in his/her movement while also remaining enough within the choreographic structure. Lynn’s point about their “herd” formation at the beginning and the “spatial rules” of turning remind the dancers to inhabit a physicality that is not purely singular but that is based in the dynamics of the group itself.

In addition to the exercises where the students have to maintain their original spatial relationship, Lynn also gives several exercises where the students have to navigate through and with other bodies. This swirl of moving bodies demands a willingness to enter into an agonistic relationship with others and also fosters kairoic awareness. In the following example of a center phrase, she has set up a canon - “Let’s start with every 6 [counts] you enter” – where groups of dancers start the movement combination at different times, creating a staggered temporal relationship amongst the groups.

She tells them to “Don’t forget what you’re doing really beautifully,” which is travelling and using the counts well. When performing the canon, a few people appear to be distracted by some of the people next to them who aren’t doing the same movements. Lynn yells out “stick to your guns.” Afterwards, she asks “Have you ever sung in a choir” and had to ignore other people? She tells them to be selfish and ignore everyone else around them. She then asks students what they learned from doing the confusing canon. One student talked about strategically heading for open spots since they might not be there later. Another student talks about really blocking people out of her perception. Lynn says that she saw people reaching out and making connections with people via eye contact, and another student seconds this. Another student talks about how you had to be aware of those people who were dancing behind you. Lynn picks up on these last two comments and says yes, she saw really good examples of “3-dimensional awareness.”

Although not involving body-body contact, Lynn’s exercise is centered in the idea of bodies existing and acting together, purposefully forming an encounter through focused intent, to define communal space as such. During the teaching, performance, and post-discussion of the combination, the emphasis is on “3-dimensional awareness,” a phrase that is necessarily rooted in the spatial embodiment of the dancers. Yet the dancers are unable to complete the temporal components of the exercise, the canon, because they have not yet developed a high level of spatial awareness. Or more precisely, they have not yet developed an understanding of how the relationship between their bodies and others presents both opportunities and barricades to their temporal performance. The student has to prioritize awareness of the spatial relationship between bodies in order to find the opportune spatial gaps for movement and passing and the temporal

fluctuations in other's movement patterns and the choreography. An embodied *kairos* is thus "something fundamentally dispersed and connected to various aspects of the external environment" (Rickert 77) in that the dancer must be aware of how her body exists and moves in relation to the materials of the surrounding space. The students that completed the exercise more successfully, that spoke of "3-dimensional awareness," were students who were more readily able to connect with the other bodies and space around them. They recognized the exercise as an encounter and as such, as necessarily a bringing together and negotiation amongst these moving bodies. They were also able to negotiate the difficulty of moving through a temporal understanding that directly contradicted the spatial performance in front of them. These difficult factors that enable and expect failure and successive experimentation is what makes these exercise agonistically productive. Even without touch-based contact, some of the students recognized that eye contact was a means of maintaining the proximal space between them and producing knowledge in the awareness of that relationship. The experience of performing the movement combination in relationship with one's fellow dancers, with awareness of one's spatial and kairotic opportunities and responsibilities, cultivates understanding of bodily encounters as productive and produces knowledge of how bodies are able to relate to each other.

An agonistic chronotopic embodiment is therefore one that engages the mover in active consideration of how his or her body is moving, not in an abstract sense, but in relation to the space, objects, and other bodies that are tied to the local, contextual encounter.

Jane, the modern student from George's class, discusses this raised sense of kinesthetic awareness and how it has shifted her negotiation of embodied encounters in her daily life.

Jane: I do think I like notice people more, like if say you're in like a crowded place like this, I feel like, I don't know if I have a little more of kinesthetic awareness. At least I feel like that sometimes. I'm like, oh wait, you're gonna, that person's about to get up and you're about to bump into them, oh my gosh. But part of that might just be because I

have a nervous personality. And well one thing I feel it didn't really do is make me like graceful. Because that's one thing people would always say to me – 'oh you're a dancer, you must be so graceful.' And I'll be like, no, I'm pretty clumsy, and just sort of trip on things.

Jennifer: Me too.

Both: Yeah [laughter]

Jennifer: Funny. I actually find that a lot of dancers say that, that they're clumsy.

Jane: It might be that they're just more aware - they're not more clumsy than other people, but they just have more awareness of it. I wonder if that's it you know, it's like an observation bias or something, that sort of thing.

Sitting in a crowded coffee shop for our interview, Jane discusses how she feels her dance training has led her to have a greater awareness of the conflicts that inevitably occur when more than one body is in the same space. Implicit in her example of watching people and knowing they're about to bump into each other is a spatial awareness of how her body negotiates and navigates bodily encounters; her discussion of kinesthetic awareness and how it shifts in different spaces demonstrates the spatial aspect of *kairos* as it relates to bodies. Her points about bumping into a person show how a high level of kairotic skill, skill born from refinement over time and repeated encounters with similar situations, reduces the amount of chance in situations. It is this repeated refinement that allows a rhetor to successfully judge the propriety that James Kinneavy notes as being so central to Plato's conception of *kairos* (61). Similarly, sophistic rhetors emphasize that it takes a trained artist, a trained rhetor, to successfully negotiate the continual flux found in the progress of time. I posit that Jane's discussion of how her dancing body is able to move in space highlights this interconnectedness of timing with spacing, rhythmic bodies and the surrounding space. As Manning states, "Bodies in movement space time and time space rather than existing in an empty container of space marked by the passing of a linear time line" ("Politics" xvii). Bodies are not passively created and defined in time and space

but rather create ways of seeing and being within space-time via their movements through the world. Our conceptions of space and time determine (but do not overdetermine) how it is we are able to sense rhetorical opportunities and respond to rhetorical exigencies. Teaching awareness of the relative nature of spatiotemporal arrangements and the ability to intervene with one's embodiment reframes *kairos* as beyond the singular *kairotic* moment.

