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Jesse Bodony

What Is The Experience of Creating My Own Dance Style?

A Heuristic Study

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“Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer. The question is one that has been a personal challenge and puzzlement in the search to understand one’s self and the world in which one lives. The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social—and perhaps universal—significance. Heuristics is a way of engaging in scientific search through methods and processes aimed at discovery; a way of self-inquiry and dialogue with others aimed at finding the underlying meanings of important human experiences. The deepest currents of meaning and knowledge take place within the question intensely and continuously until it is illuminated or answered.”

— Clark Moustakas, *Heuristic Research: Design, Methodology, and Applications*

Research Structure

1. Introduction and Statement of Topic and Question

- An explanation of the ground of concerns, knowledge, and experience the topic emerged from.

2. Literary Influences

- An overview of the role of literature in the study and a discussion of the texts themselves.

3. Methodology

- A discussion of the methods and procedures developed in conducting the study, in collecting the data, and in organizing, analyzing, and synthesizing the data.

4. Presentation of Data

- A compilation of videos gathered since the inception of this project.

See: https://www.youtube.com/watch?v=frjSgGR_6y8

5. Summary, Implications, and Outcomes

- A synthesis of the research and experience.

* The framework of the research project outlined above is directly borrowed from Moustakas' heuristic research model as presented in *Heuristic Research: Design, Methodology, and Applications*.

I. Introduction and Statement of Topic and Question

A deeply rooted assumption that without a degree I was worthless combined with the looming disapproval of my grandparents and my culture kept me in school through my junior year at the University of Oregon. I was spending insane amounts of money on an education I felt no lust for, I was anxiously self-medicating to compensate for a lack of purpose, and I was critically disengaged from the life-path I could hear my heart faintly calling me toward. One rainy November afternoon in Eugene I was sitting in my dimly lit room listening to a lecture by the British philosopher Alan Watts. He was talking about a handful of his students who had come into his office voicing similar sentiments about how they were experiencing a lack of meaning in their lives and how they couldn't reconcile pursuing what they loved with a financially viable future. He asked his students, and in that moment he also asked me: What if money were no object? Perhaps the question is cliched, and perhaps being a college student listening to Alan Watts is cliched in and of itself, but at the time the question shook me. If nothing else mattered, if the world's restrictions fell away and I was free to do as I wished, what would I do to make myself happy? Sitting with the question, I painfully began to realize that I had no idea—it was a moment of existential crisis and clarity that spooked my soul. Later that day I decided to pull the plug and drop out.

For the next two years my eyes were turned inward. I spent my days interrogating each and every one of my beliefs, recalibrating my moral compass, and building healthier relationships with my insecurities. When I wasn't writing peace treaties to end my internal wars, I was playing center defender for the Colorado Rapids U23 team, chasing a dream of playing profes-

sional soccer. Sadly, a combination of being continuously burdened by injury and the relentless egoism of semi-professional athletics stripped me of my enjoyment, ultimately driving me away from the game. As the curtains were closing on my soccer career, dance came into my life. The transition away from soccer and into dance was organic and seamless. Like soccer, dance offered the physical immersion I loved and needed in my life, but beyond that it provided a platform for the creative, unrestricted expression of my movement. There were no rules, no competition, no pressure, no limits. Free and filled with intention, I just danced. Slowly I came into the understanding that dance was beginning to quietly answer all of my inward inquiries as well as lay out a path for my future. From my newfound passion emerged the mission at present and the topic of my heuristic study: “What is the experience of creating my own dance style?”

Central to my research and my research question is the term “dance,” which must be defined. While “dance” is a concept that encompasses many different forms, methods, styles, traditions, and cultures, I have found in both my experience and research that conventional/popular conceptions of dance are problematically narrow in their scope. Specifically, when one refers to dance one is very likely referring to physical movement and physical movement only. In large part, and especially in non-academic settings, neither our mental movement nor our spiritual movement is properly acknowledged when we consider dance. If dance is in its essence movement, which I argue it is, then why wouldn’t we consider our movement in nonphysical realms to be capable of being dance as well? I hold the position that if one sets out to understand dance, one is committed to finding out something about the movement and interactions of body, mind, and spirit. In the name of this research and more generally the possibility of expanding the medi-

um, I offer a de-centered and capaciously imagined conception of dance which equally values and pursues movement across physical, mental, and spiritual planes.

