INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
DISCOVERING JOY IN SPORT
THE PROCESS OF BECOMING A KINE-AESTHETIC BEING

DISsertATION

Presented in Partial Fullfillment of the Requirements for
the Degree of Doctor of Philosophy in the Graduate
School of The Ohio State University

By
M. Sean Kelley, M. Ed.

* * * * *

The Ohio State University
2001

Dissertation Committee:
Professor Sy Kleinman, Adviser
Professor Melvin Adelman
Professor Bill Taylor

Approved by

Adviser
College Of Education
Educational P & L
ABSTRACT

In Gardner's (1983) kinesthetic intelligence he introduces the concept of a person who is skilled in the recognition and use of movement patterns. This person is well trained and exhibits components such as rhythm, balance, sensory awareness, and movement proficiency. To go beyond this construction of the kinesthetic then is to take these attributes and apply them to the process of engagement in physical activity. This results in a person whose engagement in movement is described as an enjoyable process. This is what is termed a Kine-Aesthetic Being.

In this study the notion of the Kine-Aesthetic being is introduced and developed. It begins by first describing the conditions that define the kine-aesthetic being. These are developed under the sub topics of perception (i.e., intensity, control, bodily awareness, and meaning), emotion (i.e., joy of movement, passion and expression) and right practice (i.e., creativity, choice, and excitement/energy). Many of these conditions are described through the aesthetic literature and through literature dealing with aesthetic, peak and optimal experiences.

The concept of being or self is described as a bodily being or a person who exists through bodily expression. To act in the world with awareness of the body is a central component of the Kine-Aesthetic...
Being. By developing processes for enjoyable experiences in sport and physical activity one finds greater meaning in the activity which results in satisfactory lifelong experiences. A kine-aesthetic being then is one who cultivates the kinesthetic intelligence through emotional control, perceptive skill and right practice.

In future practices in athletics it is hoped that these criteria will be considered in developing athletic skill. Excellence in sport is not mere performance toward a goal but the development of meaningful, joyful experiences. By following the criteria as established sport and physical education practitioners can design curriculum and lessons to enhance these experiences.
ACKNOWLEDGMENTS

I would like to thank my adviser Dr. Sy Kleinman for his patience and faith in my abilities. His kindness and care far exceeded what is expected of any faculty member.

I also would like to thank Dr. Mel Adelman for his insightful comments to remind me that everything has a historical perspective.

I also need to thank Dr. Bill Taylor for joining my committee on such short notice, his open mindedness about the project was invaluable.

A special thanks goes to Dr. E. Louis Lankford who listened to my theories of sport and aesthetics and kindly gave his support.
<table>
<thead>
<tr>
<th>Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 30, 1966</td>
<td>Born - Ann Arbor, Michigan</td>
</tr>
<tr>
<td>1991</td>
<td>B. A. Physical Education, Wayne State University Detroit, Michigan</td>
</tr>
<tr>
<td>1991-1993</td>
<td>Teaching Assistant, Wayne State University Detroit, Michigan</td>
</tr>
<tr>
<td>1993</td>
<td>M.Ed. Physical Education, Wayne State University Detroit, Michigan</td>
</tr>
<tr>
<td>1993-1997</td>
<td>Graduate Teaching Associate, Ohio State University Columbus, Ohio</td>
</tr>
<tr>
<td>1999-present</td>
<td>Physical Education Instructor, University of Science and Arts of Oklahoma, Chickasha, Oklahoma</td>
</tr>
</tbody>
</table>

**Fields of Study**

Major Field: Education

Minor Field: Art Education
TABLE OF CONTENTS

Abstract ................................................................................................................. ii
Acknowledgements ............................................................................................... iv
Vita ........................................................................................................................... v

Chapters:
1. Concept of the Kine-Aesthetic being
   1.1 A new movement environment .................................................... 1
   1.2 Kine-aesthetic being defined ..................................................... 5
   1.3 Physical Genius as it relates to the k-a being ......................... 10
   1.4 Kine-aesthetic beings seek joy ................................................. 15
   1.5 Kin-Aesthetic beings and eastern movement practices .......... 19
   1.6 Joy is the passion and energy of life ...................................... 22
   1.7 Kinesthetic perception ............................................................. 24
   1.8 The limitations of the Kin-Aesthetic being ......................... 26
   1.9 The relevancy of the Kin-Aesthetic being ......................... 28

2. The literature related to the Kin-Aesthetic being
   2.1 Aesthetic literature ................................................................. 30
   2.2 The culture of aesthetics: conformity .................................... 33
   2.3 Aesthetic beings are in agreement ......................................... 37
   2.4 Aesthetic beings are disinterested ......................................... 42
   2.5 The aesthetic experience ....................................................... 49
   2.6 Zen ..................................................................................... 56
   2.7 Being .................................................................................. 59
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.</td>
<td>Perception</td>
<td></td>
</tr>
<tr>
<td>3.1</td>
<td>Definition</td>
<td>65</td>
</tr>
<tr>
<td>3.2</td>
<td>Movement perception and proprioception</td>
<td>67</td>
</tr>
<tr>
<td>3.3</td>
<td>Aesthetic visual perception</td>
<td>69</td>
</tr>
<tr>
<td>3.4</td>
<td>Awareness</td>
<td>73</td>
</tr>
<tr>
<td>3.5</td>
<td>To see and be seen</td>
<td>77</td>
</tr>
<tr>
<td>3.6</td>
<td>Perceiving movement as meaningful expression</td>
<td>80</td>
</tr>
<tr>
<td>3.7</td>
<td>Perception is deceptive</td>
<td>86</td>
</tr>
<tr>
<td>3.8</td>
<td>Kine-Aesthetic beings embody perception</td>
<td>89</td>
</tr>
<tr>
<td>4.</td>
<td>The emotional component of the Kine-Aesthetic being</td>
<td></td>
</tr>
<tr>
<td>4.1</td>
<td>Definition</td>
<td>95</td>
</tr>
<tr>
<td>4.2</td>
<td>The stages</td>
<td>96</td>
</tr>
<tr>
<td>4.3</td>
<td>Emotions influence motion</td>
<td>104</td>
</tr>
<tr>
<td>4.4</td>
<td>Artistic process as happy one</td>
<td>107</td>
</tr>
<tr>
<td>4.5</td>
<td>Joy of effort</td>
<td>115</td>
</tr>
<tr>
<td>4.6</td>
<td>Kine-emotions</td>
<td>117</td>
</tr>
<tr>
<td>5.</td>
<td>Right Practice for the Kine-Aesthetic being</td>
<td></td>
</tr>
<tr>
<td>5.1</td>
<td>Concept of right practice</td>
<td>121</td>
</tr>
<tr>
<td>5.2</td>
<td>First ethic of right practice</td>
<td>123</td>
</tr>
<tr>
<td>5.3</td>
<td>Second Ethic of right practice</td>
<td>125</td>
</tr>
<tr>
<td>5.4</td>
<td>Third Ethic of right practice</td>
<td>128</td>
</tr>
<tr>
<td>5.5</td>
<td>Fourth Ethic of Right Practice</td>
<td>131</td>
</tr>
<tr>
<td>5.6</td>
<td>Fifth Ethic of Right Practice</td>
<td>137</td>
</tr>
<tr>
<td>5.7</td>
<td>Sixth Ethic of Right Practice</td>
<td>140</td>
</tr>
<tr>
<td></td>
<td>Bibliography</td>
<td>145</td>
</tr>
</tbody>
</table>

Bibliography
1.1 A new movement environment: PE from the 70's to the 90's

Leonard (1974, 1990) in The Ultimate Athlete describes a physical education environment that is in need of change. It is in need of change because it has become a limited learning environment for students who participate in physical education programs. School based physical education programs are academies of discipline and obedience. In one section Leonard describes a physical education teacher who requires all students to do chin-ups in front of the class and then ridicules them when they cannot. Though this may be an extreme case it reveals inappropriate attitudes physical educators have towards students with limited movement experiences. Instead of creating students who enjoy physical activity physical education has created a small number of students who fear it. Leonard proposes instead what he describes as a "new physical education," a broadened concept that includes many diverse activities (i.e., mountain climbing, tai chi, orienteering) that meets the needs of all individuals. Its objective is to provide a more encompassing and meaningful approach to movement skill development and bodily fitness. His hope is that it will develop alternatives to the
physical education culture that in the past followed a more militaristic
model. His most intriguing element is the notion that physical
education is a field that can lead the way in developing creativity and
enjoyment in the school setting.

An important work that similarly emphasized creativity and
individual development was Hellison's (1973) Humanistic Physical
Education; he offered an outline for humanistic physical education with
suggestions for implementing these principles into curriculum. He
begins by stating that:

Humanistic methodology is based on the assumption that each
student/participant is a unique person with unique talents and
capacities who is potentially better able than anyone else to discern
what is most meaningful for him and how he best learns. To bring
these potentialities to fruition, he must be provided a wide range of
opportunities within a non-threatening environment and must
progressively move from a structured style of teaching to a self-
directed individualized approach, slowly shifting responsibility for
learning from the teacher to the student on an individual basis. (Pp.
113-114)

Though these works were products of the seventies I find it interesting
that much of what they envisioned is coming to fruition as we enter the
twenty-first century. The implications for these works on physical
education is evident today with the emergence of extreme sports which
have become popular with the "generation X" age group and is a
reaction to the traditional sports of the day. These activities allow for a
freedom and expression where the traditional sports failed with strict
rules and coaching control. What followed then were not only new
sports (snowboarding, skateboarding, mountain biking, etc) but also a
type of individual who is now able to express and develop personality through these activities.

The ensuing development of sporting activities in physical education that allow for individual development can be explained through aesthetic engagement. Aesthetics became a minor area of study in physical education because it centralized these new ideas: creativity, beauty, expression, skill, drama, perception and most importantly alternative forms of intelligence. Metheny (1968), Thomas (1972), Lowe (1977), Allen & Fahey (1977), and Gerber & Morgan (1979) focused on the importance of the aesthetic in the movement and sport experience. (In chapter two the literature of aesthetics will be examined more closely.) By engaging in the aesthetics of movement or sport, one’s focus becomes concentrated on enjoyment without overemphasizing competition. Granted many amateur participants find the activity to be most enjoyable when they compete and win, but this perhaps is not an enjoyable experience but a pleasurable one — a more limiting experience (see Csikszentmihalyi’s discussion later in chapter). Most participants in sport play for reasons that have little to do with being a major champion, choosing instead to be involved in the social process of playing with others and expressing themselves in the confines of a controlled environment. (Competition can be a part of this process if it remains merely a component of the experience and does not become the sole purpose for participating.) The aesthetic focus will be primarily on the body aesthetic, or what is precisely termed the kinesthetic. By engaging in skillful movement one is involved in the kinesthetic realm, it
involves perception of the body, the sensation of movement and the emotions felt during movement.

The emergence of Gardner's (1983) Multiple Intelligence Theory gave significance to subjectivism and offered a basis for exploring the kinesthetic. He brought recognition to the idea that there exist several forms of intelligence that are under-developed. The kinesthetic intelligence is evident in the expression of a dance or the mimicking of observed movements, as well as the development of fine motor patterns, rhythms and timing. Through the kinesthetic intelligence we shape our concept of our self; "It (the body) is also the vessel of the individual's sense of self, his most personal feelings and aspirations, as well as that entity to which others respond in a special way because of their uniquely human qualities." (Gardner, 1983, pp. 235-236) With the influence of Gardner's work on education there is now (at least in theory) an equal place for physical education to occupy in the educational environment. Implicit with the kinesthetic intelligence is that physical education is as important academically as other subject areas in the school setting. Unfortunately it (in practice) is not as well developed or understood as the other types of intelligence he describes.

These components of humanistic physical education provide the basis for the development of persons who learn to truly enjoy movement or kinesthetic expression. By valuing and teaching individuals in ways that are sympathetic to self-discovery, it might follow that these individuals will become passionate and committed to the pursuit of training and exercising their physical being. It is not that physical
education is geared towards creating professional athletes, but in creating an experience that everyone can find - in his/her own way- that is meaningful and hence enjoyable. Playing for the sake of enjoyment is the only healthy way of engaging in physical activity; to engage in an activity that the participant does not enjoy will most likely lead to an incomplete unsatisfactory experience. By engaging in right practice (chapter 5), one might eventually attain peak experiences or joyful experiences. These types of experiences create new attitudes and outlooks and provide a frame upon which one may develop positive movement experiences.

1.2 The Kine-Aesthetic Being Defined

In this study the notion of a kine-aesthetic being is introduced. The kine-aesthetic being recognizes the importance of physical expression and attempts to develop and refine it. It is not that one need to be exceptional in movement nor be overly diligent in one's practice, but only that one attempt to cultivate one's physical abilities through a logical plan with a well-defined goal which one practices with consistent moderation. At first the idea of developing the characteristics or traits of a kine-aesthetic being would be more aligned with an examination of the professional athlete. Yet in developing the kine-aesthetic being the primary consideration is that one does so for enjoyment and for spiritual, physical and mental health. The reality then is that many professional athletes are not likely to fit the model. Instead the environment for a kine-aesthetic being is more likely to be found in the local athletic events such as soccer matches, running events, golf
tournaments, tennis tournaments, and also fitness centers, national parks and so on. It is here that the pressure to succeed is less intense; it is sport for sport's sake, performing just for the love of performing. From personal experience I can attest to encountering many middle-aged athletes who played when they were younger but abandoned sport because it was no longer fun only when they returned to sport free of extreme competition and overzealous coaches did they learn to truly enjoy playing. Their actions are now driven by the joy of playing, an experience that was quite foreign from earlier experiences.

A kine-aesthetic being is also a proficient mover or has a high degree of competence in a given activity. A skilled person is one who can perform several tasks (shooting a basketball, leaping over a high bar, running long distances at great speed) with a fair amount of competence. Every sport or activity has essential skills that must be developed for one to enjoy the sport with any adequacy. The difficult question then becomes, at what skill level does one need to attain to become a kine-aesthetic being? Instead of looking at skill in terms of measurable outcomes perhaps a more holistic view of skill attainment might be the level of awareness that the participant achieves in performing. It is not as much a question of whether participants perform a skill with biomechanical perfection but that they perform with a keen awareness of their bodily movements. For instance, in learning to serve a tennis ball a player begins by learning the proper grip, stance, wind-up, forearm rotation and so on. The player must execute these technical components so he/she will strike the ball correctly and
send it to the proper target. Yet there is a difference in skill when the student performs when hitting a ball and when he/she performs the same skill without hitting a ball. The student when performing without the ball is able to focus on bodily movements whereas when hitting with a ball the bodily movements (for the novice) lack control because the focus is shifted away from the body. The sequence in developing skill is to begin by developing general body awareness skill and then gradually move to specific skill development.

To develop skill also requires a process of learning and discovery with attention to subtle detail. There is a difference between a person who is able to develop skill without extensive practice and one who develops skill with extensive practice. The rare person who performs expertly a skill with little practice probably has little understanding of the process involved in skill development. Where on the other hand the person who develops a skill through practice tends to develop a greater appreciation for the complexity of the skill. Pirsig (1974) in *Zen and The Art of Motorcycle Maintenance* discusses the process of developing skill through the detail with which he takes in maintaining a motorcycle. His appreciation of this art of riding is enhanced because he controls his experience. He is able to solve the problems of riding a motorcycle because he developed a curiosity for learning how motorcycles work. Many riders want to “just ride” without understanding the intricacies of how a motorcycle works and because they lack an understanding of the skills of maintaining a bike, their ability to “just ride” is limited. One is free to ride when one does not have to rely on anyone else. With
freedom comes the development of independent individuals because they have the skill to sustain their activity to not get frustrated and overwhelmed by a problem. The sporting goods industry has a fairly large resale business because many individuals approach these activities merely for instant gratification without understanding the complex difficulties of developing the necessary skills. Since they do not appreciate the process of developing a skill, they fail by not having a serious commitment to the activity. A kine-aesthetic being exhibits characteristics such as patience and appreciation for subtle details. A person who has less talent but is engaged in the process of discovery is likely to find a way of playing that could compete with an individual of greater talent. This person develops awareness skills that open his/her perception of the playing field or environment to a higher acuity (see Chapter 3).