Dance training is then a sharpening of awareness about the complicated merging of space and time as they both relate to moving bodies. As we see in the above example, Jane has developed a larger awareness of her own body and how it operates within its surrounding space. Because of the amount of stored knowledge in her embodied memory, she is then able to look at moments of potential collision – “that person's about to get up” – and make predictions about what will occur between those bodies. This level of embodied precognition would not be possible unless she was able to inhabit a level of embodied awareness that mimics the perceived body of the stranger in the café. With that awareness, she is able to recognize the future collision because she is also able to recognize alternate pathways. Janet Atwill's discussion of rhetoric as an art where “‘knowing how’ and ‘knowing when’ are at the heart of *kairos*” (Atwill 59) directly relates to how dance training has given Jane the mental and physical tools necessary to redraw new situations in relation to her own body. I posit that part of this awareness is enhanced by teaching strategies, such as agonistic touch-based correction and demonstration, because the moments of touch contain an embodied referential potency that pins a greater level of awareness to the body via sensation, pressure, and emotion. This level of embodied awareness of “how” and “when,” of both how to move in space and when to move, answers the tacit question of what other knowledge, besides composition and speech training, is necessary for social actors to

rhetorically act successfully. We need to be developing exercises and interventions that provide this same sort of opportunity to test one's rhetorical dexterity in our classrooms and activist sites.

As Jane demonstrates, agonistic spatiotemporal embodiment in dance training results in a raised awareness of how bodies are continually creating meaning and counter-meanings in their interactions with other bodies and objects. In dance training, the methods of raising this awareness are very tangible; the act of giving a student a physical correction involving contact, proximity, and/or demonstration acts as an embodied synecdoche for the realm of embodied experience students have to work with both inside and outside of dance class. Having experienced agonism in bodily form, dance students are then able to work more effectively, consciously, and rhetorically in the world around them. These examples help us understand what exactly deCerteau meant by walking as “signifying practices” that “invent spaces” (107); rather than losing one's self in the welter of meanings that authorities overlay on city streets or other spaces, raising one's spatiotemporal awareness is a means of claiming the agency to resist dominant representations and creating alternative meanings and paths to walk. Existing spatiotemporal arrangements are not inevitable determining forces. Rather, a high level of chronotopic embodied awareness is key to navigating these configurations and their constraints and allowances that are involved in rhetorical situations. Considering embodiment as it works in rhetorical situations is about the body as it is able to move and act in relation to ever-shifting forces and actions, intervening in the moments of uncertainty that call for rhetorical response.

~ Finding Embodied Ways of Living and Moving

Early in her book *Always More Than One: Individuation's Dance*, Erin Manning seeks to define what she calls “the more-than that is movement-moving” (14). She poses dance as a

means of understanding the complex interconnection of selves, others, bodies, and relationships, arguing that dance gives us

techniques for distilling from the weave of total movement a quality that composes a bodying in motion. This quality is a vibration that exists as a movement of thought. Not a thinking that is outside, beyond movement-moving, but a thinking that composes-with movement, with-body-in-the-making. A thinking that defines its own terms, in the moving, that touches on the realm of absolute movement as it co-composes with actual movement (14).

Dance, as a means of training the body to directly think, move, and be in relation to other bodies and spaces, is a way of accessing this “feeling-with the world” in a “body-world that is always tending, attending to the world” (2). It is only possible to know the world in which rhetoric exists through continual bodily exploration.

This layered understanding of how the body is and is not individuated from the situations around it, how it both enters into and lays the foundation for situational occurrences, resonates with Thomas Rickert’s definition of the world as “the involvements and cares that emerge within and alongside the material environment and that in turn work to bring to presence the environs in the mode that they currently take” (xii-xiii). Where Manning and Rickert’s work points us, and what this chapter has attempted to probe, is toward an understanding of what is lost when attention to materials and bodies is neglected. Especially if rhetorical operations are “immersive, osmotic, peripheral” (Rickert 122), we need to understand how a body entering into a situation is not neatly transgressing a boundary but rather constructing that situation in its very stride, trip, or shuffle into visibility. And we need to think about how rhetorical and identificatory visibility operates in terms of both self and other. In other words, the agonistic examples of demonstration

and touch are all concentrated moments of “feeling-with the world” that redefine subject boundaries in the vulnerability of opening one’s self to touch. Through direct contact and discursive feedback, a student’s journey through the world is made richer. Even outside of dance pedagogy situations, we are constantly receiving a similar mesh of physical and discursive feedback: a too tight handshake, a brush against a stranger at an airport, a moment of awkwardness in greeting a student you haven’t seen in a year. It is through these moments that we emerge as, perhaps not the sum, but the affected-effect of our experience navigating amongst the weight of these encounters.