Though the pursuit of creating one's own dance style may at a glance may not seem like a common human phenomenon, movement is common to all of us. In exploring the phenomenon of creation, in understanding my own movement with increasing depth and awareness, in articulating my processes and procedures, I hope to create new knowledge both for myself and those with whom it resonates. The creation of a new dance style, that is to say the possible product of this research, could contribute to the field of dance with respect to new methodologies, knowledge, and ways of thinking about the discipline.

II. Literary Influences

The role of literature in this study is twofold. First, engaging with literature in a general sense, that is to say reading, reflecting, discussing, thinking critically, etc., is a cognitive workout. Just as a strong, flexible, healthy body is best suited to fully explore all the possibilities of physical movement, the same can be said of a fit mind. Schopenhauer echos this sentiment in *The World as Will and Idea Vol. II*, saying “Thinking is as unendurable to the weak head as the lifting is a burden to the weak arm” (p. 178). If one is to pursue dance, then one must consciously move and train the mind as much as one moves and trains the body—our cognitive movement can not be overlooked. I have found that consuming, digesting, and producing literature is an effective way of sharpening and honing one’s set of cognitive faculties. Engaging with literature helps cultivate more agile, deft, and conscious mental movement. Second, the content of the literature reviewed in this research has played a crucial role in molding how I think about my topic and myself (the adage “what you read transforms you” feels appropriate). As I have explored texts that shift, deepen, and scramble my perspectives, my research takes on new meaning, new direction, and new life. In this section, I will review the literature that has had particularly transformative effects on my movement, and how the ideas I have encountered have affected my being and my research. I conclude most of the sections below with questions prompted by each text (most of which are rhetorical) that demonstrate how the text has influenced my thinking. I do not provide answers to the questions directly, as the value lies in asking the question itself rather than the arriving at some conclusion.

a. *Art as Experience* — John Dewey

John Dewey's *Art As Experience* delineates his aesthetic theory, which aims to reorient aesthetics in the entirety of experience rather than in isolated 'works of art.' Even though each chapter presents a handful of talking points and insights relevant to this research, especially "The Act of Expression" and "Substance and Form," his remarks concerning rhythm and the organization of energy stood out. My understanding of rhythm prior to reading *Art as Experience* was fairly generic and shallow—something to the effect of having to do with pattern, repetition, and flow—but nothing beyond that. Rhythm for Dewey, however, is a grounding point for all aesthetics. He says:

Because rhythm is a universal scheme of existence, underlying all realization of order in chance, it pervades all the arts...Underneath the rhythm of every art and of every work of art there lies, as a substratum in the depths of the subconsciousness, the basic pattern of the relations of the live creature to his environment (p. 150).

Dewey's definition helped me broaden the scope of the types of relational patterning that I was both aware of and looking for. Instead of searching for rhythmic patterns only in terms of myself and the music before me, I began looking for the subtle, underlying rhythms that existed between my being and the whole of my environment. I began to ask and explore the questions: In what ways would my movement change if I examined, and became more sensitive to, the basic relational patterns that existed between myself and my circumstance? What are the characteristics of my preexisting rhythms? Can they be consciously altered? Strengthened? Muted? Could I become a more rhythmic creature?

My own limited aesthetic understanding, stitched together from undergraduate courses in studio art, art history, and the aesthetic theories of random philosophers, was also expanded by Dewey's writing on energy. He says, "Things may be too far apart, too near together, or disposed at the wrong angle in relation to one another, to allow for energy of action. Awkwardness of composition whether a human being or in architecture, prose or painting is the result" (p. 211). Thinking about the flow of energy as it informs composition was especially helpful in my studio practice and mirror training. Tinkering with and developing an aesthetic that spoke to me in terms of line, form, grace, texture, weight, speed, composition, balance, and other aesthetic-related concepts now included, in Dewey's words, "... gatherings of energy, its discharges, its attacks and defenses, its mighty heavings and its peaceful meetings, its resistance and resolutions" (p. 236).