Some other factors need to be considered that have interesting implications for the kine-aesthetic being. Snyder and Spreitzer (1989) recognize the following considerations for lifelong participation and enjoyment in sport. They begin with the need to feel competent and self-determining, as participants seek out sport because of its objective performance standards and challenging situations that eventually will affirm competency and self-determination if they are completed successfully. Likewise, if a person participates in an activity that is beyond his/her skill level, then he/she will eventually withdraw from the activity to preserve self-esteem. For many participants, the need to receive a certain level of satisfaction from activity is high, and if there is
an absence of intrinsic motivation and autotelic satisfaction, many participants quit and become spectators instead. (p. 116) Snyder and Spreitzer (1989) emphasize that the participant seeks specific goals, yet more importantly needs to achieve these goals with relative frequency to continue participating.

Another factor in understanding the kine-aesthetic being is the role of achievement as explained by Guttman (1978) in *From Ritual to Record*. Guttman defines achievement in sport as the breaking of previous records as it has become the only legitimate way of recognizing sporting excellence in Western society. Yet by defining achievement in this manner he limits the types of sporting practices that other non-competitive athletes engage in with the result that future teachers and coaches will portray sport and physical education as primarily a competitive domain. An alternative to this barometer of performance is to make intrinsic goals more important than extrinsic goals (in other words allowing participants to achieve goals that they have direct control over and that would meet their personal needs). If we consider the average participant who runs in a local five kilometer race, the chance of finishing first is remote, yet he/she could be successful by completing the contest in a personal best time. If the goal were to win and run faster than everyone else then few would be successful. But we know this is ludicrous, as most runners would not participate if this were the only goal. In essence, then, if participants are going to engage in an activity with a strong commitment, they must do so with the expectation that they can control the outcomes of their actions. Becoming a kine-aesthetic being begins by recognizing one's capacity for performing a skill and then gradually
challenging and pushing this capacity to greater depths this way one becomes a skilled mover yet more importantly enjoys the process that got him/her there. Perhaps a new definition of recreational sport is that it is not about "breaking records" but is about personal bests, and so a modification of Guttman's (1978) claim might be reformulated as "sport is from ritual to personal record."

1.3 Physical Genius as it relates to the Kin-Aesthetic being

Gladwell (1999) discusses individuals with exceptional kinesthetic abilities through the concept of the physical genius. The physical genius is a being who displays superior mastery of skill and who achieves excellent performance standards.

What sets physical geniuses apart from other people, then, is not merely being able to do something but knowing what to do — their capacity to pick up on subtle patterns that others generally miss. This is what we mean when we say that great athletes have a "feel" for the game, or that they "see" the court or the field or the ice in a special way" (p. 59)

The special capacities in these individuals are hard to define because they are difficult to measure or quantify. "This is the hard part about understanding physical genius, because the source of that special skill -- that "feel" -- is still something of a mystery. (Gladwell, p. 59) Perhaps clues to this mystery might be found in the peak-performance literature as well as studies conducted on optimal experience or flow. Cohn (1991) in his study on peak performance in golfers found that “laying the foundation with positive emotions, along with focusing attention in the present to task-relevant cues, may help the performer come closer to that elusive state all athletes strive for.” (p. 12) Most importantly Cohn
found that enjoyment or playing for fun was an essential component in attaining positive emotions and peak-performance. These golfers focused best when they were relaxed and involved in the process of playing well instead of on the outcomes. Similarly, physical geniuses have the ability to remain in the moment or to be able to focus on the present. To feel or to develop the ability to perceive at a higher level is more likely to be achieved when one is relaxed and confident with one’s ability. In all likelihood one can now accomplish one’s goals and have fun while doing it.

Gladwell (1999) identifies four general themes that characterize the physical genius. The first is the ability to recognize mistakes and to be tenacious in finding solutions for them. In other words, they seek to find solutions to their errors, as they are not afraid to tackle these, thus ensuring that they will not make these mistakes again. It is perhaps a basic curiosity to discover how things work; it is not enough to perform correctly but to know exactly why they performed it correctly. When a poor performance occurs, they can easily correct it themselves. Kine-aesthetic beings are self-reliant and independent for to rely on others is to limit freedom. The joy of accomplishing a difficult task leads to confidence and strong feelings of self-efficacy and one then seeks greater tasks. It becomes a way of life that permeates through these individuals in all their endeavors.

The second theme is that they are perfectionists who demand that a process be conducted in a certain way. It is a certain belief in causality in that events occur because of specific reasons and it is the
individual who controls the final outcome. It begins with fine tuning the tools or equipment and then following a plan of action. As events do not occur arbitrarily, it is essential that a plan be developed and followed, as any outcome attained without a plan is an outcome that is limited to chance. When a chef prepares a fine meal, the cooking is only the final stage the preparation begins hours even days before with every detail meticulously planned. This planning is a culmination of knowledge, skill and imagination. Gladwell (1999) describes the neurosurgeon who must have every instrument in exactly the right place, a team of professionals that never changes, and absolute silence when working. Any breech of these conditions and the surgery may end in disaster. It is preparing the stage for one to perform at the highest standard as it gives one the comfort to perform difficult maneuvers by providing a level of familiarity.

The third theme is that physical geniuses are able to chunk large pieces of information, in other words they can memorize patterns or images at a higher capacity than most people. To move expertly requires complex actions and countless reactions as well as several decisions occurring within milliseconds. Decisions must be made quickly and decisively; a hesitation will result in a movement sequence that is mistimed and executed poorly. Those that are physical geniuses recognize patterns in a playing field through previous experiences because they recognize sequences quickly, they are able to adjust to the situation and perform as they see fit. When Wayne Gretzky performs on the ice, he sees things that happen on the ice that are unrecognizable to
others. He not only knows where he needs to go he knows where others should move as well.

What Gretzky perceives on a hockey rink is, in a curious way, more simple than what a less accomplished player perceives. He sees not so much a set of moving players as a number of situations... When he sends a pass to what to the rest of us appears an empty space on the ice, and when a teammate magically appears in that space to collect the puck, he has in reality simply summoned up from his bank account of knowledge the fact that in a particular situation, someone is likely to be in a particular spot, and if he is not there now he will be there presently. (Gzowski as found in Gladwell, 1999, p. 63)

This is a special gift that only few geniuses have. Gretzky recognizes the patterns within his own movements, and astonishingly he also recognizes the patterns of others as well, through this ability he is able to control the game and deceive the opponent.

The fourth characteristic of a physical genius is imagination. Imagination is the ability to envision a movement seconds before performing the movement. The golfer Seve Ballesteros is considered a shot making genius in that he can create shots from very difficult situations because he has the ability to see alternatives that few other professionals would even consider. He sees the shot he would like to play, but more importantly, he is able to perform the required movements to swing the club in the way that he envisioned. To hit a big "swinging hook" around trees and over water to the green requires the ability to manipulate one's body with great discrimination. Gladwell (1999) describes a brilliant neurosurgeon who was determined to become an excellent tennis player yet failed:
For all his focus and determination, he could not respond effectively to an old man shuffling toward the ball twenty feet across the net from him. "A good player knows where the ball is going," Wilson says. "He anticipates it. He is there. I just wasn't. "What Wilson is describing is a failure not of skill or of resolve but of the least understood element of physical genius - imagination. For some reason he could not make the game come alive in his mind. (Gladwell, 1999, p. 63)

Ironically, this neurosurgeon was considered a physical genius because of his skill with the knife, yet he could not transfer these qualities over to other skills; it could lead one to conclude that imagination only works when one has extensive practice and experience. Physical genius then is not a natural development but an acquired one, attainable only through practice and perseverance.

In using the concept of physical genius to help define a kine-aesthetic being, it is important to note that they are not the same things. By choosing the word genius, the referent is to a very select few, implying that it is attainable only to those who are willing to dedicate most of their time and effort to mastering their skills. Becoming a kine-aesthetic being on the other hand is not limited to a select few. The qualities needed are similar yet the performance standards are not or need be similar. The model of the physical genius is useful but needs to be modified to better understand the kine-aesthetic being. A primary modification is the level of skill attainment. As briefly alluded to in this chapter, physical skill in sport does not have to be mastered to enjoy and participate in sport. At the minimum, one should have attained at least intermediate skills in the activity. At the intermediate level one can move from focusing on skill to focusing on elements of performance
such as creativity and rhythm. At this level the kine-aesthetic being begins to transcend technique. This in turn opens the individual to the power of imagination. Generally imagination is limited to what one is physically capable of doing, to see oneself running and winning the Boston Marathon when one cannot run 400 meters is not imagination but fantasy. Imagination is a skill that one develops to deal with a variety of unforeseen circumstances. This skill can be seen with the athlete who must react quickly to unforeseen circumstances. In football a broken play is an example of where the athlete must react to the unexpected, at this point improvisation is the only solution with the athlete creating a solution to an immediate problem. I would suspect that at the intermediate skill level one is capable of a certain degree of imagination/improvisation. To be able to imagine oneself realistically performing a new movement is an important skill in becoming a kine-aesthetic being. The skill of imagination fosters creativity and enjoyment resulting in positive movement experiences.

1.4 Kine-aesthetic beings seek the emotion of joy

Joy or enjoyment provides the foundation of the kine-aesthetic being. Joy is a positive emotion that influences one’s outlook. Through a joyful experience, one develops a fondness for the object that provided the joy—hence the individual constantly seeks this object. It follows then that the type of activity or profession that one chose was at some point based on a joyous emotion that was experienced within the activity. In athletics several stories exist of young athletes who dreamt of playing professionally because of an experience they had that gave
them great joy. They attended a game or watched on television the beautiful graceful motions and read about the glamorous lifestyle and became obsessed in this joyful pursuit. Unfortunately the reality is that many never succeed because the joy they experienced was more associated with the fantasy lifestyle rather than with the joy of movement hence they never committed to becoming highly skilled athletes because they never enjoyed the process necessary to succeed. If an activity or pursuit is conducted out of pure enjoyment, or at least it is conducted with the idea that enjoyment will be attained at the conclusion, then this is an activity that will lead to healthy self-development. The individual who engages in an activity out of pure joy will find new energy, passion and purpose in one’s work and more importantly attain a higher level of self-belief. To have passion and joy in one’s activity gives the feeling that any problem can be solved and every task is worth doing, not so much because of the external results but because the process of engagement is so enjoyable. It is like the character Tom Sawyer who, when given the arduous task of painting a fence, decides instead to organize his friends and convince them how much fun it is to paint. Tom’s friends enjoyed the painting so much they did not want to quit when the job was completed. He understood the power of having fun and enjoying oneself.

One must be careful not to confuse pleasure with enjoyment. Csikszentmihalyi (1990) in Flow describes these differences and the ensuing effect they have on the experience of the individual. The person who seeks pleasure has a limited experience and merely seeks to fulfill
momentary impulses, whereas the person seeking joy is searching for unity, harmony and completeness. The pleasure seeker is merely fulfilling basic physiological needs to drink, eat, sleep or have sex, whereas the person who seeks enjoyment is searching for accomplishment and the unexpected. (p. 46) A key difference between the two is that a person who seeks enjoyment is engaged in a process of learning and attaining a goal. The person who finds enjoyment does so because of an organized plan to create a joyful experience. For instance, if one had a long day at work and came home needing to relax, he/she could do so in many different ways. One method would be to drink alcohol, smoke a cigarette and then watch television until it was time for bed. Another method would be to come home and play the piano and attempt to master a difficult piano piece. The first method could be considered instant gratification or merely seeking the pleasurable, while the second method involves the process of accomplishment and creativity. This second method leads to a condition that Csikszentmihalyi describes as flow where the “juices of creativity” begin to flow into a frenzied passion to develop and complete a project that one gains great enjoyment from. The champion marathoner at times feels horrible during training and during the race, but the elation and satisfaction of completing the race and achieving a personal best makes the experience in the end quite euphoric. It leads to the seeking out of even more difficult tasks and with it brings even more vigor and enthusiasm to one’s activity and life.
In essence then enjoyment is an emotion that is attained through the acquirement of a learned skill, reaching a certain skillful proficiency results in the creation of an object of enjoyment. For example, if one were to say that a particular moon is beautiful one in all likelihood is making a statement of pleasure rather than enjoyment because one has little understanding of the components of the moon thus one is not a skilled viewer of the moon. Conversely, an artist who specializes in moon sketches or an astronomer who has studied moons can have an enjoyable experience because their training has given them a greater appreciation of the moon. Most of our experiences are more closely aligned with the pleasurable rather than the enjoyable. In some cases, if pleasurable experiences are not controlled they can lead to addictive behavior in which the individual will use a particular substance to fulfill a void in his/her life. Obviously then a step toward becoming a kine-aesthetic being is to develop enjoyable processes that lead to the completion of projects and goals. To constantly be curious and attain knowledge is a trait that keeps one’s outlook on life fresh and leads to many joyous experiences.

The golfer Ben Hogan (1957) described his engagement in the game as a process of enjoyment.

I have loved playing the game and practicing it. Whether my schedule for the following day called for a tournament round or merely a trip to the practice tee, the prospect that there was going to be golf in it made me feel privileged and extremely happy, and I couldn’t wait for the sun to come up the next morning so that I could get out on the course again. (p. 127)
To some extent Hogan had found an activity that inspired him to practice and perform at the highest level. Similar to Wayne Gretzky, Hogan exhibits the elements of a physical genius but there is also an added element of playing for the pure enjoyment of the game. Hogan's development as a professional golfer came with great difficulty and came as a result of years of intense practice thus he learned to develop technique through his own experimentation and initiative. In the end it delayed his development as a golfer yet made his understanding of his own skill much keener. When a problem emerged, he did not need the help or advice of other professional players he solved it on his own. His concept of self-development required a certain solitary existence or aloneness in the pursuit of his skill development. Perhaps to develop one's skill without the aid of others is the strongest statement one can make in sport, to eschew the established way of training and find a method that suits one's personal needs. Though good teaching and coaching is helpful in developing skill, there must also be a time for self-discovery and creativity. George Sheehan (1978) describes the runner in this way:

ambivalent, indecisive, forgetful, absent-minded, manually inept daydreamer. . . . The runner fails as a coach, manager and trainer because he is a feeling, thinking, completely absorbed human being. The man you see running down the road is in a world of his own. He might at that very moment be taking a victory lap after winning the 1980 Marathon at Moscow. With such an exciting inner world is it any wonder the runner forgets such things as shirts and shorts and starting times and first-aid supplies? (p. 161)
With self-discovery the athlete not only develops sound skills but also is able to find passion in his/her life. Passion and enjoyment thus make for a wonderful movement experience.

1.5 Kine-aesthetic beings and eastern movement practices

In Eastern cultures there seems to be more empathy towards the development of kine-aesthetic beings. Much of the Zen literature that has permeated American culture has had a small influence on sport and athletics. Herrigel (1953) in his *Zen in the Art of Archery* describes the training process one must follow. For him it was right practice (see chapter 5 for detailed explanation), a practice that was not necessarily the most efficient biomechanically but a practice that developed being and skill together. In Zen practice the goal in engaging in sport is not to achieve an external reward such as winning, but to develop the self. Sport is merely a vehicle in which one travels in achieving this self-development. Thus the proper technique is one that develops a harmony between technique and spiritual development. (Spiritual development can be considered akin to developing a practice that is done in a mode of without-thinking where the participant does not think or has no rational control of the skill while doing it). In some respects it is easier to develop skill by focusing solely on the technical components, but in Zen this would be pointless as what use is technical skill if the person who has this skill abuses it in satisfying the ego? Skill then is considered only as it complements the development of being. For Herrigel the practice of Zen meant a daily routine that lasted for seven years. After years of training, he finally reached an element of
completeness (a blending of his archery with spirit) and became a master archer.

Another element of the kine-aesthetic being associated with Zen is the notion of humility and deep respect for the activity as a fine art. Typically activities like archery, swordsmanship, and the martial arts are considered "do" activities or are associated with practical arts. By considering sport as art, the approach one takes in engaging in it can be quite different. First there is the notion that one is creating an object of aesthetic value. In other words, the movements of the activity are done to create an element of beauty for others and for oneself. Secondly there is an emphasis on the activity as a meaningful pursuit that it is more than "exercise" but an essential practice that is necessary in sustaining a culture. For the Japanese this was especially true in that the "do" arts were needed for national defense in earlier centuries. But sport as well, one can argue, is also an essential component of American culture in that it fosters identity and bridges social barriers. Sport then is an activity that allows one to practice as if one were practicing a fine art, and this approach would more likely lead to the development of one's ability to become a kine-aesthetic being.