Agonism and kairos then are not rhetorically important because of the rareness with which they occur but rather the opposite. We are constantly learning via our spatially and bodily-influenced interactions and applying that knowledge to the press of other bodies and ideas in order to make room and time for our own. As we are continually surrounded by opportunities for bodily navigation, in the form of other bodies and constructed/mediated spaces, agonism and kairos emerge within a rhetorical spectrum of framing and acting in situations. Bakhtin’s original insight about the “intrinsic connectedness of temporal and spatial relationships” (84) is made all the more useful for rhetoricians when we understand space and time, and their accompanying possibilities for rhetorical interaction, in terms of ambience and “feeling-with.” I pose agonistic chronotopic embodiment as a way of uniting agonism and kairos, not in a level relation, but thinking through how the play of emphasis and epistemological importance shifts as bodies inhabit and settle into various situations. If we are continually “feeling-with” our bodies, never emerging fully whole but validated in the process of emergence, then the ways in which we habitually view time and space greatly impact not only our range of available actions but also our formation as rhetorical actors. The lack of concrete body boundaries means that we need to

attend to how the ways we are trained to sense these spatiotemporal arrangements impacts who and what we habitually sense and attend to in our investigations. Are there opportunities to identify with groups and others that we are missing because we are not attending to their spaces, bodies, or rhythms? In our writing, are our conceptions of space and time influencing how we approach composition, shifting how we understand the aesthetics of a printed page? By investigating systems of bodily training, such as dance, and their views on the relationship between space and time, we are able to see what an internally consistent spatiotemporal logic looks like. The next step is to begin connecting such logics to investigations of how spaces, rhythms, and embodied emphases coalesce into something rhetorical and influential.

Conclusion

Practical Bodies: What Bodily Training Implies for Rhetorical Work

“I inevitably grasp my body as a spontaneity which teaches me what I could not know in any other way except through it” (1964 93) – Maurice Merleau-Ponty, *Signs*.

The existing scholarship on the connection between discourse and embodiment, including works in rhetorical and composition studies by Nathan Stormer, Karen Barad, Judith Butler, Gayle Solomon, Celeste Condit, Brian Massumi, Debra Hawhee, and Jenny Edbauer, unmoors the previously dominant ideas about the body as an overemotional, distracting object by addressing the ways in which the material and the discursive are mutually influencing. My work adds to the existing conversation about the intersection of embodiment with rhetorical instruction, pedagogy, and influence. On a more literal level, there are assuredly applications of productive embodiment to questions of what we do with our embodied students in physical classrooms who produce physical texts. The debates about desk and chair placement, computer labs, the teacher sitting or standing, students’ emotional frames, etc... all relate to this recognition that different embodiments contribute to learning and composing in different ways, and further, that different embodiments allow for different incarnations of rhetorical force and effectiveness. Now that the idea of embodiment as rhetorically impactful has been somewhat explored, I believe that we need to explicitly address how this connection (a) already exists in rhetorical pedagogical and research practices and (b) where we can and should express this connection more directly in our teaching beyond moving chairs into a circle or walking alongside protesters. How should we discuss, embody, or alter the range of texts, practices, beliefs, and frameworks rhetoricians and compositionists use to instruct each other and those outside the

discipline about rhetorical influence? If the move away from Enlightenment influenced views of the separation of mind and body is as large of a paradigm shift as implied in the tone and tenor of related discussions, it seems that the next step in successive efforts is to examine how this shift can be expressed in ways directly related to the the teaching and research legacy that will further the rhetoric and composition discipline. Additionally, this shift needs to be elaborated on in terms of method, how rhetoric and composition researchers choose and approach their fields, and what rhet/comp teachers bring to their teaching in terms of perspective and attitude. What objects of study become pertinent to rhetorical work if we prioritize the moving body, and what sorts of research approaches might help us access the spectrum of discursive, affective, and embodied forces within that site?

This work on dance, movement, and rhetoric is an attempt to extend existing scholarship on considerations of materiality and ecological impact to include a conception of the body that is propitious in ways that will add to this continued extension of rhetoric and composition's pedagogical depth. As Erik Gunderson notes, "the theorist is making up the body as he goes. The body revealed is revealed as specifically thus or so. The body that the theorist beholds is a body that has been constituted as legible, a body made for reading" (62). In other words, anytime we endeavor to craft a theory of the body, the result is necessarily rhetorical. I am not claiming to have resolved this perhaps irreconcilable tension between performance and text with this work, but I have attempted to outline a conception of the body to include sharper considerations of how to account for seemingly unintentional impact and rhetorical happenings. Namely, I conceptualize the body as a key part of rhetorical and compositional work in its role as mediator, producer, and consumer of texts. The body's capacity to store, create, and enact knowledge compliments and complicates how we approach what seems like the realm of discourse; the ways

in which embodied knowledge manifests in movement, talk, and affective actions and responses means that rhetorical forces are never purely discursive. Our embodied experience primes us to rhetorically act and react in ways that are often not visible in only looking at the printed or digital page, and we need to develop perspectives and reference points that allow for the range of affective, non-rational forces that ground practices of writing, researching, and being in the world.

We can force ideas of bodily knowledge into the same paradigms that we have used to analyze texts, or we can try and understand where those paradigms cannot account for the layered, multiplicitous, sometimes chronologically sporadic aspects of living, moving bodies. In my examination of dance pedagogy, the temptation might be to force an analogy between writing and dance; indeed, even some of the participants in my study use the metaphor of ‘translation’ to describe the relationship between these very different modes of production and expression. I urge caution against using such an analogy as a stand in for a more rigorous understanding of the similarities and differences between teaching, learning, and performing a discursive vs. embodied form of knowledge. Creating a theoretical framework that accounts for embodied rhetorical action is not just about rendering a list of emotive or sensual qualities on the page so that we can discuss movement without feeling silly. Rather, it is about allowing for the necessary difficulty in thinking about the physical because of its unspokenness and recognizing that this tacit nature underpins more vocal instantiations of ideology, epistemology, and the accompanying patterns of action. It never just a physical or embodied matter, but it is also never just a matter of representation or ideology; changing minds and discourses always requires, to some extent, changing bodies. Are we encouraging the sort of scholarly work, in our classrooms and with our colleagues, that enables revisions of not only mental frames but also physical ones?