b. *Modes of Creativity* and *The Creation of Value* — Irving Singer

Singer's *Modes of Creativity* aims to unearth the "...culturally inherited deeply engrained, retrograde, assumptions about creativity...", articulate a healthy framework for the creative process and experience, and explore creativity across several contexts such as science, technology, and mathematics (p. 3). The demystification of creativity and the creative process as something not necessarily divine, elite, or bestowed upon those with inherent artistic and creative ability did wonders in helping me realize and develop my own creative processes and mechanisms. Singer reminded me that determination and diligence are no less important in the production of creative works than raw ability. Singer says, "Whatever is creative in the finished product issues primarily from working toward it over a period of timing in many imperfect but continu-

ous efforts” (p. 104). It was timely perspective that helped ease the tight perfectionist grip I had on my work. As I began to refine my practices and understand how I could live in the pursuit of dance that would enable my best art and my best research, I tried to be mindful of creating processes that kept me consistently producing, even when my work felt painfully flawed.

Singer’s *The Creation of Value* deals primarily with the questions: How does one create something of value? What makes something or someone meaningful? The first portion of the book is spent discussing the ways humans create meaning as opposed to a discovering a meaning inherent in the world. He says, “Human beings *give* meaning to their existence, and that they do so by creative and increasingly imaginative acts that reveal what matters to them as living entities in nature” (p. 98). Singer argues that purpose does not exist in the world as something external and discoverable, but rather that humans must grow purpose for ourselves and imbue our creative works with it. He then goes on to make the case that meaning is derived from the breadth of our interpersonal influence. He claims, “The greater the benefit to the greater number of lives, the greater the significance of our own” (p. 111). Parts of this idea resonated but parts also felt awkward. Intuitively I pushed back on the notion that the significance of our lives is determined by the quantity of people whose lives we are able to somehow improve, as it makes meaning too extrinsically focused. On the other hand, there is some truth to the notion that our lives do take on more weight as we broaden the scope of those we are able to serve and connect with. I began to ask: In what ways can I adapt my research so that there is an equal benefit both to myself and those who come into contact with it? How can I pursue of a larger scope for my work without falling into the trap of being too socially influenced?

c. *The World as Will and Idea Vol. I, Vol. II, Vol. III* — Arthur Schopenhauer

It took a long summer to make it through all three volumes of Schopenhauer's magnum opus *The World as Will and Idea*. Schopenhauer's philosophy divides the world into two categories: the world as representation via cognitive abstraction and the world as will, or 'the thing in itself', as accessed through direct perception. One of the more important ideas I came across in this reading presented itself in the preface as a means of contextualizing his philosophy. He says, "If we break things into their parts to facilitate its communication, the parts must stay connected organically—each part must support the whole just as much as the whole supports its parts. Even the smallest part can't be understood unless the whole has already been grasped" (Vol. 1, p. 14). This statement was timely because I was training my physical movement in very isolated ways. I thought that if I could master the individual movements of my body, that is to say masterfully move an arm, a leg, a finger, a shoulder, all independently of one another, I would most rapidly improve my movement as a whole. I neglected, however, to train and understand the organic connection between them in the context of the whole movement of my body. The result was a physical dance style that, while its isolated parts were functional, looked and felt extremely rigid and incoherent. Schopenhauer taught me that understanding the whole of a thing is a prerequisite to its deconstruction; an idea I kept presently with me in my research moving forward.

The first volume emphasized and articulates the origins of human cognition. Developing this position was important for Schopenhauer because half of his manifesto is concerned with 'the world as idea.' He says,

The material of our thought is nothing more than the perceptions themselves. Thus what appears in our thoughts must be capable of verification in our perception, otherwise it

would be an empty thought. Perception can be transformed and manipulated by thought, but must be able to be reduced back to its original perception (Vol. 1, p. 203).

According to Schopenhauer, we absorb the world through our senses and then we process that information in cognition; we perceive and then we conceive. If it is true that our conceptions of the world and of ourselves and the cosmos are built upon a foundation of perceptions, and if it is true our mental movement is grounded in sensory, physical movement, then it seems that there is tremendous value in our ability to sense. Even though most of our perceptive information is passively absorbed, I couldn't help but wonder if bringing more consciousness and awareness to my perceptions wouldn't improve the quality of my mental movement. If the information on which my mental movement was necessarily shaped were more intensely and presently received, if it were clearer, were *truer*, would my movement take on these qualities as well? Could one learn to lucidly switch between perceptive and cognitive modes?