The activity is not about I (ego self) but about It (a true self). A difficult lesson for Herrigel was to learn that it was not he that loosed the arrow but "It". This "It" is something akin to an inner self that precedes consciousness, a non-rational entity where one moves without thinking. By constantly developing the 'true self' one pushes the 'ego self' further.
into the background, and learns that it is not about external results but about being or the confirmation of being. As Herrigel writes:

Then, one day, after a shot, the master made a deep bow and broke off the lesson. "Just then 'It' shot!" he cried, as I stared at him bewildered. And when I at last understood what he meant I couldn't suppress a sudden whoop of delight.

"What I have said," the Master told me severely, "was not praise, only a statement that ought not to touch you. Nor was my bow meant for you, for you are entirely innocent of this shot. You remained this time absolutely self-oblivious and without purpose in the highest tension, so that the shot fell from you like a ripe fruit. Now go practicing as if nothing happened."

It is the overcoming of self that leads to an enlightened being. This enlightenment is the realization that an enjoyable practice is found and that the individual is content with his/her situation. With this attainment, there is no fear or anxiety and one has little interest in following others one has found joy and can now pursue an activity on his/her own terms.

1.6 Joy is the passion and energy of life

As a joyous emotion occurs, there is consequently an energy that fuels the expressiveness and passion that one feels when engaging in a project. People who are highly active and pursue joyous activities are to some extent described as persons who have great energy and zeal for life. But the question that begs to be asked is what is the source of this energy? And how does one find it? From a physiological standpoint, energy is associated with nutrients and the intake of carbohydrates, lipids and proteins. The conversion of these nutrients into ATP and other energy units leads to a healthy vibrant body that has stamina and strength. But it is clear that two athletes who digest a similar meal do
not perform in a similar manner, which indicates perhaps that there are other sources of energy that emerge psychologically or even paranormally. Recent indications (Murphy & White, 1977; 1995 and Cooper, 1998) suggest that energy is a subtle form that has connection with higher states of being and performance. In the eastern traditions Ki energy is referred to as a form of energy that is ever present in the body and through sensitivity and awareness of the body, one can access this subtle energy. Practices such as Tai Chi have attempted to train people to discover these subtle energy patterns, and holistic medicine in the form of acupuncture treatment also attempts to access this energy field. The implications for this in our understanding of the kine-aesthetic being is revealed when we consider that people who engage joyously in a pursuit do so with great energy and passion. Physiologically it becomes apparent that there is a change in heart rate, brain wave patterns, nervous system activation and galvanic skin response, which indicate that a high level of arousal is occurring. The interest in the activity in itself seems to activate energy sources that are not apparent in more mundane activities. This high arousal level leads to greater focus and concentration and the commitment to completing a task successfully.

It becomes apparent then that emotional activity is a prime source of energy for kine-aesthetic beings. There is clarity of purpose that becomes evident when one achieves a certain level of arousal in his/her activity. It is a delightful mode of being in which the individual converts what previously were complex problems into simple solutions. For example, on a few occasions people have described how a moment of
great revelation and insight occurred not at the office or behind a desk working at a solution but when they were out exercising or working in the yard. These situations indicate that the source of energy is more easily revealed in movement or in whole-body engagement in an activity. By moving one stimulates proprioceptors that in turn activate energy sensors in the body that increase arousal and lead to greater focus and concentration.

Music is also a source of emotion and energy in exercising, and it has come to the point that an athletic contest cannot occur unless music is played before-hand. Interestingly, there have not been many studies conducted on the role of music and the sport experience. Obviously, in dance, music is central to performance, and if one argues that sport is an artistic endeavor like dance then it is important that music be considered a source of energy and emotion in sporting activities. From personal experience, I notice a difference in my performance when I listen to a Walkman device, with various musical selections programmed, as opposed to moving without any device. When jogging there is a tendency to time the stride rate with the beat and rhythm of a selection, which can be helpful in allowing one to maintain a pace. On more than a few occasions at the end of a long hard run I noticed the surge and emotional lift of an upbeat song which increased my speed and intensity. It is to the point now that I can no longer run without musical accompaniment, it has become important to have a good selection of songs to be able to perform at an optimal level.
1.7 Kinesthetic perception

Another important factor is the concept of kinesthesia, or the sensation of a moving body. Peter Arnold (1979) describes this unique trait as the feelings associated with kinesthetic flow patterns as the mover attends to the process of moving. (p. 121) It is a suspension of interest and is a focus instead on the muscular rhythms, breathing patterns, and the surrounding environment. The body is the focus for the kin-aesthetic being, as exploring its capabilities and becoming aware of sensations make for a joyful, beautiful experience. These experiences of flow patterns are described in many different ways in the sport literature. Runners talk of achieving their second wind, golfers talk of the swing being a pure motion of gravity, speed skaters discuss how they were gliding over air, football players the perfect hit in which the opponent was weightless, and so on. As a former collegiate golfer and low handicapper, my experiences on the course have led me to believe that the joy of sport is in the creation of these movement patterns, because the sensation of these movements is highly correlated to excellence in performance. In golf to execute a shot one must have a strong sense of the weight of the club-head and the bend of the shaft, these dictate the amount of force and energy needed to return the club-head back to the ball squarely. The only way to do this is to have a strong kinesthetic sense.

To attain a level of high perceptive ability one must train or practice the movements with great attention to detail (see chapter 5). Body or movement perception begins by recognizing the wonderful
sensation of pirouetting across the floor, of striking hundreds of serves on a blistering day, or running along a snow covered road on a frigid winter morning. The elements merely increase the sensitivities; they provide more sensory stimuli. Thus to an extent one is constantly attuned to kinesthetic sensations and as one becomes more receptive to these sources of stimuli he/she in turn seeks to develop these movement experiences. For kine-aesthetic beings the kinesthetic sensations to a large part define their existence they live and seek movement challenges, to have greater sensation means a greater awareness of the body and understanding of one’s movements.

Paradoxically there is also an enjoyment in the pain that one feels when moving. There are always injuries and ailments that plague athletes, but these are not an indication of unhealthiness -- only the price of achieving excellence. In sport there is good and bad pain. The good pain is the type we get through normal exercise, of overloading muscles or reaching the anaerobic threshold it has positive effects on one’s health. The bad pain is the type that occurs with structural damage to the body. For less experienced individuals, it is not always easy to differentiate between the two sensations. An injury can have positive effects in the sense that it at least makes one aware of that region of the body. Many athletes fail to become aware of their bodies unless an injury occurs, but from that point they develop a greater awareness of that region. In essence then to appreciate enjoyment one must also appreciate the painful element as well. In other words, the concept of enjoyment is impossible without the concept of pain.
1.8 The limitations of the kine-aesthetic being

The sport experience can also be problematic in that the environment can limit the enjoyment of the participants. In other words, the acts of deviance and destruction that stem from the sport experience can hinder the creativity and self-control needed to become a kine-aesthetic being. Violent acts in sport stem from learned behaviors that athletes are exposed to at a young age, whether it be through social pressure or group interaction. (Messner, 1982) In sport it is common for coaches to praise a player for an excessively violent hit or the use of violent language toward an opposing player. In this environment, where the player is built up as a weapon of destruction, serious harm and danger can befall others through uncontrollable emotional reactions. Emotional energy is a powerful source for movement; it can mean the difference between an average performance and an outstanding one. But when we do not channel this energy properly, it can be used in highly unhealthy and risky practices. It is not uncommon for a coach to insult a player or question his masculinity to provoke a player into playing better, but the long term damage far outweighs the short term gain. Being is constructed in an unhealthy manner and elite athletes turn to deviant behavior. Cases of physical abuse and sexual assault are higher in the athletic populations than in other groups of people. (Coakley, 1994, p. 136) It raises serious questions about the correct usage of emotion in sport.

The reaction to the introduction of the idea of a Kine-aesthetic being in the sport world would, I suspect, be a rather uninterested one. I
recall a conversation I had with a football coach at a major university in which I was discussing my ideas of the kine-aesthetic being and the importance of humanity in sport. He replied that people like myself were, "cryologists," a term I believe referred to people who did not display the virtues of manliness. For many coaches the athletic environment is likened to a military boot camp, where the sole purpose is to develop fearless, mindless machines. With this view in mind, the Kine-aesthetic being is in serious conflict with the pervading attitude in sport. For it to become successful as a goal in developing athletes, a shift in consciousness must occur. This shift is the recognition that excellence in performance occurs through the interaction of coach and player, not the domination of coach over player.

1.9 The Relevancy of the Kine-Aesthetic Being to Sport

In teaching physical education, there were moments when I witnessed a student whose movements did not fit a 'textbook' form we perceive as correct. Yet there was a certain correctness that my scientific training could not fathom. It was beautiful, right, and yet unexplainable. I have come to believe that students through their creativity develop new forms of motion that eventually become mainstreamed into the curriculum. They learn and we teach through curiosity and exploration. This form of learning is grounded in a subjective being. By first understanding the role of subjectivity (i.e. sensations, feelings, emotions, and perceptions) in athletics and how it affects becoming a Kine-aesthetic being, we might actually begin to construct skill development through a subjective manner. And secondly,
by using aesthetics, which traditionally had little to do with movement, it is possible to develop the athlete as a kine-aesthetic being. Many variables occur within the athletic experience that scholars have overlooked, variables that have a major impact on how athletes perform. I hope to uncover some of these variables which help further describe the kine-aesthetic being. These variables come in the general form of perception, emotion and right practice. Though each could be a massive study in itself, I will probe certain areas that explain and demonstrate their impact on kinesthetic beings. In the end it is hoped that these conditions laid forth will provide future impetus for the training of athletes and that it will be seen as grounds for attaining enjoyment in sporting and movement practices.
The Literature related to the Kine-Aesthetic Being

2.1 Aesthetic Literature

Traditionally aesthetic inquiry involved a simple question: what is art? This question raised philosophical arguments guided by rules of analytic philosophy -- a reliance on definition testing and categorical validity (see Wollheim, 1992, *Art and Its Objects*). Yet this is not how aesthetics began. Aesthetic inquiry started with Baumgarten's use of the term in describing sensitivity or the truth attached to individual perceptions. (Bowie, 1990) Yet Baumgarten failed to include sensation in his construct of aesthetics, resulting in a distortion of its meaning. Properly viewed the aesthetic field reveals human emotion, sensation, and perception. It reveals them through beauty and joy, the attraction we have for beautiful and joyful perceptions. With Baumgarten's misalignment of aesthetics, he distorted the Greek meaning of the term and its meaning has taken a different path from that to which it actually refers. Kant built upon this error, and aesthetics lost its connection with the sensory domain. Terms like 'kinesthetic' and
'anaesthetic' derive from the Greek 'aesthetic,' where anaesthetic means to desensitize the body and kinaesthetic means to have movement sensations.

Dixon (1995) in *The Baumgarten Corruption: From Sense to Non-Sense in Art and Philosophy* argues that the philosophic process has deceived students into believing that aesthetic inquiry leads to sound logical conclusions. In truth he sees aesthetic arguments as paradoxes, misguided because of the incorrect usage of the term aesthetics. Because of this, aestheticians have overlooked the sensory and instead have focused on 'language games': a priori investigations that neglect the experiential domain of knowledge: "Baumgarten's corruption was philosophically unfortunate for three main reasons. First, it abuses classical epistemological language. Second, it confuses the importance of sense perception to both art and beauty. And third, it caught on."

(Dixon, p. 49) Ironically, as Dixon points out, it was Kant who warned future students of this error, the error being to associate aesthetics with judgements of taste where it should be concerned with sensibility. In essence Dixon argues that aesthetics is the opposite of what it has come to represent in modernity, and to understand it would be simple if we take the literal definition to task: aesthetics is perception as opposed to conception.

The Baumgarten corruption, I conjecture, has led to an aesthetics that has denied the internal convictions of the subject in engaging in passionate pursuits, joy and beauty. Everyone seeks joy and beauty; it is the essence of life, but by institutionalizing aesthetics through highly
rational and obscure discourses, philosophy has denied the personal quest for meaning in beings. This marginalizing process of philosophy on the populations of non-academic beings begins at an early age. The effect is that one cannot make a claim that something is pleasing because one has no "training" or expertise to do so; these are things for highly trained scholars. By keeping aesthetic inquiry bound to the world of rational philosophy, "elitist culture" could maintain control of what is good and bad in culture, in essence a police state for feelings and sensations. The art museum with its connection to rational aesthetic philosophy is "high culture" whereas the sports stadium is considered "low culture." Why is this? The answer is simple; the institutions have created museums as forums of intellectual discussion whereas the 'sports stadium' is a crude indulgence in sensations.

Dixon (1995) is really claiming that aesthetics is not an 'aesthetics of', but an 'aesthetics for,' and this is based on the Greek notion that aesthetics is an inquiry into sensation and perception. It is based on first experiences, the experiences of everyone, not merely so-called 'artists.' By engaging in aesthetics they are engaging in an act of self-discovery, of finding the things they enjoy and love. It is interesting that Dixon uses mathematics as a prime example of how aesthetics might be approached. Mathematics is an investigation of the sensory and spatial world; it is an empirical science yet based on concrete experience. Dixon summarizes:
1. Mathematics draws the distinction between percept and concept, picture and proof, sense and reason, looking and logic, concrete and formal, in the clearest possible way as an important part of its working practice, and offers us the cognitive account of these terms.
2. Mathematics confirms in the most philosophically exacting and scientifically fundamental circumstances that formal knowledge rests on concrete experience.
3. Mathematics includes both percept and concept.
4. Mathematics addresses the beauty of nature.
5. Mathematics contributes greatly to art.

(p. 110)

With an "aesthetics for," aesthetics may be applied to all pursuits, and this is what I believe the Greeks intended aesthetic inquiry to entail: the lived sensory experience. In athletics, an "aesthetics of" would be to pursue sport from a distanced perspective of the non-participant, spectator or theorist whereas an "aesthetics for," would examine the experience of the athlete through their perception and sensation.

2.2 The culture of aesthetics: conformity

Eagleton (1990) in The Ideology of the Aesthetic accomplishes the difficult task of redefining aesthetic theory in a cultural context. He resolves to re-define aesthetic theory and return to an aesthetics dictated through body culture. For Eagleton aesthetic ideology is traced through the political and moral codes of Europe beginning with the middle seventeenth century. It culminates in an aesthetic that is in part socially constructed, part environmentally influenced and to a large
extent politically motivated -- indebted to morals and customs, as power and its control is attained through aesthetics (much like Rousseau's philosophy of the nineteenth century). Unlike many of the aesthetic philosophers, Eagleton defined aesthetic issues from a cultural perspective. In this way, aesthetics has only a secondary relation with art and is an issue of social practice and culture, specifically body culture.

The whole of social life is aestheticized; and what this signifies is a social order so spontaneously cohesive that its members no longer need to think about it. . . . The aesthetic is. . . simply the way social harmony registers itself on our senses, imprints itself on our sensibilities. The beautiful is just political order lived out on the body, the way it strikes the eye and stirs the heart. . . . The unity of social life sustains itself, requiring no further legitimation, anchored as it is in our most primordial instincts. (Eagleton, 1990, p. 37-38)

Eagleton begins his examination by returning to the origins of aesthetic theory, namely the eighteenth century German philosophers. By tracing the development of aesthetic theory through the paradigm of body practice, it becomes clear that aesthetic theory is really not about an objective understanding of art works, but about subjective beings in society. Aesthetics then is the 'glue' to society:

On the one hand, it figures as a genuinely emancipatory force - as a community of subjects now linked by sensuous impulse and fellow feeling rather than by heteronomous law, each safeguarded in its unique particularity while bound at the same time into social harmony. The aesthetic offers the middle class a superbly versatile model of their political aspirations, exemplifying new forms of autonomy and self-determination, transforming the relations between law and desire, morality and knowledge, recasting the links between individual and totality, and revising social relations on the basis of custom, affection and sympathy. (underline mine) (Eagleton, 1990, p. 28)
Furthermore,

To lend fresh significance to bodily pleasures and drives, however, if only for the purpose of colonizing them more efficiently, is always to risk foregrounding and intensifying them beyond one's control."
(Eagleton, 1990, p. 28)

It becomes evident when examining the development of social customs and moral law that these codes were not offspring of rational thought. These codes were and are developed through our feelings of taste and aesthetic sentiment as they culminated in bodily sensation. For instance, why is it that a woman cannot walk down the street topless? The simple answer is, the aesthetic reaction is too overbearing perceptively and sensationally for an aesthetically deprived society. The reactions one receives whether they are erotic, shameful, humorous or anything else, break the bounds that society has deemed acceptable. Sensation is a dangerous proposition, and to organize a culture through sensation is to severely limit choice and freedom. Yet paradoxically society is aesthetic to the core, for the very reason that a young woman does not walk down a street topless is that her own constricted physical being precludes her from even considering it. She has been cultured. To really understand a culture, as Eagleton might say, the first task is not so much of analyzing its thoughts, but to analyze its bodies.