Such a question is a necessary contrast to the still deeply embedded attitudes about appropriate ways to read and consume texts and the accompanying dominant practices, perhaps because of a fear of overestimating or the sheer difficulty of studying the physical or biological influence. Literature scholar Daniel Punday describes the discomfort and disorientation that often accompany thinking about the body in relation to textual work.

Indeed, if asked about the body in the story, many of us might think first of the uncomfortable body that intrudes on our reading – the stiff neck that comes from reading too long in bed, the squinting eyes from trying to read a bestseller on the beach, the momentary disorientation we feel when we close a book and reenter the everyday world. In such cases, the body seems to be distinctly individual; it is what designers of reading chairs and book lights seem never quite to get right (vii).

Punday's imaginings speak to the power of bodily discomfort in a way that forecloses the body as anything other than an accessory to reading and negates its responsive ability to the surrounding situation. Yet his detailed descriptions of the body's relationship to reading speaks to the necessity of bodily involvement when consuming, circulating, and interpreting texts. This necessary presence is amplified, although perhaps no more comfortable, when considering the relationship of the body to writing and creating texts. And his acknowledgement of pain and discomfort, albeit in a negative context, nonetheless helps us see the affective and embodied components that continually articulate with discursive incarnations.

Considering how the body is necessarily involved in the creation and consumption of texts opens up space to reflect on the interchange between representational mediums and messages and embodied states. How might our reading of a text be constrained or altered by the

surrounding physical practices, or vice versa? As Elaine Scarry notes when discussing Thomas Hardy,

The text makes continual distinctions between those spaces which can be entered in one's own body and those spaces which can be entered only with a substitute object such as a tool . . . or some other materialized surrogate . . . as it also makes continual distinctions between boundaries that can be crossed with the sense of touch and those which can only be passed over with some other form of perceptual reach (*Resisting Representation* 75).

Texts contain ideological messages that in turn index certain epistemological stances. In regards to the body and its agency, dominant representations are not only powerful because they normalize certain identities and behaviors. These representations also foreclose the social imagination of what bodies are able to be and how they are able to navigate existence. Bodies are “not inert; they function interactively and productively. They act and react. They generate what is new, surprising, unpredictable” (Grosz xi). The range of actions and ideas that bodies are able to express urges a consideration of how bodies are defined in ways that limit their scope of interaction. Where are these discursive or representational definitions influenced by individual and communal movement experiences? How do these definitions keep other options from being seen and therefore enacted? The ways in which bodies become attached to particular epistemological or physical spaces, and therefore particular ranges of action, is a rhetorical act emergent from the kinetic energy that is constantly functioning in the meeting of texts and bodies. Just as we have investigated how students' affective ties can block critical engagement with texts (Trainor, Micciche), we also need to investigate how these beliefs are also informed

and influenced by bodily habits and memories and what sorts of alternative embodiments might enable a productive rupture with that previous experience.

I anticipate that readers might feel uncomfortable with the emphasis on the individual body that a work on movement necessitates. Beyond Enlightenment distrust of the body, contemporary researchers have noted legitimate issues that tend to accompany pursuing a ‘pure’ materialism. As Celeste Condit points out, reductive forms of materialism that take the body at its word or strictly as symbol “too directly appropriate the language and model of physics, they fail to account both for the distinctive and emergent properties of language, which create the phenomena we experience as ‘ideas,’ as well as for the distinctive properties of matter arranged in biological forms” (385). Negotiating the “idea/matter binary” requires careful attention to the ideological and historical influences on physical formations and acceptable biological emphases. For example, much of Michel Foucault’s work speaks to the interchange of dominant representations of bodily behavior and the physical consequences that imprisoned bodies or changed their behavior; the ways in which discourses that eliminated or masked bodily practices from discussion *also* constrained avenues of physical action. Pierre Bourdieu’s conception of sociological interaction is premised on the idea that our ways of physically being in the world directly impact how we are able to forge bonds with others. My work rotates these existing theoretical spheres so as to see how the body is already an integral part of the questions and issues rhetoricians regularly tackle.

Although so many key theoretical works present an understanding of embodiment as a key factor in how people live and rhetorically act in the world, movement as rhetoric is often obviated in discussions that call for the very qualities that movement offers. Recently for example, the ancient idea of *kairos*, finding the opportune moment, has become a guiding

principle for rhetorical analyses and studies. Even though kairos' foundational example of Odysseus firing an arrow through a line of axe heads is embodied at its very core, the messy material traces of sweat, leather, and iron have been mostly cleared away, reducing the richness of this concept to missed or used opportunities. These explorations of kairos in relation to non-embodied topics have produced excellent contributions to the rhetorical field, but I argue that there is still more to be gleaned from a return to the body of that original example that grapples with kairos in relation to embodied situations. Such an embodied focus will allow a consideration of how kairos, whether with a public relations release or an aimed arrow, is necessarily rooted in and must operate in the fullness of accumulated embodied experience. Anthropologist Kathleen Stewart describes the ever-shifting motion of life as ongoing kairos, a continual whirl of bodies reacting to and navigating competing stimuli. She states,

Literally moving things – things that are in motion and that are defined by their capacity to affect and to be affected- they have to be mapped through different, coexisting forms of composition, habituation, and event. They can be 'seen,' obtusely, in circuits and failed relays, in jumpy moves and the layered textures of scene. They surge or become submerged. They point to the jump of something coming together for a minute and to the spreading lines of resonances and connection that become possible and might snap into sense in some sharp or vague way (4).