d. *Tao Te Ching* — Laozi

The wisdom of the *Tao Te Ching*, veiled in koan and riddle, encouraged me to think more deeply about what it means to move with integrity, harmony, and balance. Making my way through the text in an undergraduate humanities seminar, I found myself spending most of my energy grappling with trying to understand the essence of the Tao. The essence of the Tao, as I, given my limited exposure to Taoism and Eastern philosophy understand it, cannot be adequately communicated through words. As best as I can describe, it is an order—a sort of nothingness that permeates the universe. This conviction in hand, I found myself lingering on the spaces and silences between the words, riding the undulating stillness that seemed to grow louder

as I cognitively and non-cognitively processed its pages. The text contains a silence that is beyond verbal communication. The silence, the emptiness, the nothingness, seems central to the nature of the Tao, and to the nature of this text.

There is a certain beauty and romantic, sensual flavor to the idea that there might be an order characterized by silence and nothingness that harmoniously guides the cosmos; that abiding by a set of natural principles will lead to balance within ourselves and a harmonious connection with the the universe. The idea of silent, ordering, cosmic currents and the idea of an understanding that transcends what can be verbally communicated are two concepts that I took with me into my dance practice. I started listening for the silences between the sounds in the songs I would dance to and I started trying to communicate those silences. I began listening for the spaces between my mental movements and the mental movement of others. Intuitively, I feel that the most clear, harmonious, balanced articulation of my own movement is best conveyed against an ordered, silent backdrop.

f. *Al-Ghazali's Path to Sufism* — Al-Ghazali

Al-Ghazali's quest for truth and knowledge in *Al-Ghazali's Path to Sufism* is interwoven by the theme of searching. Al-Ghazali searches for knowledge via the science of Kalam, by way of philosophy, by way of the teaching of Batinites, and by way of Sufism until he understands the truth he is after does not come by way of looking. He says,

The aim of this account is to emphasize that one should be most diligent in seeking the truth until he finally comes to seeking the unseekable. For primary truths are unseekable,

because they are present in the mind; and when what is present is caught, it is lost and hides itself (p. 24).

This is a passage that is worth deconstructing. Al-Ghazali begins by saying, “The aim of this account is to emphasize that one should be most diligent in seeking the truth...” Restated: the point of this text is to emphasize that one should seek the truth with consistency and determination—there is a certain value in searching. The quote continues, “... until he finally comes to seeking the unseeable.” That is, until one is searching for that which cannot be found. The quote ends, “For primary truths are unseekable, because they are present in the mind; and when what is present is sought, it is lost and hides itself.” He claims that which is present is truth, and that which is truth is veiled when a searching eye is turned upon it.

What this quote (and this text more generally) is suggesting is twofold: First, it is necessary that we search; that we internally and externally inquire with vigor. Second, it is asking that we do this in the context of the paradoxical understanding that the object of searching can only come by way of relinquishing the effort. Spending an extended amount of time with the text and with the idea of searching allowed me to critically examine my own pursuits as pursuits fundamentally characterized by a seeking. In searching for my own dance style, I acknowledge that there is importance in the process of inquiry, and I must yield to the understanding that searching may never produce the desire at hand.

III. Methodology

I have divided the following section, dedicated to explaining the methodologies I have used in this research, into categories of the physical and the mental, as I have pursued each realm of movement in markedly different ways. The section concludes with the explication of my procedures concerning movement of the spirit. These are the processes of the data creation, collection, and analysis.

Methodologies of the Physical

a. Film

I began filming myself dance because watching myself on camera satisfied my narcissistic tendencies—I found that I could give myself all the attention I unquenchably yearned for in my late teens. Despite my self-absorption, filming proved a tremendously useful tool for critically analyzing my movement, and as I wrangled in my ego, film sessions became more genuinely explorative. I experimented with different songs and sounds, held different ideas in my mind as I moved my body, held different ideas in my body as I moved my mind, played with different speeds, levels, textures, techniques, and so forth.

In a typical film session I will dance for about twenty minutes straight, playing with whatever ideas of movement with which I am currently fascinated. Then I will sit down and watch the film directly after, picking out a few physical ideas that I liked and a few that I would be happy discarding. Then I dance for another twenty minutes or until I am completely exhausted, doing my best to incorporate my critiques. After, I will sit down and watch the most recent

portion of film, then re-watch the footage of the entire session two or three more times. One to three weeks after the session, I will comb over the footage with fresh eyes several more times. I have found that my criticisms and analysis directly after I dance differ drastically from my critiques after a chunk of time has gone by. My analysis in the moment contains within it the raw emotion leftover from the session, and my analysis farther down the road is considerably more objective and rational. I film between one and five times a week.