A deeper question preempts the cultural development of beings and this involves the notion of attraction. In other words, what is it that attracts us to objects, activities, careers, lovers, etc? Or why does one choose one path over another? And why sport rather than music or engineering? A partial answer to this question lies in this statement: we covet those things that we see or experience. It is unlikely that one
would seek to become a skier when living in Cuba, as skiing is a distant concept without any experiential dimension to being. This is not to say that there are no skiers from Cuba, only that there are few as opposed to Colorado. There are two main factors that influence choice: that which we find interesting and that which instills conformity. For many people choice is dictated through conformity made with a need to belong. To be attracted to a thing means to be attracted because of a need to belong with other beings. For a company with a large advertising budget, their concern is understanding how people associate with other groups and hence how their product fits into this group image. Their product image is carefully selected because if it does not attract immediate interest then it will be passed for a competitor. To advertise with people, who represent the common person, using their product is an appeal to conformity. At a deeper aesthetic level one could say large companies have even created the culture that their products now exist in, to in effect create a need when there was none before.

Having now mentioned the conformity argument, on the contrary, there exist certain individuals who are discriminate actors in the world. These are rare individuals who are able to break free from the constraints society places upon them. It requires an inner courage to follow one's beliefs and live according to what one feels is right for them. Breaking free from aesthetic culture can have many deleterious effects of which being shunned or rejected is at the top of the list. But this is an important step in that one's existence moves from a constrained condition to a free condition heightened by autonomy and creativity.
The kine-aesthetic being is a person who reaches this level of transcendence and risks the consequences.

2.3 Aesthetic beings are in agreement

With the Enlightenment, objective approaches to knowledge and reason gained critical acceptance. With the ensuing scholarship of the eighteenth century there was a decided push towards rationality and positivism, leading to the industrial revolution but this is not to say all eighteenth century scholars became entranced in a gross positivism. A few were cautious of this new construction of existence and were quick to shoot up a distress signal; they had the farsightedness to see the problems that an extreme objectivity would have on the human condition. For them, a balance between the sciences and humanities was the salvation to a kind, caring and generous society. The industrial age could be a cruel and savage beast with little patience for things non-rational. With Immanuel Kant (1724-1804), we have a person whose philosophical presence is ambiguous in that he is a classic idealist yet a secret subjectivist. He paved the road for positivistic thought, yet also constructed the exit ramps for those who could see its distant dangers. These exit ramps came in the form of subjectivity:

For Kant it is clear that we can only know the world as it appears to us via the constitutive categories of subjectivity, which synthesize sense data. The world as an object of truth is located in the structure of the consciousness we have of it. This means that we cannot know how the world is 'in itself'... Instead of seeing cognition as following the object, the object qua object comes to depend upon the subject's constitution of it as an object. (Bowie, 1990, p. 16)
He showed how existence is only known from within, as objects are perceived through individually shaped receptors. In effect, the world is seen as we want to see it. He saw aesthetic knowledge confined within three areas, the beautiful, the good and the truthful. (Dewey, 1934, p.252) One could argue that his aesthetics are quite relevant in that they went beyond a reasoning, thinking mode that so many of his Cartesian predecessors relied upon. For Kant the aesthetic was knowledge without reason, valid and valued for its intuition. Aesthetics was the beginning of a post-modernism that gives a ledge for these marginalized groups to stand upon. It does so because it validates subjective knowledge and gives it its authenticity and power. The effect is seen in the theories of Marx, Kierkegaard, Nietzsche, Husserl, Hippolyte, Derrida and Foucault. In a word, subjectivity in modernity and post-modernity owes its existence to Kant.

A major impact of Kant on aesthetics and physical education and sport is the idea that aesthetic judgements are universally agreeable. For a society to come into agreement subjectively requires that they communicate their subjectivity, paradoxically, in an objective manner. In the Second Moment of Kant's (1996) *Critique of Judgement*, Kant makes the claim that "the beautiful is that which, apart from a concept, pleases universally." The argument runs like this, when one claims that a thing is beautiful, they are doing so without any interest in the object, hence it must then be a judgement that is agreeable to others because the lack of self interest means one is basing the judgement on pure sensation which everyone else has as well. It would be similar to judging
a color such as when one says that a car is blue and there is a general agreement that the car is blue. Blue is a property of the car, thus for Kant when one makes a claim that a thing is beautiful, beauty is a property of the object.

Since the delight is not based on any inclination of the Subject (or on any other deliberate interest), but the Subject feels himself completely free in respect of the liking which he accords to the object, he can find as reason for his delight no personal conditions to which his own subjective self might alone be party. (Kant, 1996, page unknown)

So it is not a question of whether anyone can agree or disagree with a claim of beauty because when one says that an object is beautiful, it is not like saying, "This object is beautiful for me!" We are demanding that all see this as beautiful. Because we reside in a community that is founded on a certain level of agreeableness (i.e., laws, customs, ideological beliefs) there exists a foundation upon which the subjectivity of beings may attain agreeableness. As Cohen & Guyer (1989) state:

The basis for one's judgment is one's own personal feeling, but this feeling is, so to speak, impersonally personal. Thus the judge is a true representative of people in general, and it is therefore correct of him to offer the judgment in a form which indicates a public referent, for only such a form can indicate the interpersonal bearing of his judgment. (p. 314)

It must be noted though that Kant is directing this judgment of beauty towards nature and not towards works of art, because when judging a work of art, there is a concept upon which the object was created. If someone, for instance, were to say that the sunrise this morning was beautiful it would work because the sun rising is without an antecedent concept. We are relying on a pure perceptual faculty in making this judgment. Or if someone claims that the reigning Ms. America is
beautiful, one is doing so with an understanding that it would be impossible for another to disagree, for to have a disagreement one needs a concept to disagree upon and there exists none in this claim. As it would be illogical to ask this person on what basis is his claim that Ms. America is beautiful. "Many things for him possess charm and agreeableness — no one cares about that; but when he puts a thing on a pedestal and calls it beautiful, he demands the same delight from others. He judges not merely for himself but for all men, and then speaks of beauty as if it were a property of things." (Kant, p. 276)

Equally, it would be absurd for the judge to make the claim that "a recent auto accident victim with severe facial trauma is beautiful" because the statement is by necessity one that requires consideration for the personal differences in others (it is acceptable to say "this person is attractive because of . . ." but this is not a judgment of beauty). We know this is not a socially acceptable claim for beauty. In any society there is a respect for the judgments of others and in this regard we agree that when one claims a thing to be beautiful we empathize and agree as well, though possibly not to the joyous level of the claimant.

Eagleton in his (1990) analysis of Kantian aesthetics goes further than mere universality of judgements and contends that the aesthetic is a sensus communis or the grounds upon which we are all in agreement. Through our subjectivity, "our very structural constitution as human subjects predisposes us to mutual harmony." (p. 96) Communities exist upon their mutual subjectivity, an inner agreement that runs so deep that they do not even know what they are agreeing upon. This is
ideology, the very structure upon which communities exist. And it has direct application to athletics in which actions are a result of the sensus communis of the athletic environment. Athletes' personalities are shaped even more so than other groups because of the narrow, sheltered environment in which they exist. The elite sporting world is one in which groups of people virtually live side by side for long periods of time experiencing similar events and practices. Perhaps even more so, a claim of beautiful is more relevant in sport because the primal experience lacks a concept, in other words is based on the pre-reflective mode of being.

Dewey (1934) in Art as Experience presents an argument for aesthetics that is based on self-conviction and the interaction between organism and world. Though he is critical of Kant's aesthetics, he does allow that there exists agreeableness in aesthetic judgements. "There is a constitution common to all normal individuals. They have the same hands, organs, dimensions, senses, affections, passions; they are fed with the same foods, hurt by the same weapons, subject to the same diseases, healed by the same remedies, warmed and cooled by the same variations in climate." (p. 246) In essence we are our culture, from this we develop our aesthetic being:

Experience is a matter of the interaction of organism with its environment, an environment that is human as well as physical, that includes the materials of tradition and institutions as well as local surroundings. . . There is no experience in which the human contribution is not a factor in determining what actually happens. The organism is a force, not a transparency. (p. 246)
2.4 Aesthetic beings are disinterested

With the aesthetics of Soren Kierkegaard (1813-55), subjectivity becomes a spiritual domain, in that it requires a non-rational leap of faith. Yet this is not his aesthetic. His is a return to a lower immoral existence that subsists of uncontrollable moments. In Kierkegaard’s aesthetics the individual is seeking a mood, "For he who lives aesthetically seeks as far as possible to be absorbed in mood, he seeks to hide himself entirely in it, so that there remains nothing in him which cannot be inflected into it; for such a remainder has always a disturbing effect, it is a continuity which would hold him back." (Kierkegaard, 1974, p. 234) He likens this mood to that of a gambler who cannot control his impulses as his center is in the periphery of his existence rather than the center within itself. It is a world of greed and desire with a fear of existing in a world free of religious impact. "For Kierkegaard, therefore, it is the human self (italics mine) in its historical or concrete beauty, rather than an abstract beauty, that constitutes the aesthetic ideal (italics mine); and the goal of his aesthetics is to reduplicate that ideal in human life, not merely to produce a semblance of it in material works of art." (Walsh, 1994, p 5) Kierkegaard’s aim was to move out of the aesthetic existence into a religious/ethical one. The emerging problem from this statement is that for most people, according to Kierkegaard, the aesthetic world is a negative one, without any consciousness of it. Thus how are they ever to move out of it?
The person who constantly seeks pleasure is a person who fails to see the relationship between the temporal and the eternal, and the finite and the infinite. Thomas Hanna (1962) explains this:

The man who exists aesthetically is like a mirror turned toward the world; he is that mirror and the mirror is nothing more than a reflection of the world. When Kierkegaard says that the aesthetic in man is "that whereby he is immediately what he is," this is the principle of the mirror which has no other identity than that which it reflects at a given moment. (p. 64)

In other words, these aesthetic individuals exist without control of their destiny. They are narcissistic. It is not an aesthetic experience but a false experience, a failure to distinguish the pleasurable and enjoyable. Similarly, Csikszentmihalyi (1990) makes a distinction between pleasure and enjoyment. He describes pleasure as a necessary function of the human state, yet it does not lead to a growth in happiness. In pleasure we are doing things that bring ourselves back to ordinary modes of existence such as eating a fine meal or sleeping in a comfortable bed. It also reconfirms our place as socially conditioned beings who need to fulfill the belief that we are engaged in the social order. (pp. 45-46)

The next stage in Kierkegaard's aesthetics is what he termed the ethico-religious state, a double mirrored relationship between self and world. (Hanna, 1962) To best explain this, we can look at how the athlete engages in the world. They do so by engaging in an ethical relation supported by rules and moral choices. For Kierkegaard, to transcend the pure aesthetic one must in turn reflect upon oneself the image others have of him. In other words, the self must be conscious of the self. In this it gains free choice and determination over its situation
and presents itself as a living being in a synthesis of the finite and infinite. For the athlete then, the engagement in sport means to abide by rules and ethical codes, to play the role of the good athlete. It is recognition of the finite situation in light of the infinite goal. (Hanna, 1962, p. 82) To play a sport or a role in the aesthetic would be to play it without control. It would be like an actor who commits suicide after playing Hamlet or the hockey player who hits a person on the street (like he did on the ice the night before) without recognizing the difference between the two.

In Arthur Schopenhauer (1788-1860) we see a twist on Kierkegaard's aesthetic being in the sense that there is a way out, but like the jailer who briefly escapes only to be recaptured, the aesthetic is a fleeting existence that comes at rare intervals of our greedy and willful existence. The aesthetic for Schopenhauer is a concept that is borrowed from Asian philosophy and is the occurrence of breaking through the "veil of Maya" — a rare occurrence leaving us in "the gutter of the willful world" the rest of the time. The ideal then for Schopenhauer was the examination of the will, and its constitution. For if we understand the nature of desire and greed, perhaps we can also determine what confines it. His approach to this topic of the aesthetic began first with a critique of the world of science in which he negates scientific objectivity for the world of artistic knowing. In building upon Kant's "thing in itself" he states one cannot know oneself:

44
One is at the mercy of one's body's urges, instincts, desires and pains. This is what the 'thing in itself' is like: because one is it one cannot see it from outside. The eye cannot see itself... Schopenhauer therefore thinks up a cunning move: the subject of volition, as the sub-individual 'thing in itself', can be viewed only by the super-individual. ... Thus: [one] who has willless contemplation of the will. (Safranski, 1990, p. 217)

For Schopenhauer then, aesthetics is

the ability to remain in a pure state of perception, to lose oneself to perception, to remove from the service of the will the knowledge which originally existed only for this service. In other words, genius is the ability to leave entirely out of sight our own interest, our willing, and our aims, and consequently to discard entirely our own personality for a time, in order to remain pure knowing subject, the clear eye of the world. (As found in Safranski, 1990, p. 220)

It leads one to conclude that it is not things dictating to beings but beings that dictate to things their status. The real question is the issue of attaining this perceptive state. Unfortunately Schopenhauer never was optimistic of breaking through the world of egoality for anything more than a few moments. He concluded that we are servants to our will as it is the basis of being.

Though Kant laid the groundwork for the aesthetic attitude theories, other versions of this theory evolved with modern themes. Topics that encapsulate the aesthetic attitude are Stolnitz' (1989) disinterestedness and Bullough's (1989) psychical distance, whose basic argument runs similar to Kant's conceptless judgement and states this position through psychological dimensions of the experience of viewing art. As Stolnitz (1989) states,
It is the attitude we take which determines how we perceive the world. An attitude is a way of directing and controlling our perception. We never see or hear everything in our environment indiscriminately. Rather, we "pay attention" to some things, whereas we apprehend others only dimly or hardly at all. Thus attention is selective—it concentrates on some features of our surroundings and ignores others. Once we recognize this, we realize the inadequacy of the old notion that human beings are simply passive receptors for any and all external stimuli. (p. 334)

Controlling attention becomes crucial when attaining an aesthetic attitude. Failing to achieve the proper attentive state severely limits the experience, the full effect of the object. Much of this discussion is based on how one attends to works of art. For Stolnitz the aesthetic attitude exists in two forms of attention: interested and disinterested. When we take an interested attitude we lose the aesthetic quality of the work. It becomes a means to some other focus. For instance in sport we generally root for a team so that they win, but much of this is done without an appreciation of the aesthetics of the game—we are upset by an official's call yet oblivious to the excellent play of the opposing team—because we are concerned only with things that affect winning. Disinterested attention, on the other hand, requires the loss of our prejudices and personal needs: it is only when we are fixated on the aesthetics (drama, harmony of motion, extraordinary plays, etc.) that we are in an aesthetic attitude and have a disinterested perspective. To be disinterested is to not have an agenda when viewing the aesthetic object. The importance then lies not so much in disinterestedness but the notion of existing in a certain base attitude that gives the individual the propensity to be aesthetically receptive. It is from this state of being where higher levels
of performance occur for the athlete. Yet this sounds quite paradoxical; how can an athlete who is a central figure in the event have a disinterested perspective? This would be akin to an actor on stage having a disinterested aesthetic experience along with the audience.

An explanation for the uniqueness of athletes being able to attain a disinterested aesthetic attitude yet still be part and parcel to the event is through our understanding of the aesthetic experience. Thomas (1983) defines this as "a feeling attributed to an experience in which the sensuous, qualitative aspects are encountered apart from all mediation by ideas and independently of any determination as to whether or not anything else exists." (p. 146) As this ultimately leads to a frame upon which one is able to achieve an "aesthetic experience" a moment in which the participant achieves a superlative state of clarity and unity. It is a stepping out of everyday existence into a world free of distraction. In Dewey (1934) aesthetic encounters are not merely the realm of the viewer as they are capable experiences for all:

There are two sorts of possible worlds in which esthetic experience would not occur. In a world of mere flux, change would not be cumulative; it would not move toward a close. Stability and rest would have no being. Equally it is true, however, that a world that is finished, ended, would have no traits of suspense and crisis, and would offer no opportunity for resolution. Where everything is complete, there is no resolution. (pp. 16-17)

Aesthetic attitudes then occur through this constantly changing existence that we live in. It is like attempting to read Joyce's *Finnegans Wake* for the first time where there is a struggle with the language, for several attempts, but once it is grasped the reading flows with great delight. Yet this is inconsistent with Kant's (1996) concept free
judgment of beauty and his concept of disinterestedness in viewing art as we do not read Joyce for the words alone, but the meaning that they imply. For those in the literary profession, the constant struggle with works like Joyce's is a step towards creating an aesthetic being that takes great delight in the novel. Hence their existence is developed and trained and once it reaches a manifest level they, as Joseph Campbell would say, "are following their bliss." For most populations, their only experience of the aesthetic is through fleeting moments, for certain others their existence is full of aesthetic experiences, and these are more akin to being Kine-aesthetic beings.