In this reading, the ways in which it is possible to make sense of a situation is always dependent on how that situation is pressing in on and being pressed upon by the bodies within and around it. Rhetorical forces are not overlaid onto an innocent pre-existence but emerge from the sometimes predictable (but sometimes not) welter of affect and affects transmitted between

bodies and other scenic actors. What we can glean from this figuring of life systems is that kairos, rhetorical action and reaction, is not just about the moments of stabilization but also the moments of unpacking and dissolution.

If rhetoric is about maneuvering through stabilized and destabilized clusters of meaning and responses, a crucial part of how this is possible is accumulated material, embodied experience in multiple ways of moving and being. Systems of training the body, including dance, martial arts, and saxophone playing, offer more than mechanical flexibility; they also draw attention to the role of the body in persuasion and enable conceptions of the body that provide alternatives to dominant representations of the body's capacity. The body is a primary tool for engaging the world, and its amazing range for artistic, mechanical, and functional ways of viewing the world and interacting with it are greatly influenced by what movement experiences are available as resources. Lana, a jazz and ballet teacher, speaks to how another student in her Gyrotonics training class was originally confused as to how 'dance like' movements could be utilized in day to day living. She recalls,

I remember the one guy asking, the legs, how they turnout, and he goes, 'well, why would a regular person do that. We don't do big straddles' and [the teacher] goes 'Walking along, how do you turn your leg when you turn a corner?' An old person turns the corner [mimes keeping legs perfectly parallel and shuffling]. How do you keep your body moving like that? It's very much related to life.

Turnout most often refers to the external rotation of the hips in the pelvis until the toes point outwards, as typically seen in ballet dance. Interestingly, even this person who was presumably interested in improving bodily capacity, to the point of enrolling in an official Gyrotonics training program, was operating from a certain perspective on the body that set limits on its potential. The teacher offers a corrective, pointing out the quotidian potential in the rotation of a joint and demonstrating its value. But I believe the teacher would not have had to offer such a

correction were it not for dominant representations of the body that split along an artistic/everyday binary, where the body is either freakishly talented, able to turn out one's hips past 180 degrees, or a perfectly parallel body that is useful for the non-taxing work of typing or filing. Possible ways of imagining and literally living in the body are guided by common discursive representations, which means we need to train both scholars and movers to actively seek out embodied experiences that contribute and/or contradict usual ways of thinking about being in our bodies. Otherwise, we are blinded to key aspects of rhetorical inter/actions that surround and concern bodies, leaving analysis of why or how these embodied representations and practices formed in the first place, as well as if there are alternatives, missing from our paradigms.

This tacit belief in the mutually exclusive state of dancing or 'talented' bodies and 'untalented' or untrained bodies is rooted in a lack of education and awareness about the connection between movement capacity and metacognitive work, or metaembodiment. Without this explicit connection, it is almost impossible to conceive of how our movements contribute to our larger operational frameworks of meaning and function. This leads to an inability to understand the fullness of embodied possibilities in the movement as well as the rhetoric or composition classroom. As mentioned in the introduction, advanced ballet and modern student Cherry realizes during our interview

how hard it is to talk about dance. Because, I think, it seems like we talk more when we're teaching, rather than when we're taking class or we talk a lot when we're critiquing a piece of choreography. We don't really talk while we're watching dance either. And so it's, uh, it can be really difficult to do. We just like, we just never really develop the words to talk. I mean, we don't really develop the vocabulary to talk about dance.

Cherry's point echoes the difficulty that artists and dancers have had with transferring insights about the body from movement to discourse. Even the famous modern choreographer Merce

Cunningham is sometimes credited with saying that writing about dance is “like nailing jello to a wall.” As recent conversations in rhetoric demonstrate, this lack of a functional framework for discussing movement tacitly enshrines movement and bodies as positive ‘others’, as ineffable expressions that have no bearing on identification and persuasion and exist in the non-functioning (but pretty) ether, rather than as fundamental factors in making aspects of rhetoric and ideology are visible and usable. If we hold to this perception of movement as other and unnecessary, we risk bracketing rhetoric in a way that ignores how interaction is necessarily premised on knowledgable bodies that modulate and define what is considered relevant in rhetorical situations.

In “The Dance of Rhetoric: Dialogic Selves and Spontaneously Responsive Expressions,” John Shotter elaborates on some of what might be lost without more attention to how rhetorical work is performed amidst the moving flows of everyday life. He argues that the tendency to only discuss the local in theoretical terms produces dissonance where “what is in fact being done by people themselves is represented as being done by a mysterious agency in its own right, divorced from the actors’ lives. It is now said to be the cause of, or mechanical reason for, why they act and talk as they do. People’s spontaneous bodily responses to each other and to the othernesses in their surroundings have been eradicated from consideration” (38). The word “spontaneous” might smack of a purist modernism, but Shotter’s point about the role of embodiment in rhetorical interaction allows us to think of reactions as the result of lived experience. They are spontaneous in that they are not planned ahead of time and arise in the contemporary moment of the immediate situation, but they are nonetheless also necessarily limited by the training in similar and dissimilar situations that the body has already undergone. My research emphasizes that embodiments are never neutral because they are formed alongside the development of our

political and ideological tendencies, and we need to consider what embodiments we experience and prescribe in our practices of rhetorical teaching and research. What embodiments best support the ideological tenets that we value, teach, and exemplify in our research?