Filming is central to my research because there is little more valuable than being able to track growth over time in the context of trying to create my own style of dance. I can point to specific months, locations, or periods of my life that were dark, inspired, anxious, intellectual, and see how these more intermediate-term emotional trends affected my movement. I am currently in the process of formalizing the stylistic patterns and trends in my movement over intermediate (monthly) and long (yearly) term timeframes.

c. *Mirror*

Training in front of a mirror allows me to zero in on specific techniques (popping, isolations, levels, speed change, etc.) acutely and effectively. Plain and simple, mirrors are a fantastic tool for providing realtime feedback. I am in the studio for mirror practice on average every other day. Though the reasons I train physically using a mirror are straightforward, spending many, many hours in front of one is mentally and emotionally exacting. To look at oneself rationally and detached in the name of practice is damn hard, perhaps even impossible. Getting to the point where I was honestly working on my movement quality took years of undoing the deep-seated reactions I had to seeing myself. Tendencies to bash perceived flaws born from my insecurities

muddied my training. While I had to consciously practice kindness and acceptance with myself standing in front of the mirror day after day, it was just as easy to be arrogant and conceited. When I did something I liked in the mirror, or more accurately liked the way I looked doing something, it was hard not to be over-congratulatory. It is a daily challenge to walk the line between having love for myself and my progress in front of a mirror without slipping into the realm of big headedness.

b. *Free*

I dedicate an equal portion of my time spent dancing to free-flow/freestyle—typically about fifteen minutes daily. This way of moving involves no self-analysis and no observation; only the enjoyment and liberation of being the movement the moment asks of me. It is important to balance film and mirror training, which are both grounded in the critical deconstruction of my movement, with the uncritical construction of movement. It is a process dedicated to absolute expression, untouched and uninhibited by my own judgments.

Methodologies of the Mental

a. *Education*

The methods and procedures I use to grow my mental movement are those methods and procedures built into the education process. Reading, writing, discussing, reflecting, and thinking critically are all different ways of moving the mind, as they stimulate and call on one's various cognitive faculties. Performing a variety of mental tasks at the edge of one's mental comfort zone seems to me like a pretty good mental growth model. This type of mental training is certainly not

the only kind of mental training there is, nor is the academy the only place to do it. One could engage in the activities listed above independently of school. Engaging in education fully and honestly helps sharpen my mental movement, allowing me to move my mind exactly the way I want to move it.

Methodologies of the Spiritual

Definitions of “spirit” or “spiritual” are hardly agreed upon and notoriously difficult to define. That being said, I offer a conception only as I have come to understand it in myself. Spirit is the life force that manifests as, and by way of, my physical and mental movement. My mental and physical movements are always necessarily the movement of my spirit. This conception runs counter to the popular notions of a mind-body-spirit triality, which treats the spirit as trietary and with a degree of separateness from the mind and body. By contrast, I propose that the spirit is that which always contained and present within our mental and bodily movement; the force that is an inescapable, essential part of them.

The implication of the conception above is this: mental and physical movements are spiritual movements. The development and growth of my physical and mental movement is the development and growth of my spiritual movement. The clarity, depth, and awareness with which I can express myself mentally and physically is the clarity, depth, awareness with which my spirit moves. As such, every methodology outlined above that I have used to cultivate my mental and physical movement is also a methodology I have used to cultivate my spiritual movement.

IV. Presentation of Data

The product of the data that I have been collecting takes form in a video, that is in itself a compilation of videos, gathered since the inception of this project. I have taken smaller segments of longer videos I have made over the years and compiled them into a single clip that chronologically depicts the change and growth of my movement style. The first clip in the video comes from the very first dance I did four years ago, and the last clip is one of my more recent dances. The video can be found on YouTube by searching “Jesse Bodony Thesis,” or by following the link directly: https://www.youtube.com/edit?video_referrer=watch&video_id=frjSgGR_6y8



V. Summary, Implications, and Outcomes

In this section, I will focus on three major areas of conclusion. 1. The nature and beauty of heuristic research. 2. The inability to separate physical, mental, and spiritual modes of movement, serving as a critique of Cartesian duality. 3. The theme of identity.