Henry Miller (1962) in *Stand Still Like the Hummingbird*, describes several persons who are passionate, intense and singular about their life pursuits. These people include artists, professors, librarians, cyclists and other diverse professionals. They are driven by inner convictions and have little need for material wealth. Since they are aesthetic beings (my term not his), they have their joy in their work and do not need to struggle to get somewhere else, they are already there. In describing the sailor George Dibbern he states:

These men are far ahead of society; their tragedy is that they are condemned to wait for the others to catch up. Dibbern is not a renegade or an escapist, fatuous terms, when you think of it, since the real escapist is the man who adapts himself to a world he does not subscribe to. No, it is the purity and integrity of men like Dibbern which make it difficult for them to fit into our world. Living his own life in his own way, Dibbern makes us realize how much life may be enjoyed even on the fringe of society. . . Nor will he wait to lead the ideal existence until some mythical day in the future. He will live the ideal life right now — as much as he dares and can. (p. 73)
2.5 The Aesthetic Experience

The aesthetic experience is not easily defined. The conditions in which it occurs are mere guidelines and do not guarantee conclusive results. Consider the experience of viewing a rising sun. Is this an aesthetic experience or a pleasurable experience? Actually this type of experience is not an aesthetic experience but a pleasurable one.

Csikszentmihalyi and Rogers (1990) propose that there are two versions of the aesthetic experience. First, there is the aesthetic experience as encountered through art works which is based on Monroe Beardsley's theory of the aesthetic; it includes areas of music, painting, dance, and other art forms. Secondly, there is the flow experience that occurs in non-artistic contexts such as sports (if we consider sport non-artistic which I do not), challenging work, hobbies, etc. They found that these two experiences, though developed separately, are based on similar principles which include attention focused on activity, the forgetting of past and future, detachment of ego, having skill or power to meet challenges, and clear goals and feedback which lead to completion or wholeness. (pp. 7-9)

In a similar book by Csikszentmihalyi (1990), Flow, he describes aesthetic experiences or enjoyment as a challenging activity that requires skills, the merging of action and awareness, clear goals and feedback, concentration on the task at hand, and the paradox of control. Carolyn Thomas (1979) in her article "Toward an Experiential Sport Aesthetic" describes the criteria for an aesthetic experience in sport to occur. These include an authenticity of intent in which the athlete must have a
frame of reference or purpose to engage in the event. The athlete must have *expertise* - the athlete must display levels of "excellence and consistency as established within a given sport." There is *involvement and relation* - the athlete must be totally involved in the sport and must have a committed relation with the movements that lead to a transcendence of technique. Finally there is *whole man acting* - where the experience involves an integration of mind and body free from dualism.

Coleman (1983) in his book *Varieties of Aesthetic Experience* describes three components of the aesthetic experience. First is the *trans-practical quality* in this he describes the aesthetic pursuit as lacking practical application. If for instance we look to the child who receives a pencil for the first time, he/she becomes fascinated with its aesthetic qualities because they do not understand its practical function. For Coleman, one needs to transcend the practical and enjoy it for its non-practical qualities; it may then lead to an aesthetic experience.

Secondly, in the *trans-mundane quality*, the aesthetic object stands out from our normal perception of things. "Aesthetic experience, like religious experience, marks a break from the prosaic, a departure from the commonplace. It is, then, something extraordinary." (p. 16) One might equate this with a Mandala in which pattern design evokes certain states of mind for the perceiver. Thirdly, he describes the *trans-chaotic quality* in aesthetic experiences. "There is something integrated, unified, organized, or coherent about an aesthetic experience; the phases or parts
which make up the said experience merge, blend, fuse, coalesce, or stand in some clear relationship to each other." (p. 16)

Marcia Eaton (1987) in her book *Aesthetics and the Good Life* discusses the necessity of having an element of control in the aesthetic experience. Her argument is based on her belief that certain experiences are capable of being aesthetic for some, though dangerous and frightening for others. For instance, skydiving or rock climbing is, for many, a positive aesthetic experience because they, through their training, feel the situation is in control, whereas others feel the situation to be highly uncontrollable and hence non-aesthetic. For most the aesthetic experience requires that they distance themselves from the event in order to experience the complete properties of it. The art museum is an example of a place that provides comfort and control for the viewer hence it tends to elicit aesthetic experiences. Getting close to the experience means to immerse oneself in it and lose focus of the aesthetic object. Even a skydiver who is plummeting towards the ground can have an aesthetic experience if they feel in control and thus are able to focus on the beautiful panorama of the distant horizon. It is necessary to stay outside of the object thus focusing on the central features of the object. In a sense this "non-real" or outsider perspective of the aesthetic experience is what many consider essential to aesthetic enjoyment.

The aesthetic experience could also occur either through direct or indirect intention. Direct intention occurs when a skilled individual (i.e., art critic or museum director) recognizes the qualities of a work of
art and hence experiences the aesthetic qualities of them; he/she sought the aesthetic experience. The indirect intention occurs when the artist, who through the production of the work, is not concerned for the process but the end quality that represents the image they attain. For the artist the aesthetic experience is not sought yet experienced indirectly or arbitrarily by engaging in the process. In both cases the person who experiences the aesthetic is skilled in a particular craft and through the culmination of both physical skill and creative processing creates a flowing unified moment. Having said this, I do not want to insinuate through these examples that aesthetic experiences occur only within elitist, intellectual circles, for they might occur with the plumber who creates a solution when a difficult problem arises or in another trade where a high level of skill is evident.

From this brief literature review definite categories have emerged which are conducive for an aesthetic experience in athletics. The following are most critical: competency, temporality, a controlled environment, an aware body, and a specific objective task that is both intrinsically (artistic) and extrinsically (ethical) based. A brief discussion follows.

For one to engage in the aesthetic, one must be able to perform the skills competently. Does this mean that one must be an expert of the highest level? In all likelihood it only means that in order to achieve the transcendence of technique necessary to allow one to recognize the whole experience requires that one not focus consciously on the physical skills. This then can only be accomplished through extensive practice of the
skills. Just as the writer cannot focus on penmanship when writing a novel, the athlete cannot focus on skills in creating a high level of performance. The athletic performance demands that many different skills, both physical and mental, be assimilated into one; to have to think about them would lead one into a reflective conscious state that would lack any sense of temporality. The spectators also have skills they need to understand the intricacies of the game, the strategies, skills, and intentions of the players. Most importantly they need to recognize the abstraction of movement in the sense that there is subtle patterns and feints involved in performance which are overlooked by untrained spectators.

The *temporal aspect* is another important ingredient for the aesthetic experience. Many athletes have described this experience as a state when seconds were like hours and movements were so intense that each and every move was a significant phenomenon in itself. Thomas (1979) has described temporality as the merging of the objective with the subjective. In this the subjectivity or the inner mode one needs to be in to perform complements the objectivity of the task-at-hand, such as hitting a golf ball over water. Of the elements for an aesthetic experience, this is the most difficult to achieve, for to consciously will this unity is by nature a purely mental or objective process and diminishes the subjective. It probably occurs most often when the other criteria have been accomplished.

In any athletic event there must be an *element of control*. This control plays out in two ways: first through a safe environment in which
one knows that one's present existence will not be harmed and secondly
that the athlete be able to control his/her own performance through self-
control. The former should not be a great concern, but unfortunately,
with the increase in aggressive uncontrollable behavior exhibited by some
athletes the control of their health is betrayed. This in turn precludes
some athletes in aggressive sports from ever having aesthetic experiences.
The latter aspect is simply the freedom of the athlete to perform
unhindered in striving for his/her goals. The question then becomes, is
it possible for athletes in contact sports to perform in control of their
own movements? Nureyev, in making a spectacular leap, did not have
to worry about another ballet dancer tackling him in midair; he had
complete control of his performance. Many potential aesthetic
experiences are aborted because athletes are not allowed to perform the
way they intended, perhaps because the opponent is having a better
aesthetic experience. We might contend though that coaches exhibit
great control of the athlete and hence diminish their ability to have
aesthetic experiences. Yet most coaches do not exhibit total control over
the athletes. When coaching is done properly, it should only enhance
the aesthetic experience for they would provide a framework for which
the athlete may cultivate his/her creativity and skills. When the game is
played, coaches exhibit little control over what actually happens, in a
temporal sense they only hope that the structure developed through
practice holds up under this scrutiny. For the spectator this means that
the play stays on the field and that justice prevails, meaning the best
team wins and is not obstructed by a poorly refereed game.

54
The need to have a high level of *bodily awareness* in athletic activities is essential in the aesthetic experience. Perception is the most prevalent in beginning to assess aesthetic sensations. "My delight is aesthetic only if I am actually in the presence of (and can actually perceive) the object of my delight." (Eaton, 1987, p. 133) One of the features that distinguish aesthetic experiences from peak experiences is that in the aesthetic one perceives a specific object through a visual or sensory mode whereas in a peak experience one might reflect on a past event without an actual object present. In sport the athlete must first recognize the possibility that an object or performance is or can be an artwork. By recognizing movement as art they may explore the dimensions of the body in a high sensory awareness mode that allows for the creation of movements which meet the objective. In this case the objective might be to hit a golf ball down a fairway the aesthetic object for the athlete would be the ball soaring in a perfect arc. For the spectator it might be the fluid, graceful movements of the athlete, or the sound of the ball as it is struck by the club and then the consequent echo through the pine trees.

The final criterion for an aesthetic experience is the *necessity for specific objectives* that have both an intrinsic and extrinsic element to them. The objective must have a goal that is obtainable given the present skill level of the athlete. The intrinsic element is a goal that is based on autotelic activity, in which the athlete strives for a performance that is judged purely on the form itself and not on the results. The extrinsic element is based on an ethical principle: though
one is engaged in a momentary temporal existence, one cannot forget the setting in which he/she exists. It is not ethical to participate in an event without attempting victory. The difficulty is that one cannot focus intrinsically on the task at hand while also focusing on extrinsic outcomes. One approach might be to develop global extrinsic goals and then within that framework concentrate on specific intrinsic goals. For to meet one's extrinsic goals requires one to perform intrinsically at a high level. Likewise, for the spectator, the intrinsic is that moment when one sees a phenomenal move, and for that moment one experiences the beauty of it regardless of the overall situation of the game. On the extrinsic level, it is not a reach to say that aesthetic experiences occur more often for spectators of teams who win, though their movements are not all that discernible from those of other teams.

2.6 Zen

In a practice or religion such as Zen it is clear that simple activities are necessary in the quest to reach heightened states of being. Suzuki (1959, 1973), in his book *Zen and Japanese Culture*, found that beginning with Bayen in the thirteenth century the arts were prevalent with Zen practice, especially painting. (p. 22) And during the Kamakura period (thirteenth century), the military became fond of the Zen ways and absorbed them into their training. What is seen is a relationship between practice and spirit that made Zen a way of life and not a simple device for relief from hardship. It became a lifestyle of devotion to a skill or technique in complement to meditation. These arts are based positionally in a mind-body integration that is as physical as it is.
mental. They are manifested in numerous methods that have the
distinction of being a skillful practice of otherwise mundane work.
Traditionally these activities are of a practical manner, such as flower
arrangement, tea ceremony, carpentry, calligraphy and as well as certain
recreational activities: archery, martial arts, and swordsmanship. As
Ross (1960) comments:

Even those who have merely mastered the skills of judo, kendo, "tea",
flower arrangement, archery or the style of performance in a No
drama are demonstrating at least the outer forms of what on the
inner plane (where techniques are transcended and where mind, body
and spirit have become truly one) may be said to represent a type of
Satori or Awakening. (p. 143)

Unfortunately these traditional arts became obsolete in the
transfer of Zen ideals across the Pacific. In America a form of "beat Zen"
emerged in the late fifties and early sixties amongst small groups that
applied it to their particular interests. But it was never a Zen practice
steeped in tradition or authenticity. One reason perhaps being that
many Zen masters concluded that Zen is inaccessible to Western sport.
(Deshimaru, 1982) It was this type of Zen that influenced many
Americans and, though it was meaningful to them, it lacked true
understanding. Wertz (1985) describes these differences of what he terms
the "old school" and the "new school". He describes the old school as
the works of scholars like D.T. Suzuki and defines this as an elite view of
Zen in that there is no attempt to make Zen accessible to the
uninitiated. (p. 95) The new school "conceives of Zen and its cultural
manifestations as method and philosophy" or "they wish to share the
secrets of Zen to anyone who is interested." (p. 95) Some titles dealing
with Zen and sport that depict the new school can be seen in many different sports and activities. Zen has permeated running (Rohe, 1974), baseball (Faulkner & Oh, 1984), cross-country skiing (Blackburn, & Jorgenson, 1976), driving (Berger, 1988), and golf (Murphy, 1972; Hebron, 1990; Lewis, 1995) as well as other activities. Though these sporting activities do offer an introduction into Zen and sport, they lack the methodology to replace the traditional arts. What becomes clear in this resurgence of literature dealing with Zen and the mystical in sport is that there is a sublime experience in sport. The participants are searching for more meaning and joy in their practice. Sport is no longer mundane folly; it is a statement of being, an expression of self, of existence.

The first example in the Western world of a movement-oriented Zen applied directly to sport is Herrigel's (1953) Zen in The Art of Archery. It is a short account of how an activity is used to practice Zen ideals. He describes in great detail how a Zen master took a sporting activity and used it as a vehicle to satori (enlightenment). In this case satori was not displayed through a verbal manner as with some of the arts, but in a performance mode where satori becomes visible in the demonstration of the art. Herrigel, in this account of his experiences, was told that as a Westerner it would be much easier to study Zen "by learning a Japanese art associated with Zen." (p. 15) It became evident to Herrigel that the Zen practice offered many contradictions to the Western approach to archery. For one, there was a disregard for the target, as Herrigel found: "It [Great Doctrine] knows nothing of a target
which is set up at a definite distance from the archer. It only knows of
the goal, which cannot be aimed at technically, and it names this goal, if
it names it at all, the Buddha." (pp. 55-56) And secondly he found that
to try to lose the arrow from the bow was a severe hindrance to the
task. Hence any conscious effort in perfecting his technique put him
further away from the goal. Over the next six years he practiced archery
(or kyudo) with a Zen master who guided him through the turbulence
that eventually led to his attaining satori. His completion was the
beginning of an enlightened life in that whatever he did from then on
was done selflessly and meditatively. As long as his practice was done
each and every day for the rest of his life, he engaged in life
meditatively. For a Westerner, Herrigel's experience may seem
impractical; he trained for six years in a Zen environment removed from
the daily problems most encounter. Though Herrigel was fortunate to be
able to train in this way, I do not believe that one needs to spend six
years in an isolated center to gain an understanding of Zen or to reach
satori. All that is needed is devotion to one's pursuits each day, in
which work, home, car or environment, becomes the dojo.

2.7 Being

In sport, being is shaped toward the activities that one engages in.
Sheehan (1978) in Running and Being, makes the case for running to be
the essence of his being. Meaning in his life is found through running:

On my afternoon run I had suddenly overreached the confines of time
and space. I had become the perfect runner moving easily and surely
and effortlessly toward infinity. My ten years of almost daily running
had brought me to an area of consciousness, a level of being, that I
never knew existed. (p. 230)
Sheehan the runner, like the mystic and the intellectual, is a loner but he is definitely not one who is ever bored with his existence. He is a happy runner content with his own being and he does not need others to validate it. After years of running, he experienced what might be termed an enlightened state of being:

I move beyond ambition and envy, beyond pleasure and diversion. In those miles downwind, I have a new vision of myself and the universe. The running is easy, automatic, yet full of power, strength, precision. A tremendous energy pours through my body. I am whole and holy. And the universe is whole and holy and full of meaning. In the passion of this running, truth is being carried, as a poet says, alive into my heart... What has been a measuring of things becomes an awareness of the sacred. The road now becomes sacred ground, the temple the word contains. There are cares and traffic, noise and exhaust, but I am past sight and sound, past this disturbance. (p. 227)

In dealing with questions of one's existence one is taking the first step to recognizing that he/she is a unique being unlike any other in the world. Perhaps we can never know who we are; maybe it is better to "just be." In the previous section we saw that in Zen, being is the act of doing or engaging in a physical activity. In the West, sport takes on other dimensions of being as well with achievement goals serving as a primary impetus for participating. To engage in sport is to express one's being, to validate it for self and other. In becoming a Kine-aesthetic being, it is not the type of being one develops that is important, it is to recognize it and then develop it that is crucial.