This concern with questioning embodiment and movement, avoiding simplistic readings of physicality, and imagining other ways of connecting with the body that exceed representation necessarily emphasizes the sociological, interactive aspects of rhetoric that follow a logic of improvisation. In the anthropological and rhetorical work *The Rhetorical Emergence of Culture*, Felix Girke and Christian Meyer note the improvisatory nature of rhetorical work and study. They state, “it seems inconsistent to stress the necessity for human beings to constantly improvise and create culture out of existing features, but not to ground all this in human sociality, in interaction as well as in persuasion and in anticipatory moves such as intention, attribution, and attention maintenance. (Girke and Meyer 16-17). Rhetorical substance as not only the persuasive elements but also “anticipatory moves” means that preparation is not separate from a memorable speech or an encounter on a sidewalk, skillfully negotiated. Instead, the process of training to be rhetorical is itself packed with moments and encounters, sometimes overlapping and indistinguishable, that accumulate into an overall rhetorical bent or attitude. Often moments have the force of a punch, colliding with rhetorical knowledge and creating unexpected pathways that bloom like a bruise. Girke and Meyer recognize this uncertainty that is a present and necessary condition for rhetorical improvisation and define *kairos* as “all about well-chosen action of doing the right thing at the right time in the right place” (17). Their emphasis on “well-chosen,” on choice, accesses an aspect of the rhetorical equation that can be overlooked in analyses or studies that are not directly tied to pedagogy; rhetorical training is borne out of the repetitive encounters and interactions that train us to be productive members of

our local and larger ecologies and cultures. Beyond the rhetorical or composition classroom, improvisation is a process of embodied being that we learn to fulfill through the weight of our situated failures and successes.

This example of *kairos* as reliant on our embodied training demonstrates where we need to further develop ways of discussing embodied factors, such as movement, in an analytically substantial way that is not mainly focused on the discursive ‘result’ or representation of the body. As Shotter states, we often end up ignoring the “spontaneously expressive bodily responses to striking (or startling) events in our surroundings (for example, Vico’s account of people’s fearful fleeing from thunder into caves; 1968: para. No. 379)” and “the spontaneously expressive responsiveness of the others around us to our expressive movements” (39). Shotter says this lack of attention to the ever present spontaneity of bodies erases how we are always “contingent beings” (40) who are always partially dependent on “the whole ceaseless flow of temporally unfolding activity within which we are embedded” (40). The flow of activity that surrounds us is made up of discourse and bodily activity. The impact of bodily activity on discourse warrants further study, but *just* doing that channels all attention back to discourse and representation. We need paradigms of thought and methods of study that even if expressed through discourse are focused on the circulation of flow and energy among bodies.

The need for a focus on movement as rhetorically worthy is supported by my own experience conducting the research for this work. What I am suggesting is an embodied way of conceptualizing rhetorical ethnographic study. Vered Amit describes the relational tension that accompanies forging relationships within ethnographic fieldwork, noting that the ethnographer’s “vantage point and premise of involvement are contingent on the nature of the relationships s/he is able to form with those engaged in these situations” (1-2). Ethnographic theory and work

mostly concentrates on the sociocultural aspects of this process of building relationships between researcher and informant population, as well as the potential pitfalls that accompany such mutable power dynamics. For example, even Helena Wulff, an ethnographer noted for her work with ballet companies, does not focus on the communicative nuances of movement training and performance but considers ballet in terms of labor and transnational careers²⁹ (1998).

I argue that a crucial part of understanding how to enter and inhabit a field site is based in the researcher's embodied practices vis a vis other bodies, materials, and objects found at the fieldsite. Elizabeth Cherry, Colter Ellis and Michaela DeSoucey note that bodily "*practices*, rather than claims of identities alone³⁰" (238) allowed them to dexterously navigate and present aspects of their identity and gain access to desired informants. The embodied practices that form our identifications are just as impactful as the ways in which we craft discursive representations, such as in a CV or an author's biography. The ethnographer's combination of existing knowledge, background, privilege, and idiosyncrasies can obscure parts of the fieldsite, but it can also open up him or her to possibilities that another individual would not have seen. As Dwight Conquergood states, every site contains performed practices are not "spelled out" but nonetheless hold and transmit "complex, finely nuanced meaning that is embodied, tacit, intoned, gestured, improvised, coexperienced, covert" (146). Only researching what has been written down or verbalized is necessarily limiting the fullness of the resulting analysis because embodied performance is where rhetorical interaction is played out. These "alternative ways of knowing

²⁹ Although it does not fall under her main focus, she does discuss how embodied practices unique to the ballet world, such as bodily protocol for backstage presence and navigation, were key to her being accepted within her fields of study.

³⁰ In this case, the practices in question involved eating "fried tripe, runny foie gras, and a meat patty that turned out to be made of congealed chicken blood" (241-242) and other meat products in order to foster connections with various food producers and distributors.

that exceed cognitive control” (Conquergood 149) require alternative methods of study that are not based in epistemological assumptions of bounded rationality.

Additionally, the issue of power imbalances and negotiations that occur in ethnographic research and writing can be alleviated in part through explicit attention to the body. Laura Ellingson argues that “the erasure of researchers’ bodies from conventional accounts of research obscures the complexities of knowledge production and yields deceptively tidy accounts of research” (299). Instead of validating forms of research and writing that only authorize the disembodied, yet somehow fully male, mind, Ellingson argues that fronting the researcher’s body is a way of more fully demonstrating the negotiation of meaning and knowledge that arise when ethnographers and those who live and work in their field sites meet. Her discussion of how her own embodied displays of pain and disability shifted the ways in which people understood and interacted with her, and working through this process led to critical considerations of how her embodiment is an “integral part of researchers’ reflexivity, wherein we continually remind ourselves that our work and our words are grounded in the specific standpoints that we occupy” (307). Therefore, writing to remind our audiences of our inherent biases, privileges, and upbringings is certainly part of demystifying the research process. However, our embodied habits and practices are just as much a part of what we bring to the research site and how we are able to negotiate meaning in our interactions and reflective writings.