1. In pursuing heuristic scholarship, I have come to understand that this method of inquiry has no endpoint, and therein lies the tremendous potential of its depth, beauty, and difficulty. The idea that heuristics are endless is eluded by Moustakas, but he is somewhat vague in his explanation. At several points in his book he talks about arriving at an ‘answer,’ but does so in such a way that implies an indefiniteness. For example, he says, “Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer.” (p. 14). The fact that the quote says “seeks to illuminate or answer” rather than just “answers” implies that there is a possibility that there is no answer, or that an answer isn’t straightforward. I would like to ask Moustakas if there can ever be a definite answer to a question grounded in interpreting a personal experience? Don’t our interpretations, reflections, and understanding necessarily change, as we, the beings doing the interpreting, change ourselves? I contest that an answer to any heuristic question is temporally contingent, and as such, “answers,” insights, and even the question itself are always in flux.

One could argue that every question, heuristic or otherwise, is temporally and subjectively answered. To this I agree and concede. Indeed, our interpretations of experiences, in addition to the experiences themselves, are always made through the lens of our current being which is

fundamentally temporal. But that does not mean that it is a valueless pursuit. On the contrary, committing to interpret our experiences as we move through time is an endeavor that gains more and more value. Humanity *needs* the insight that can only be discovered by a human continually asking, answering, and becoming a question that only they, through their unique experience, can pursue. Taking a question to a depth that spans a lifetime is the ultimate responsibility of the heuristic researcher. The scope, the depth, the commitment—it is a most difficult and beautiful project.

2. When I began my research, my conception of self was grounded in a mind-body dualism that was distinctly Cartesian (the mind-body-spirit triality is a spinoff of Cartesian dualism). The way that I have approached and structured my research speaks to this: methodologies “of the physical,” “of the mental,” and “of the spiritual” represent this isolated, separated way of thinking about the self. Though problems of Cartesian thought and the mind-body dualism are well documented (especially in environmental and feminist literature, and most particularly as articulated in Val Plumwood’s *Feminism and the Mastery of Nature*), I came to realize the problems and limitations of the Cartesian framework for myself as I went about my research. As much as I tried to separate the mind from the body and the body from the mind, as much as I tried to develop the movement of each independently from one another, I was always unsuccessful.

My mental movement and my physical movement are always involved in a common process of being. Though some actions are more mental and others more physical, no action is ever absolutely mental or absolutely physical. This I know because I’ve never acted in a way that’s absolutely mental or physical. I’ve never thought or reflected or spoken while not being in

my body, and my body has never moved without also being mentally consciously or unconsciously engaged. This mental framework lead to a fracturing of the self—a way of conceiving of who I was in parts and pieces that kept me from a wholeness of existence.

3. What has the experience of creating my own dance style been? It has been an experience characterized at heart by identity; by asking and answering the question: Who am I? The process of trying to more deeply understand my movement is a process of trying to more deeply understand myself. As shown in this research, I have pursued movement deconstructively and constructively. Deconstructively, I have tried to uncover the movement inherent in me by stripping away all movement that is superfluous, excessive, and superficial. Constructively, I have consciously tried to create movements that I enjoy aesthetically, physically, conceptually, or otherwise. This project of rigorous self-inquiry has highlighted that the process of self-reflection and self-discovery—the process of understanding who I am—is something of far greater significance than the particular manifest of a dance product.

As Moustakas points out, "...with virtually every question that matters personally there is also a social—and perhaps universal—significance" (p. 4). To be sure, the question "Who am I?" is both an inward facing and outward facing question. In attempting to understand and articulate my own humanity with as much depth, breadth, and awareness as possible, I hope to shed light on the idea that movement is central to who we are as humans. Be it a way of thinking about dance, movement, the self, or perhaps a process I've used which can be applied to ones own self-discovery, I hope to have created some value beyond my own introspection. In conclusion, I propose that movement is the essence of who I am, and that movement is the essence of who we are.

It is that which links us, that which ultimately and fundamentally connects and unites. It is our responsibility that we come to know our own movement, our own humanity, so that we may come to know the movement, the human, in another.

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