In Alan Sillitoe's (1961) The Loneliness of The Long Distance Runner, running is a way for the central character to express himself as an individual as a freely choosing being. In an intriguing final scene, the character realizes that he has been running for everyone except himself...
after building a large lead in a race with school officials watching he stops before crossing the finish line. It is a statement of his new found individuality, his existence. Defiance is in many respects a way of expressing being in sport. By engaging in acts of defiance one brings attention to the fact that one is an individual with intentions and motivations. In the 1968 Olympic games a group of African-American individuals raised their fists in the air in defiance of the racial practices at home. Sport and their being became intertwined: assaults on their dignity and justice were resolved through their choice to become athletes.

In tennis there is Torben Ullrich. (Smith, 1975) Ullrich is described as a mystic, one who places no value on winning and seeks to personally find meaning through the activity of tennis. In the 70's he was still playing the professional circuit well into his forties, and defying all the conventional codes of professional tennis (i.e., extreme competition, suffering through training, retirement at 30, and so on). Defiance for Torben is a gentle tap on the consciousness he is always asking why must it be done this way? Tennis is about beauty and the joy of movement there is not any common sense in stressing oneself out over something that is so joyful. Tennis for Torben is the culmination of many diverse factors of nature and man, self and other, and being and achieving. Tennis is a statement of being.

In Lenk (1983) the athletic being is an achieving being who usually demonstrates this through winning, but this is not always the case:
Sporting achievement may . . . be considered as an expression of a personal level of achievement. It can operate as a vehicle and medium of testing, discovery, development, and confirmation of one’s self. . . . However, competition is not everything, as winning is not everything -- even in sports. Many of the most outstanding achievements in culture, even in our Western Culture, are not the result of a specific competition or competitive test -- even in sports. (P. 337)

Kleinman (1977) describes a self using Kierkegaard’s description: A self is a relation which relates itself to its own self. A self is a process constantly changing in what is called kinetic change.

Kierkegaard’s view of man as a synthesis, that is, a relation between two factors, results in his conclusion that man is not yet a self. By being only a relation man falls short of being a self. Man must go beyond a relation or synthesis. In order to do this man must undergo a kinetic change which is defined by Kierkegaard to be a 'fundamental change in the mode of being.' (p. 45)

Kleinman puts emphasis on Kierkegaard’s use of the word "kinetic" as the descriptor in the change of self, as it means a movement. For the self to change there must be an encounter with others. In sport this change can occur when the quarterback and receiver in American football both know, without communicating, what the other is going to do. In a mad scramble the quarterback throws the ball to an open space in the field where the receiver, who has already broken pattern, somehow knows to go there. In these types of engagements the "self is in motion from nonbeing to being, in motion from possibility to actuality, in motion from essence to existence. . . . But it is only through motion of this nature that the self may be realized. It is through kinesis that self may become a self." (Kleinman, 1977, p. 148)
We choose to participate in sport because we like the image we have of ourselves in engaging in a certain sport. To engage in a certain activity means to become connected to the virtues of these activities. From the activities that people choose, a great deal can be said about who they are. Hyland (1990) discusses the many social issues at stake when choosing a sporting activity, for instance, does one seek team sports or individual sports, single sex or coed activities, risk taking or safe sports, competitive or non-competitive, and so on. These activities reveal to us how we have constructed ourselves and as well how we act in the world.

Arnold (1982) defines being in sport in three ways. First, there is a commitment of the participant to behave in a sportsmanlike way: "It involves the living out of a moral dynamic based upon the principles of equality and justice that becomes a constituent and characteristic part of the action." (p. 163) Secondly, there is awareness or attending to kineesthetic flow patterns. By mastering skill through these patterns, movement becomes a "kind of aesthetic oeuvre." (p. 164) Third, there is a quest for authentic existence:

To live inauthentically is to de-personalize one's existence by giving way to the amorphous collective. To live authentically on the other hand enables the existent as agent to take possession of himself and live in accordance with his choices and decisions. Sport is authentic in that it provides a meaningful forum in and through which the person can both find and make himself. (Arnold, p. 165)

Authentic existence is to be engaged in the act of doing. It is a praxis of sport and life. The final component is bodily being: "The skilled athlete then, like the skilled dancer, is not only able to perform and give an
informed account of what he is doing but experience and feel his body as an inherent part of his presence in the world. . . . In the lived-body experience of the throw, the jump or the run the athlete becomes more firmly established in his own bodily being. (Arnold, 1982, p. 166)
CHAPTER 3
Perception

3.1 Definition

Perception is a crossroads; it is a junction where sensation and consciousness meet to form an outlook, a platform that one stands on in viewing the world. Perception is formulated and developed individually in that each person interprets objects in their own personal unique manner. As outlined in the opening chapter, two components of perception are attention and awareness. It follows then that as one develops awareness skills, one also develops greater perceptive acuity and is more open to new experiences. Perception then is crucial in furthering our understanding of kine-aesthetic beings as some of the criteria for becoming a kine-aesthetic being are better explained through an examination of this faculty. Perception is not a mere window through which an object passes, but an active faculty that gives meaning and significance to the objects upon which we focus our attention. "Perceiving is about one's personal relationship to the incoming information. We all have sense organs that are similar, but our perceptions are totally unique. Perception is about how we relate to what we're sensing." (Cohen, 1993, p. 114) In the case here, the object is movement sensation, movement as a sense similar to touch, taste, sight, hearing and smell. As Bonnie Bainbridge Cohen (1993) states:
Movement is a perception; that it is the first perception to develop and therefore the most important for survival; that as each experience sets a baseline for future experiences, movement helps to establish the process of how we perceive; and that how we perceive movement becomes an integral part of how we perceive through other senses.

To develop movement skills with a heightened perception requires experience and training. By engaging and becoming aware of one's body as it interacts with the environment, athletes, I argue, will develop exceptional perception skills.

A common example of perception is Edgar Rubin's "figure-ground portrait" in which one perceives this ambiguous portrait either as a vase or a face. A psychologist might conclude that certain types of people see it one way and other types another, as some see the field of the object whereas others the object in the field. Another theory is that individual personalities associate the figure-ground portrait with an object with which one is familiar. For instance a florist might see it as a vase where a photographer a face. "In philosophical treatments, figure-ground effects are used to enforce the conclusion that interpretation is central to perception, and that perceptions are no more than hypotheses based on sensory data." (Cambridge Dictionary of Philosophy, 1995, p. 267)

Perception then is both a reliance on interpretation and a developed skill. Arnold (1979) points out that one of the problems with perception theory is that it has limited itself to theories of vision, "as if vision were the model in terms of which all other modes of sense perception could, mutatis mutandis, be discussed and understood." (pp. 88-89) He suggests that our understanding of perception could be expanded if we examine movement perception. In the following sections this suggestion
will be followed by examining the role of kinesthetic perception on the development of kine-aesthetic beings.

3.2 Movement Perception and Proprioception

To develop a bodily perception requires that one first have an awareness of the body as it is oriented in space. Unfortunately for most this development occurs in a reverse manner. Athletes develop external awareness skills before, if ever, internal skills. I can recall an experience I had with a professional hockey player in Sweden. This player was a first round draft pick in the NHL and physically was a very powerful, fast and quick individual, a product of one of the best training systems to be found. One day we were paired together in a contest at a local school to do an obstacle course blindfolded in which one partner would guide the other partner through the course. When we put the blindfold on this individual, it became clear that his movements were disoriented, he had no sense of the direction in which he was moving and he became slow and deliberate (whereas when I did it I went through the course with relative ease). I was quite surprised to see a professional athlete, who was expected to have a strong command of his movements, to lack such movement ability. He was not trained well proprioceptively his orientation was much more visual. This is a problem in athletic training in general too much emphasis is put on the external world.

It is obvious that movement is the result of muscle, bone, and joint actions yet a less well-known factor of these actions is the sensation one has of these structures as one moves in space. This is what is referred to as proprioception.
Proprioceptors are nerve endings located inside the soft tissue of the body surrounding muscles and ligaments throughout the body. These receptors transmit spatial information to the brain, thereby dictating the difference between a well-executed action and a clumsy one. Not the same as your sense of balance, which keeps you upright, proprioception is more like balance in motion, helping your body and its appendages move efficiently. (Hansen, 1996)

For instance in the field of athletic training the development of techniques that quickly rehabilitate athletes and return them to their sport has expanded rapidly. Yet athletic trainers have found that rehabilitating an injury is not just about the healing of tissue structure but also rebuilding the proprioceptors associated with the damaged area. Athletes who structurally are considered completely recovered cannot perform basic movements that were quite simple to perform before the injury. The reason for this is that they have not re-developed their proprioceptive senses and thus have limited awareness of the body limb as it moves through space. In gymnastics a young gymnast falls from the balance beam and sprains an ankle over the next several weeks he/she recovers from the injury but suddenly finds that the simple act of standing on the beam proves to be difficult. What the athlete failed to accomplish in rehabilitating the injury was the development of skills that are specific to body awareness. So proprioception becomes important in developing movement skill, as it is the basis to all movement.

The moving body is a complex structure that requires perceptive abilities to organize and control the many movement components into a uniform harmony. Without a strong sense of where the body is in space,
one cannot move with much efficiency. We could move, but our actions would be clumsy and uncoordinated. The reasoning then for developing proprioceptive skills is in most cases a reaction to an injury. But what if we shift this reasoning instead to develop better moving beings? In other words, much of the research conducted on proprioception is in the rehabilitation process little of it actually deals with healthy beings becoming better movers, so what if educators accentuated their training of physical skill by developing proprioceptive skills? The answer is that, to some extent, it would develop the attributes that lead to becoming a kine-aesthetic being, primarily having the ability to focus internally on the sensation of moving limbs and as well become entranced in the present moment. Focusing on the development of proprioceptive ability as a first step in the developmental process would lead to a more comprehensive development of movement ability and awareness skill.

3.3 Aesthetic Visual Perception

In a study that attempted to reveal how museum directors attained aesthetic experiences, Csikszentmihalyi and Robinson (1990) surveyed a select population of well-educated highly experienced individuals in the art world. The study basically was designed to identify the conditions (i.e. environment, crowd control, viewing area, location of object, etc.) that these individuals found that allowed them to optimally enjoy the viewing of the work of art. They found that the process begins with the ability to find a comfortable, quiet place to relax and view the art object. In other words, it was not the visual that was the primary condition but the physical positioning of the body viewing
the object. By attaining a certain level of physical comfort, it was hypothesized, one increased one's ability to focus and concentrate on the art object. The museums that provided the best experiences were those that were designed to let the viewer feel that they were alone with the object, having a private interaction with it.

Although distractions mentioned by the museum professionals ranged from tacky architecture to street noise, foremost among them were the "hordes of people" that all too often constitute the audience of the modern museum, especially in the context of blockbuster exhibitions. Truly seeing art, as opposed to merely viewing it, is for most respondents a solitary activity . . . it's private, it's quiet . . . it's never happened in a crowded room" (Csikszentmihalyi and Robinson, 1990, P. 144)

In this study, Csikszentmihalyi and Robinson are interested in discovering how professionals in the visual arts are able to have aesthetic experiences. To some extent their criteria relate to the criteria of the kine-aesthetic being as laid out in Chapter One. In defining aesthetic attention they found three primary components: object directedness, limitation of stimulus field, and loss of ego.

In object directedness Csikszentmihalyi and Robinson (1990) found that directors of museums must focus directly (to the exclusion of all other objects in the visual field) on an object to appreciate it, yet this is not particularly unusual or extraordinary. The extraordinary is a strong internally focused attention, as described here:

There's nothing like it. I just get totally wrapped up in it. I mean, a bomb could fall next door and I'd be oblivious to it. I can get so wrapped up with an object, looking at the vase painting, or studying the object, whatever it might be, that you're unaware of the phone ringing or people coming in the door, you just get so wrapped up. It's total escape. (p. 119)
It is similar to the state of attention described in Murphy and White (1978) and Cooper (1998) in which the athlete is so absorbed in the activity that his/her awareness of time and space is suspended. It is not surprising that they describe these conditions as similar to meditation where a person sits for hours focusing on the smallest of objects. A good example of this extraordinary perception is found in Zen practice, where the process of reaching enlightenment begins with control of attention. In a short story by Ton (1960) titled *The Expert*, control of attention begins with the ability to not blink. "So thoroughly had he trained his eye-muscles to inactivity that even when he slept his eyes remained wide open. One day as he sat staring ahead of him, a small spider wove its web between his eyelashes." (p. 300) The second step is to make everything big. As Ton explained after years of practicing on focusing his attention on the smallest insect it suddenly became "as big as a horse."

"He took aim and shot the insect straight through the heart without so much as touching the blade of grass on which it rested." (As found in Ross, 1960, P. 300)

The second component of Czikszentmihalyi and Robinson's (1990) aesthetic perception is the limitation of stimulus. Sometimes the object in itself does not quite bring about an aesthetic experience, hence the awareness of other kinds of stimuli outside of the object enhance the experience. A participant in their study discussed the viewing of Picasso's *Guernica* in Madrid and then walked outside the museum to the sight of Franco's guards with their machine guns the result was that it heightened the impact of the work. In sport there are similar
dimensions. When Jesse Owens ran in the 1936 Olympics in Berlin, Germany the experience was quite different than when he competed in the Big Ten championships earlier in his career. With the socio-political situation in Berlin, Owens was not only running to win medals but also to refute a racial theory that the Aryan race was superior to the African race or any race. This outside pressure, with the world watching, made the experience for Owens more significant and enhanced his focus. There are also numerous instances in which athletes attain a heightened mode of perception because of a motivation that is external to the sport. A death in the family, an injury, gratitude to a coach or mentor can all be causes that enhance the experience and lead to a higher performance state. There have been a few cases of recreational athletes who after being diagnosed with a serious illness engage in exercise with the hope of relieving stress or to fight the disease itself (i.e., Terry Fox). In any case, the conditions upon which one engages in exercise are greatly enhanced by outside stimuli.

A rarer form of aesthetic perception is the transcendence of ego: "More than a quarter of those interviewed indicated that their most significant encounters with art entailed some form of loss of ego . . . . Nearly all of those who spoke about it immediately stated that this happened only infrequently." (Csikszentmihalyi & Robinson, 1990, p. 122) The experience is described as the losing of all sense of self which results in a pre-reflective mode of being that is characterized by a non-rational consciousness. The participant at this moment achieves a relative harmony with the object, the meaning or symbol of the object
transformation. As Herrigel asked of the master, "Is it 'I' who draw the bow, or is it the bow that draws me into the state of highest tension? Do 'I' hit the goal, or does the goal hit me? . . . Bow, arrow, goal and ego, all melt into one another, so that I can no longer separate them. (As found in Ross, 1960, p. 290) By losing the ego, one is expanding the ability to perceive objects without preconceived ideas of what to expect. Many who attend art museums already have formulated their expectations, hence they fail to see from a fresh perspective. Museum directors are perhaps more susceptible to this than others. The skill then is to see something as if one were a beginner seeing it for the first time. Though one might have viewed a particular Rembrandt several times, a person who has transcended ego would see it each time as if it were the first. This experience for museum directors is so powerful and transforming that it changed their way of seeing and resulted in a much greater appreciation of the object. Likewise, movements performed without self-consciousness can now become clear and simple where each movement is like the first. At this stage one feels a lack of intention in the experience as in "I am moving, yet I do not feel as if I have control of my movements, I am moving freely my body takes me."

3.4 Awareness

Another component of the kine-aesthetic being is the development of awareness skills. Similar to proprioceptive skills, awareness skills are developed primarily through the sensory faculties. The difference is that proprioception is the sensation of the body in space whereas awareness is the sensation of objects or external stimuli on the body. An overlooked
component of skill development is the role of awareness in building complex movement patterns. To be able to sense slight differences within a complex skill is a valuable component in achieving excellence. For the less skilled athlete or for most kine-aesthetic beings, awareness is important in that it positions the individual in a non-judgmental mode of being. Becoming judgmental lessens one's ability to perceive objects well and shifts one's attention from the sensations of the body towards self-conscious thought processes. By becoming excessively self-analytic, one cannot free oneself from objectivity and it results in a case of paralysis by analysis. Hence to approach a physical skill with a heightened awareness level allows for the development of the non-judgmental kinesthetic intelligence.