Given that the body is “a site of scholarly awareness” (Spry 706) that is indexed with our habits of finding meanings and truths, I believe that crucial insights can be gained through using a framework that foregrounds the differences, similarities, and contextual factors that mark the researcher’s and informant’s patterns of embodied behavior. The placing of an active body (the researcher’s) in close proximity to those at the field site (the informant’s) makes evident the

differences, similarities, and overlaps in bodily habits and practices. Investigating these bodily habits helps to clarify what avenues of action are visible to both the researcher and the informants. If bodily movements are the visible instantiations of embodied knowledge, different movement tendencies are demonstrations of different bodily perspectives and means of being in the world, which reflect different underlying patterns of potential rhetorical interlocution.

In my own experience observing dance classes and conducting interviews, there were several points where I found myself drawing on insider knowledge, which influenced how I pursued follow-up questions, directed what I chose to write down, or caused me to remember moments from my own dance history. I argue these moments of pulling on previous experience are largely sourced from my embodiment because of (a) the obvious presence of affective, emotional, and physical sensation that accompanied these moments and (b) the inability to understand the observation without recourse to my embodied history.

I return to a moment I discuss in relation to embodied agonistic instruction to demonstrate the blend of mental and embodied cognition that marked my encounters with my field site. Because I have danced for the majority of my life, involving intensive study at the university level as well as competitive teaching and choreography, I came to my field site with a wealth of embodied and cognitive knowledge and experience. My experience includes historical knowledge of dance genres, ideological critiques of gender in dance, and aesthetic appreciation formed from my peculiar mix of training and performance experience. Yet throughout the research experience, moments of insight were often triggered not by that wealth of academic, discursively-transmitted knowledge, but by affective, bodily feelings and instincts that exceeded my ability to rationally map their fullness.

After the first tendu sequence, Patricia talks to a student about the rolling up movement (legs in first position, body draped forwards so it touches the front of the legs, then

rolling up through the back to a standing position). After the student bends over towards her feet, Patricia places her hand between the student's belly and thighs and pushes upwards to guide her through the roll up, talking about how the student needs to feel the activation of the movement coming from there.

In my notes, I wrote this description of the above interaction and then queried myself "Note: she was pushing on the stomach, but she was focused on the back motion... how do I know this? Insider knowledge?" As I was watching Patricia help the student, I distinctly remember tightening my own stomach muscles in kinesthetic empathy with the student. Being completely forward over your legs and then rolling up is extremely difficult, and I am one of those dancers who struggles with activating her core. My secondary note about Patricia being "focused on the back motion" was written in reference to my own experience doing this motion and what Patricia did not say. One way to tell in this movement if a student is activating her stomach muscles is to bend over and watch, but one can also discern the presence of an active core through the fluidity of the back in its unfolding and the general sense of stability, e.g. no rocking forward and backward on one's feet. This stomach activation is not a gripping, turning the torso into a solid block, but an active strength that enables the dancer to roll through the spine smoothly and in control. Reading a description of this movement in a textbook would not have allowed me to find this same connection with what was occurring; my bodily presence in the field and my proximity to these bodily interactions enabled a sensual method of data collection.

A prominent factor in my decision to focus on this moment as an example of embodied agonism was my own embodied experience contributing to my overall understanding of this moment. My previous experience repeatedly performing this movement enabled me to sense what was going on 'under the surface', meaning I was able to draw on my own embodied knowledge in addition to the verbal commands and visual picture. If I had not had this embodied history, I would have been able to see the contact between Patricia and the student, but I would

have had to infer a great deal to get at a workable understanding of the movement knowledge and action going on within the body of the student in relation to Patricia's touch. Specifically, I might not have realized the muscular, agonistic work occurring between Patricia's and her student's bodies because such work does not necessarily create a strikingly noticeable visual impact. Part of what allows me to purposefully draw my previous movement experience into my embodiment as a researcher, beyond a purely outsider's perspective is an awareness and openness to affective and sensory cues. My recognition of both the movement and the familiarity of Patricia's correction was not a purely cognitive memory but also incorporated the unbidden physical sensation that came from watching and recognizing the movement. This is not a random flicker of memory but recall of past embodied movement, triggered via a moment of embodied witnessing of comparable experiences.

Conceiving of rhetorical ethnography as necessarily embodied means considering how the researcher's body is not a problematic bias but a key to understanding the circulation of energy that supports, sustains, and accompanies rhetorical interaction. Rather than view previous experience at a fieldsite as a hindrance or factor that needs to be explained away, I posit that the researcher would gain a great deal of insight from consciously pursuing places where he or she can find connections between one's previous embodied experience and experiences at the field site. In other words, conducting embodied research might mean being aware of how one's bodily knowledge will necessarily interact with the rhetoric and bodies already circulating throughout the situation. Instead of shying away from these points of contact, the researcher can consider why this particular collection of moments or patterns is so resonant. What in the researcher's past is creating an opening for him or her to see certain meaning in this arrangement of influences and objects? Examining these points of contact will help us understand how the researcher is not just

a privileged, ideological-bearing intrusion but instead, by virtue of being/having a body, is necessarily a crucial part of the rhetorical forces within the situation under investigation.