In sport heightened awareness skills are prevalent in excellent performance. In many contests the athlete who has the better technique does not always perform the best. Teachers and coaches can enhance the athletic experience by focusing equally on external objects and movement awareness. In applying a movement awareness approach to golf, for instance, where one of the tasks is to teach the beginning student the skill of "putting" the ball close to the hole from long range, the focus is on the sensory awareness of the body. This subjective approach emphasizes a heightened awareness of physical sensations. It is a trust in the awareness of these sensations, of seeing the hole and then letting the arms swing in reaction to this sensation, that exemplifies good performance. Vision is only one component of awareness as the other senses are important and as well intuition and imagery. In Gallwey's
In his Inner Game of Golf he describes these awareness skills as the transcending of cognition or thought. His basic premise is that in developing movement skills, we perform better if the verbalizing, thought-producing self (self 1) is eliminated, and instead we rely on the body itself (self 2) or the "see and feel" method. By focusing on the bodily sensations one is engaged in a non-judgmental mode of consciousness, one is merely sensing the motions without judging a right or wrong motion. The result is that "they engender a mode of learning that is free of doubt, frustration and discouragement. They induce a natural state of learning which, once rediscovered, progresses organically and rapidly. Most important, they strengthen the student's faith in his own capacity to learn from experience." (Gallwey, 1981, p. 63) Awareness then does not involve an analysis of movement but instead is recognition of the sensation of movement. By developing a strong feel of one's own movements the process of developing skill is greatly enhanced.

Eastern religious practices provide an example of a tradition that actively trains individuals to control the sensations and awareness of their body. By transcending bodily sensation they become immersed in spirituality free from the distraction of physical existence. Practices where a master walks across hot coals or sleeps on a bed of nails are a culmination of a training process that anaesthetizes the sensations of the body. By eliminating feeling yoga practitioners are free of the limitations of the body and can focus on the soul. Through meditation
Yoga masters also demonstrate mastery of their bodies by changing their heart rate, body temperature and pain threshold. Hanna (1986) supports this assertion by referring to research conducted by Joe Kamiya, Elmer Green and Moshe Feldenkrais who studied these Eastern practices and concluded that: “This process of self-education can take place only if we focus our consciousness inward upon our bodily functions. We must pay attention to the internal, proprioceptive sensations which our nervous system liberally supplies to our brain.” (p. 179) In sport there are similar practices where the individual is taught to control breathing patterns and heart rate through relaxation techniques. A variety of techniques are now employed by psychologists and coaches that began with the Eastern traditions and eventually influenced Western approaches to learning (see Kleinman, 1986).

Similarly in Zen practice, there is also an emphasis on awareness skills yet a key difference exists in meditation. In Zen, body practice is key to achieving enlightenment, as the body is spirit as well as the mind. Thus to be aware of the body and its functions is part of the unity between mind, body and practice. In Zen the masters sit in meditation for long periods but do so with awareness of their bodies, their breathing and their vision. It is not uncommon in Zen practice for the priest to hit a student over the head with a stick if he/she feels that the student is losing awareness during meditation, for the beginning student struggles in maintaining focus-awareness for long periods of time. To illustrate these differences a study was conducted with Yoga and Zen masters in an attempt to discover the moment a repetitive act becomes habitual; in
other words at which point does one lose awareness of the external world. First, they had the groups meditate. Second, they took a large bell and struck it at consistent intervals to determine at what point the sound became habituated. For "normal people" it would take 10 to 15 strikes before their attention waned, for Yoga masters a few strikes, for Zen masters their awareness of the strikes never became habituated. A similar study was described in Hirai (1975) where he states,

Ordinarily, the person who is not meditating grows so accustomed to sounds that he no longer shows a GSR (galvanic skin response) when they are repeated. This is not the case with people in Zazen, who remain sensitive to everything happening around them. With these experiments I was able to prove that sleep and the state experienced in Zazen meditation are entirely different.

The lack of habituation then is an important component to awareness because it always keeps the experience fresh. It is an example of a person with an "open mind" who seeks to encounter new experiences, as every moment is refreshing and different than the last.

3.5 To see and be seen

The construction of our perceptive faculties is influenced, to a large extent, through our own self-image. Perceiving self and perceiving external objects are two quite different forms of perception. The aesthetic frame that each individual develops is based on these types of perception. Yet it is difficult to act in the world with conscious self-perception. To better understand this, let us take the example of runners who run down the street oblivious of their motions they move freely and effortlessly lost in the joy of running. Suddenly they pass a shop window, upon which their reflection is beamed back upon them,
where clearly they see the image of themselves running. With this awareness of their self-image comes a consequential shift of focus from the "body as lived" to the "body as object", in essence the objectifying of one's own bodily self. The movements now become less free, constricted. Individuals now become concerned with their form or how they look to others eventually the process becomes laborious and self-critical, and they are lost in their own image. This shift in perception can be defined as a shift from pure perception (perception without reflection) to distorted perception (perception with cognitive interference).

Sartre has discussed this case in the example of the mountain climber. (As found in Kleinman, 1979) In the first stage of mountain climbing, the climber's movements are free and lack self-awareness. His perception is focused externally on the objects. The second stage of mountain climbing involves the eye of a distant observer of which the climber is oblivious. This stage, though it has no effect on the climber, is an indication of the importance of observation in learning a new skill in that it helps to observe skilled climbers to see how climbing should be done. In this case watching an expert and then following his/her lead enhances the development of the climber. Thus learning by observing or perceiving visually in movement is a highly effective manner of learning a new skill. With the third stage of Sartre's mountain climber the climber becomes aware that he/she is being watched. In this form of perception, the climber suddenly becomes aware that others are watching him. When this occurs a judgement takes place, and for the climber to be judged or scrutinized causes trepidation, uneasiness and
discomfort in their movements. For athletes or performers who have experience with these conditions they tend to excel and enjoy the pressure of the moment. Basically what occurs is that the athlete becomes unaware that they are being watched in that they become so focused on the task that they transcend self-conscious awareness. To be watched in some cases enhances the performance. To perform is a mode of expression; it is a validation of being. For Kine-Aesthetic beings perceiving being perceived is not a fearful experience instead it is an opportunity to perform, to validate oneself as a skillful and unique being.

Though Sartre has organized perception of the body into three parts, where each is a unique domain, I propose that for athletes their perceptive abilities are all three of these forms of seeing or being seen with each working together in a single moment creating perceptive beings of extraordinary capabilities. Performance is overcoming the fear of being watched, and it also requires the overcoming of conscious self-awareness of one's movements (as opposed to pre-reflective self-awareness of movement). In light of these conditions upon which athletic performance is executed, there must be another form of perception that goes beyond Sartre's theory which is unique to these individuals who move and perform and do it very well at the same time. In sport the term "paralysis by analysis" now has special significance. The athlete is hindered by excessive objective analysis of form. In golf for example, I find it interesting that when observing average golfers at a driving range how the watchful eye or excessive analysis can effect
performance. Through my own experiences with practicing on a driving range on a few occasions I was oblivious to my surroundings then suddenly noticed that a viewer was watching from directly behind. Suddenly my free, flowing swing became constricted and shots began to fly crookedly. But for higher skilled players this is not a problem at professional events on the practice range there are large amounts of people watching the professionals, yet they do not seem to be hindered at all by the watchful eye. When one is as highly skilled as these athletes are, they are able to focus on the task at hand at will. In other words, they are able to "shut out" any distractions that might hamper their performance, and more importantly they have the confidence to be able to do this whereas novice athletes tend to be more susceptible to the view of others. Elite athletes welcome the 'eye' their being is so focused on completing the task successfully that they look at spectators as mere objects like trees or rocks on the side of the fairway they do not exist. The objective eye then is merely another obstacle to conquer for the elite athlete it is not enough to merely perform well athletes relish the pressure of performing to an audience it enriches the experience.

3.6 Perceiving movement as meaningful expression

By failing to validate kinesthetic knowledge that is gained through lived experience, we in effect are denying movement as a contributor to self-knowledge. In the sporting world where so much is dictated through the non-rational, non-cognitive kinesthetic experience, it is important to find a way to teach and discover the subjective aspect of the movement experience. By developing the kinesthetic intelligence as defined by
Howard Gardner one develops a better understanding of how movement provides meaning and significant expression. Thus movement gains educational value. If we look towards parallel fields such as dance, art, music and theatre, we see fields that, like athletics, rely on forms of knowledge that differ from the purely rational. These fields reveal and deal with the subjective world better. Obviously in a field like dance, there are similarities to athletics in that one is engaged in skilled bodily movement. But the dancer, for the most part, has more skill in using experiential movement knowledge than the athlete. The dancer is more apt to connect life experience to the artistic work. In other words, his/her ability to uniquely perceive meaning allows for the creation of meaningful dances that express an idea. As Kleinman (1992) states, "It is immediately apparent that it is dance which uses and practices movement as a means of expression. (p. 42)

When we consider skill level, athletes and dancers have similar movement skills as each perform highly skilled bodily movements in a specific manner. The difference is that athletes have difficulty in expressing themselves.

Athletes must become aware of the importance, value and necessity for expression in performance, and in the preparation and execution of their skills. They must realize that these things count as much as points scored. . . . Greater awareness of this dimension in sport will result in better performance in all aspects of the game. But we have tended to speak of them as after thoughts. Intuitive creation, aesthetic awareness, intensity, desire, motivation, will, and intention all demonstrate expression. . . . The dancer, as artist knows this intimately. But athletes, who are just as intimate with these qualities, must still become convinced of their own validity as artists. (Kleinman, 1992, p. 44)
Part of the problem is that athletes tend not to see their activity as an artistic process, yet their performance (whether they like it or not) is a communication of complex movement patterns. They are the objects (through their movements) of an aesthetic experience for spectators. Historically there is precedence for athletes who have perceived themselves as objects of beauty or as performers for large audiences. In Greek athletics athletes were akin to artists or actors yet with more social status. In early Athenian culture they emphasized the form of the athlete in performance. “Much greater emphasis was placed on the form of the performance, the grace and skill with which it was executed, than the establishment of records of strength, speed, or endurance.” (Van Dalen et al., 1953, p. 56) By performing movements beautifully the athlete was considered an artist who was appealing to an audience. It was a performance that emphasized communication with the audience in that the athlete was attempting to elicit a response. In this sense it became an act of expression and also required the athlete to be highly perceptive of his/her movements. Though the modern athlete is generally not sympathetic to this emphasis, there still is at the base of every sport an element of expressiveness. Athletes celebrate and perform in ways that are intended to elicit responses from audiences or other players.

Thomas (1977) describes the process in which athletes find meaningful activity in sport. She begins by describing certain attitudes that the athlete has of his/her sport or activity. These attitudes can be
defined as either intrinsically or extrinsically related. A simple or
essential attitude/meaning is found in the beauty of the body.

There is an indication in this kind of sentiment that it is the physical
man who eventually wins out in sport. The well-honed body
demonstrates its superiority, and because of the body's efficiency and
dependability, the athlete can view his body as a beautiful thing that
works for him. (p. 64)

In bodybuilding developing a beautiful body is essential to achieving
success in that the athlete perceives him/herself as an object of beauty to
have the greatest definition of muscle mass is what wins. The second
attitude that leads to meaning is the loss of individual identity to the
framework of the team. In this view the athlete sees him/herself as an
essential component of a team and sees his/her actions as a reflection of
team construct. This relationship within the team can result in an
harmonious performance in which each movement or play achieves a
high level of synchronization or on the other hand can result in
destructive deviant athletes who are driven by peer pressure and fear
(See Messner's (1992) *Power at Play* and Coakley's (1994) *Sport and
Society*). Either way the team mentality is a powerful source of meaning
for young athletes and greatly affects their self-perception. The third
attitude or meaning Thomas (1977) identifies in athletics is related to
extrinsic motivation or the playing for fans or for monetary rewards.
Thomas (1977) finds this to be most limiting in that: "The possibility
for an aesthetic experience is impossible if the intent for playing excludes
the basic fact that the player is playing for himself, to meet his own
needs and to express his own feelings and uniqueness." (p. 78) In other
words to play for other factors might cause one to overlook one's purpose
for performing. Again an essential component of the kine-aesthetic being is that they play for enjoyment and self cultivation to play for others (though meaningful) is not an ideal reason for engaging in activity. A fourth attitude is an awareness of the intrinsic factors of the sport experience, mainly subjectivity and egocentricity. With certain experiences in sport one might describe them as heightened levels of awareness, which provide unique personal meaning. This experience can be defined as having a greater awareness of the body or an unusual perception of space and time. These moments are not necessarily associated with great performances but instead lead to self-realization in that now one has gained a unique perspective from what, at first, was considered an ordinary experience.

What Thomas has outlined are the attitudes or perceptions that athletes have toward their sport, they provide meaning and/or significance to the sport performance. Though she did not describe them directly through the context of perception, it is evident that meaning is found through rarefied experiences that the sporting environment provides. The intrinsic factors such as the beauty of the body and playing for pure enjoyment and physical expression are the types of meaningful experiences that are more aligned with the Kin-Aesthetic being.

Metheny (1965) in Connotations of Movement in Sport and Dance discusses the internal experience (perception and sensation of movement) in athletics. Her argument is that movement is a knowledge base essential to the education of the individual and is a great source of
meaningful activity. She argues that to build upon this knowledge one must become more attuned to one's internal feelings and sensations of one's body. For as Metheny proclaims, there is something tremendous going on in the moving individual that academia fails to recognize.

The meanings we find in moving about the tennis court and dance studio can not be verbalized, but the very fact that intelligent human beings go to great trouble to move in these ways is evidence that their sensory perceptions of these movement experiences are meaningful to them as highly personalized experiences that involve some element of self-identification as a significant being in an impersonal universe. (Metheny, 1965, p. 104)

Knowledge is developed through the recognition of the sensations of the body and the awareness of these sensations in the development of skill. In learning to move, knowledge for the athlete can be formulated along two lines. The first is objective knowledge or the biomechanical component of skill in achieving a specific goal (i.e., dribbling through a crowd of players for a lay-up). The second type is subjective knowledge or the perception of the internal experience of one's self and body (i.e., the exhilarating feeling of running through a warm summer rain on a peaceful Sunday morning). By attaining these basic skills one can become expressive and create unique movements. As Metheny (1965) states, "The less we move, the less we know about this meaningful area of living, and the fabric of our lives is accordingly impoverished." (p. 105)

To move skillfully is similar to an artist who moves his/her hands meticulously over the clay to shape an object. To watch a great athlete move is, as George Sheehan might exclaim, poetry of the highest civilized order in the universe and more importantly a great athlete does so with meaning and self-expression.
The distance runner is a prophet. Like a poet, he is the antenna of the race. Like the poet, he does what he does with his whole being. And like the poet, he gives thanks for his 'fabulous possessions, his body and fiery soul.' Like the poet, he sees himself as a question to himself. And seeks the answer by seeking to be, by creating himself. And again like the poet, he suggests that each one of us has this revelation, this Truth; and that we must find it through our bodies, through experience, and always in the present. (Sheehan, 1978, p. 127)

3.7 Perception is deceptive

In Michelangelo Antonioni's (1967) film Blow-Up, an intriguing final scene captivates the perceptive/sensory realm of sport. In the final scene a group of mimes are riding on a truck towards a tennis court in a quiet park. Upon arriving at the court, two get out and start playing a game of mime tennis, with the rest serving as spectators. The relevance of this final scene lies with the main character who believes he witnessed a murder yet through a series of events comes to question whether he really saw it at all, that perhaps it was a false perception. In the commotion of life where events occur in a blurred manner the ability to distinguish between what is actual and what is imagination can become difficult. When two people who have witnessed a car accident are asked to describe it, inevitably the descriptions vary greatly. Similarly in sport spectators and athletes alike might describe a phenomenal play quite differently with their recollection of the event changing over time; the event that actually happened becomes distorted by myth and fantasy. The point Antonioni is establishing is that the game of tennis the mimes play questions the reality of sport and life in general, in that it has all the moves, gestures and actions yet without the equipment. We are
never sure, upon closer examination, of what exactly is witnessed. The film ends with the main character, who is watching the mimes, hearing the ball loudly and vividly being struck back and forth.