This work is one step towards creating a useful awareness of embodiments and the embodied influences that circulate in any situation. George, the modern dance teacher who spoke of kangaroo tails, characterizes this embodied awareness in the following way.

It's one of my favorite parts of the English language in a way, the sort of that knife's edge difference between self-consciousness and self-awareness. They're virtually synonyms if you take the root of the word apart, but they actually affect you very differently. Self-consciousness inhibits you. It's an awareness of yourself that makes you clamp down, versus self-awareness enables you. You know what your possibilities are and you use them. And you're constantly walking that threshold I think in dance.

What I am suggesting for rhetorical ethnographers is a reconsideration of how this "knife's edge difference" between self-consciousness and self-awareness offers possibilities for considering the embodied knowledge we bring to the field as a resource rather than a distraction. This shift in attitude is subtle but will enable us to consider the larger web of embodied possibilities and choices that contribute to our beliefs and perspectives as researchers, movers, and rhetors. Focusing on the researcher just as an intrusion on the 'natural' field site is remaining within the realm of self-consciousness, where the focus is primarily on not creating disturbances. In contrast, considering the researcher as a part of the field site and actively analyzing how interactions arise and circulate is a much more open positioning that allows for a more holistic awareness of what rhetorical forces are at work and being consciously used. Active awareness of how your body is relating to other subjects and objects in a situation enables a higher awareness of possibilities that occur as those relations shift. To some extent, this is already going on; it's impossible to completely bracket our existence away from our field experiences. Debra Hawhee's work, although not directly related to her undergraduate sports experience, is arguably enriched by her ability to recall and reexperience an athletic mindset and embodiment. As more

rhetorical ethnographers pursue this distinction between embodied self-consciousness and self-awareness, we can fully develop methods and attitudes for actively considering embodied training and experience as part and parcel of the work already being conducted.

Conceiving of previous embodied experience as a resource for teaching and research is not just a means of adding nuance to rhetorical studies. It is also a potential answer to the question of ‘what does academic work do?’ Specifically, there has been extensive consideration of rhetoric’s role in the creation of mainstream and alternative public spheres, consciousness raising in service of forming more equitable representative systems, and forging democratic ideals and practices within communities. Yet the idealized topos of rhetoric as the ultimate deliberative tool for creating consent and community bonds has become increasingly fractured as technology, modernized material practices, and fragmentation of national ties move us further and further from ancient rhetorical methods and beliefs. As rhetorical ethnographer Candice Rai states, the “preoccupation in public sphere theories with how to produce more effective persuasion is undermined by the limit written into the impossibility of rational deliberation to produce consensus, a shared sense of justice, or material force” (46). There are limits to how much rhetorical deliberation is able to effect because of the real and powerful affective and bodily influences that lie outside (albeit nestled against) discursive debate.

Understanding how these changes are connected to certain embodiments and movement practices is a key part of uncovering alternative methods of representation and action. I quote at length from Foucault to illustrate where he saw a means of claiming power from the capillary system that sustains it and to point rhetoricians towards considering what means of counter-attack, resistance, or rhetorical force might become available to us if we turn our attention to the moving body.

Mastery and awareness of one's own body can be acquired only through the effect of an investment of power in the body: gymnastics, exercises, muscle-building, nudism, glorification of the body beautiful. All of this belongs to the pathway leading to the desire of one's own body, by way of the insistent, persistent, meticulous work of power on the bodies of children or soldiers, the healthy bodies. But once power produces this effect, there inevitably emerge the responding claims and affirmations, those of one's own body against power, of health against the economic system, of pleasure against the moral norms of sexuality, marriage, decency. Suddenly, what had made power strong becomes used to attack it. (56).

At the root of Foucault's conception of biopower is a belief that the body is powerful enough to be worth controlling. Using the body in systematic ways, such as gymnastics or muscle-building, leads to a desirable body in that it is much more useful to the larger network of power. However, Foucault is also speaking of the body's capacity for self-desire and affirmation within the indefinite struggle for power over the body. The very forces that exert power on the body, that attempt to channel the body's force into channels that maintain the status quo, gift the body with means of training and new knowledges. Training rhetorical bodies to find a level of self-awareness that can use these embodied resources means revamping considerations and practices that allow the body to explore areas of potential based in their embodied experience, habits, and action.

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Appendix 1 - Names and descriptions of field informants.

Note: all participants have been given pseudonyms except when requested otherwise. Participants who requested their real names be used are referred to by their first and last name.

Teachers

- Nancy – a ballet teacher at Northwest U with over 30 years of teaching experience
- Patricia - a ballet teacher at Northwest U with over 40 years of performing and teaching experience
- George – a modern teacher at Northwest U with experience teaching modern, dance composition, and integrated dance
- Rhiannon – a modern teacher and choreographer who works in the Greater Seattle area and New York
- Carla – a modern teacher and choreographer based in the Greater Seattle area
- Robin – a modern teacher, studio owner, and choreographer based in Seattle.
- Lana – a ballet, jazz, and tumbling teacher based in the Greater Seattle area.
- Mark Haim – a modern teacher and choreographer based in the Greater Seattle area.

Students

- Serena – a student in both Nancy and Patricia’s classes with extensive ballet experience
- Cherry – a student in Patricia’s class with extensive ballet and modern experience
- Jane – a student in George’s class with extensive modern and alternative movement practice (e.g. gyrotonics) experience
- Eleanor – a student in George’s class with extensive jazz and cheer experience. George’s class was her first full modern class.
- Carrie Anne – a student in George’s class with a background in theatre, yoga, and belly dance. George’s class was her first time taking modern.