Because of the high-speed action and pace of the sporting event, perception is constantly being distorted and manipulated. The action causes great variations in one's perceptual field and exposes the participants to multiple states of reality. The athlete experiences distortions of the senses: quietness in a loud stadium, seeing movements in slower or faster forms, or having visions that do not exist. In Michael Murphy's (1972) *Golf in The Kingdom*, a fictionalized account of a golf experience in Scotland, he describes many of these distortions of the senses that occur when playing a round of golf. Because of the vast space of land on the course and the exposure to the elements, golfers constantly challenge their perceptions. Is the wind with or against? Is the green as far as it looks? Does the putt break that much? An expert golfer must answer these questions well or they will perform poorly.

Another subtle factor in golf is the large allotment of time between shots with the result that one's mental focus can become easily distracted. Murphy kept seeing waves of light around the ball and between the ball and target, a phenomenon he describes as a trick of the retina or perhaps awareness of subtle invisible energy fields.

Murphy and White (1978) examined accounts of sport experiences where distorted perceptions occurred. When Lindbergh crossed the Atlantic, he described the encounters he had with phantoms and voices in the fuselage. Similarly the expeditions that climbed Everest
sighted figures who were following the group only to disappear upon further exploration. Perhaps a plausible explanation for these experiences is that when one is under stress the perceptions are altered in some way. Hallucinations and altered states of being replace our normal sense of reality, and this can lead to a new dimension of performance where one "lets go" of self and follows a pre-determined path. When Ken Venturi won the 1964 United States Open golf tournament, he did so on the verge of collapse. The heat of the course had caused him to dehydrate to such an extent that after the mid-way point doctors had to treat him with heavy doses of salt and water. He finished the final eighteen holes, often feeling his next shot would be his last. All he could do was swing the club that the caddie handed to him. He existed in a "tunnel" where all he could see was ball and target. It was a tremendous performance, indicating that altered conditions lead to altered states of perception. Sport, because it does deviate from the commonplace, initiates these experiences of distorted perceptions and provides opportunities of self-discovery. I can recall at the end of a long day, while teaching a tennis class at Ohio State, looking up and noticing a small bird on top of a building over a hundred yards away while students are hitting balls back and forth, large airplanes are flying overhead, and the neighboring soccer field is alive with spectators screaming. The sight of this small tranquil bird gave me perspective of a world, other than one in stress and chaos. At that point I felt very much like one of Antonioni's mimes, not sure where true reality lay.
Another phenomenon related to perception in sport is the ability to deceive one's opponent, in other words, to become an actor who shades one's intentions. To have the opponent believe that an action will take place when in fact it will not, is the skill of a fine Shakespearean actor, and good athletes do this well. In all sports the ability to read body language to predict what might happen next is a highly useful skill. In football the linebacker carefully studies the quarterback's eyes and head motions to attempt to read his actions. The receiver moves slowly to disguise a running play and to the complete surprise of the defender bursts past him to catch the ball in the open field. In running the runner fakes exhaustion so the opponent will believe they can pass easily only to have this exhausted individual burst pass him at the finish line. It becomes clear that athletes have a unique understanding of deception and the technique of deceiving their opponents. To do this requires that they first have a sound understanding of the kinesthetic sensations that are the source of these deceptions. By recognizing flow patterns they can willfully manipulate these patterns to deceive. Like a great musician who changes the rhythmic pattern of a song to give it a fresh perspective, great athletes as well can manipulate the locomotor pattern of a run to deceive the pursuer.

3.8 Kine-Aesthetic Beings Embody Perception

An important twentieth century work is Maurice Merleau-Ponty's (1962) *Phenomenology of Perception*. In this work he redefines perception away from an objective or empirical orientation and places it
instead toward the subjectivity of the individual. Perception is a faculty upon which beings exist in the world. It is not that one perceives an objective world but that, through bodily sensations (subjective), one perceives the world. Perception then is dependent on sensory awareness. To lack sensory awareness is to limit one’s ability to be a keen perceiver. Merleau-Ponty’s emphasis on awareness and perception are appropriate for the field of physical education and movement. In some of my physical education classes I have found that when students are asked to touch the manubrium with their eyes closed they either hesitate or can only touch it by finding a referent (i.e., they place their finger on the sternum and then slide it up to find the manubrium). It becomes clear through these simple experiments that most students lack an awareness of their body as it exists in space they live a dualistic existence with body separate from mind. The body in this case is an object that is separate from the self; it is a dissected, probed, and analyzed object that one fails to experience. On the occasions when the student knew a specific part, it was usually associated with an injury or a unique experience with this area of the body. An athlete who has torn the anterior cruciate ligament knows through experience exactly where this ligament is located as he/she has embodied it. It is unfortunate, but many learn body awareness skills through chance. It is only through unusual experiences that one begins to realize the body.

To become an embodied being is to engage in the full experience of the event. This requires that to understand the beauty of Mount Kilimanjaro it is not enough to merely perceive a picture of it as one
might in an art gallery or to watch a documentary on television. One must experience it first hand by going to the mountain and walking up it, touching it and smelling it. This is what embodying an experience means. Yet our understanding of things or objects is predominantly through conceptualization or the reading of books about the topic, or seeing films and so on. For the Kine-Aesthetic being the athletic experience is an embodying one, and it does not take an injury to reach this level. By perceiving the experience through all of the senses, the experience reaches a new dimension where it exists only through bodily being. It becomes an extension of one's life. The playing field changes as we change,

for the player on the field the football field is not an "object" but a field of forces, vectors, and openings that call for "moves" in accordance with the play. The player is not a consciousness surveying the field as a datum; the field is present only as "the immanent term of his practical intentions," and the lines of force in it are continuously restructured with his moves in the course of the game: "the player becomes one with it and feels the direction of the 'goal,' for example, just as immediately as the vertical and horizontal planes of his own body." The player "knows" where the goal is in a manner that is "lived" rather than known, that is to say, in the order of "naturizing thought which internally subdents the characteristic structure of objects." (O'Neil, 1989, p. 38)

Hanna in his book *Bodies in Revolt* (1970) summarizes Merleau-Ponty's classification of perception into two categories: analytic perception and phenomenological perception. As Hanna describes it, analytic perception is the narrow focusing of attention on an object with the exclusion of everything else from the visual field. For instance, when driving down the road, we might see the sign up ahead, yet we are
oblivious to the other elements that surround it. For Merleau-Ponty this is a primary mode of perceiving as we are trained to look for one thing exclusive of all other things. In this mode of perception the experience becomes limited to those few things that are noticed exclusive to the many other significant objects. In essence it is a failure to see the "big picture."

Gladwell (1999) characteristics for physical genius included the ability to chunk large amounts of information or to see a larger field than normal populations. These individuals had the ability to recognize patterns within their field of vision. This is what Merleau-Ponty describes as phenomenological perception, the type of perception that lacks a specific focus and instead takes in the whole perceptive field. It does not require a physical genius to engage in phenomenological perception as we all see this way at various times. When one engages in mowing the lawn on a hot summer day, one stops to take a momentary break: the relief of the moment leads to becoming entranced in an unfocused, non-specific perception that lacks intention. If someone were to ask, what are you looking at? The reply usually is "nothing."

Specifically one typically does not know at what one is looking; as one is scanning the whole field. Yet to say that nothing is being perceived is not really the case. In not focusing on anything specific, one in effect perceives the whole field. This type of perceiving occurs because the individual lacks intention and allows the experience to happen with few expectations. In this case, the individual is a freely moving, engaged being lost in physical existence.
Perception is an essential element to becoming a kine-aesthetic being. As we become more involved in the process of development in sport or movement our sensory acuity also develops. A training that develops both types of perception (narrow and broad) that are described by Merleau-Ponty is needed to have a complete movement experience. Unfortunately most athletes are primarily trained to perceive with a narrow focus and because of this they lack the essential qualities of becoming a well-rounded being. Ultimately perception is about making connections with one's life and the surrounding chaotic world that one lives in, it is about making connections with sport and existence, and it is about seeing the "big picture." Perception in the end is about perceiving oneself resulting in self-realization.
CHAPTER 4

The Emotional Component of the Kine-aesthetic Being

4.1 Definition

In this section I will attempt to describe how emotion enhances the kinesthetic experience. Emotion can be used in various ways to enhance performance in athletics and in special cases can lead to extraordinary experiences. This section will begin by providing a definition of emotion and the relation between emotion and feeling. I will then follow with Erikson's stages of emotional development and outline the type of emotions particular to the athletic experience. This chapter will conclude with the final two components dealing with the joy of effort and kine-emotions.

A short list of the many emotions in athletics might include terms such as joy, anguish, happiness, sadness, exhilaration, tranquillity, contentment, despair, pain and pleasure. The term feeling is also associated with these emotions so before going any further a definition is required. In Webster's II Dictionary (1988) the following definitions are offered:

Emotion: 1. a. A complex, usually strong subjective response, as love or fear. b. Such a response involving physiological changes as a preparation for action.

Feeling: 1. a. The sensation involving tactile perception. b. A sensation perceived by touch.
Though it is possible to use these terms synonymously, there are distinct differences. First, feeling involves the physiological response to external stimuli, whereas emotion is the conceptual manifestation of these physiological responses. For example, when running down the street on a leisurely jog, one enjoys the feelings associated with exercise, i.e., exertion, heavy breathing, rhythmic pace and so on. But if one were suddenly to imagine oneself in the Boston Marathon, leading the pack with only a mile to go, feelings become emotions because a concept has been introduced to the run. Emotions then are associated with competition and result in experiences such as the fear of failing or the exhilaration of success. In essence then the runner's experience becomes more intense because it refers to an event that affects his/her existence. An emotional reaction is a reaction to a powerful experience, a life-changing event. In sport emotion is manifested individually. Sporting events can lead to moments of excessive celebration with athletes screaming joyously or for some they can lead to subdued emotions of quiet satisfaction. Each individual is reacting to how he/she has constructed the experience for some winning an event is extremely important whereas for others it is only one of many factors in the total experience. Thus emotions are dependent on the intention of the individual or in how one relates the situation to one's self-concept.

Emotion and feeling contribute an important element in educating athletes to develop their creative ability. By understanding emotional experiences, athletes become uniquely educated persons with attributes
similar to artists, musicians, actors and others who use forms of knowledge that differ from scientific objectivity. The athlete, like the artist, engages in meaningful movement and expression, and it requires an educated person to do this well. To begin, athletes must first become aware of certain emotions and understand how they affect their performance. The problem with emotion in sport is that it is difficult to train or educate athletes to apply it correctly to their skill. An intelligent kine-aesthetic being becomes proficient in using emotion as a tool to enhance his/her performance by way of previous emotional experiences. Sport has always demanded that athletes use many different emotions during an event quite similar to an actor in a play. For instance athletes use energizing emotions for speed and power and use subdued emotions for intricate skills. In an event like the biathlon, where the athlete engages in cross-country skiing and rifle shooting, the requirements are that he/she use high bursts of energy to ski yet quickly convert to low energy or calmness to shoot. These athletes are excellent examples of persons emotionally well educated.

4.2 The Stages of Emotional Development

Strasser (1977) in his work the Phenomenology of Feeling describes the developmental stages of feeling. He describes four stages of feeling, of which the two higher stages closely resemble emotions (based on the definition provided earlier). It becomes apparent that feelings are a precursor to emotional development and lead directly to emotional reaction. They are not distinct and separate components. The first stage is associated with sensory feeling, in other words the
feelings/sensations one has of one's body without any intention or "intentional pole." They are considered primary feelings in that they are the feelings/sensations that one might receive when sitting on a chair or washing dishes, "sensory feelings are merely the expression of an actual state of affairs. These contain neither anticipation nor felt recollection, but correspond solely to the currently dominant state." (P. 47) In sport, sensory feelings occur with the feel of wearing a uniform, a hard cold field on a bitter day, or the feeling of new grips on a set of golf clubs. The second stage involves vital feelings, described as feelings of the "felt consciousness of the body" in that they "form a unified lived experience of one's own body." In sport vital feelings include pain, as when one collides into the boards in hockey or the runner who feels his/her heart beating heavily. As opposed to sensory feelings, vital feelings are those that we become aware of they are unique and to some extent develop awareness skills in the individual. The third stage is leads to the development of psychic feelings. Psychic feelings are intentional feelings in that "they do not represent emotional reactions to something but are essentially 'feelings of something.'" (Strasser, p.48) Psychic feelings involve self-awareness in that one is able to recognize a distinct change in one's feelings. In sport, psychic feelings occur in situations in which there is a concerted effort to change one's emotional state as in "psyching oneself up" — a common device used by coaches and players to evoke intense emotional responses. The fourth and final stage of feeling is spiritual feeling. Spiritual feelings are defined as transcendent in that "the opposition between I and World becomes
unreal as the spiritual feeling-acts 'bathe with their light and their
darkness everything in the inner and outer world given in these acts.
They permeate every other content of experience." (Strasser, 1977, p. 49)
Spiritual feeling might be equated to the Buddhist form of Satori or
Enlightenment where one achieves a state of mind/body unity, where
conceptual thought is transcended. In sport this state is exhibited when
the athlete unexpectedly experiences peak performance — defined by the
totality of the experience. Murphy and White (1978) describe this type
of feeling in sport through the numerous descriptions of the sport
experience that are termed "Mystical Sensations." These sensations are
also linked to emotions such as freedom, calm, acute well being, ecstasy,
mystery, awe, and unity. Spiritual feeling might be described through
Roger Bannister's description of a run: "There was no pain, only a great
unity of movement and aim. The world seemed to stand still, or did not
exist." (As found in Murphy & White, 1978, p. 50)

Erikson defines three distinct stages of emotional development the
infant, the adolescent and the adult. Each of these stages become
further defined with specific stages within each of the three major stages.
One must progress through the stages beginning with the infant stages
and then progressing through to adulthood one cannot skip a stage. It
becomes evident that these stages are not chronologically related as
people who are well into "adulthood" have failed to reach the higher
stages. He defines the first stages of infant development as "acquiring a
sense of basic trust," "acquiring a sense of autonomy," and "acquiring a
sense of initiative." (As found in Segrave, 1993, p. 191) In looking at the
first stage, attaining a basic trust (the failure of attaining this results in distrust), infants learn to trust their parents and others in the family. Yet this is not a stage that is permanent as it can be broken at any moment. If we apply this stage to the emotional development of athletes, it becomes apparent that trust of others is a precarious relation (granted Erikson is referring to the mother/infant relationship, but the social dynamic of the sporting environment can lead to similarly powerful relations between coach and player). The social dynamic of sport is that some succeed and some fail this competitive environment breeds mistrust and hence emotional imbalances. As Cohn (1986) has found, competing in athletics is a highly anxious process that threatens our sense of security. Anxiety persists whether one wins or loses. For those who win, there are feelings of guilt in beating others and also the fear of opponents becoming hostile. The process of competing is one that breeds mistrust and stunts emotional development. The solution then is to make the contest a cooperative one in which competitor and opponent alike value the relationship of the contest, to trust that each will do their best and attempt to attain excellence through the cooperation of the opponent. This is a lofty goal indeed, but one worth striving toward.

The second stage of emotional development is acquiring autonomy (the failure of this being shame). In this there is a "breaking away," from dependence on another. For the infant it is from a reliance on the mother, for the athlete perhaps from a coach or elder. This might be the hardest stage for the athlete to attain because the athlete/coach
relationship is a very strong one. In some cases the athlete is subjected
to directions and commands: the coach is a supreme authority, and
what he/she says is not questioned. In Miller's (1973) *That
Championship Season*, we see an example of a coach who still has a
strong impact on his high school players several decades after they
played for him. The players never achieved emotional autonomy, and
this became evident when they realized that the coach was not the ideal
human being they thought he was. Only when they realized his vices
and shortcomings were they able to escape his influence and achieve a
level of autonomy.

The third stage is a sense of initiative (with the failure being guilt).
In my own personal experiences as a player, I found I did not reach a
level of satisfaction until I realized that success would be dependent
upon my own initiative and resolve. For many athletes the idea of
success is based on "fate," the belief that they have no bearing on the
outcome it is predetermined. In golf, Gary Player was a small person
with limited talent and was told that his chances of success would be
slight. Undaunted, he practiced longer and harder than any other
player, taking the initiative and in the process destroying "fatalistic
ideals."

The progression through the first three stages leads to the next
major stage that of the adolescent. The fourth stage is defined as a
conflict between a sense of mastery and a sense of inferiority. (Segrave,
1993, p. 191) In this stage adolescents compare themselves to others.
This stage in many cases leads to a competitive environment where one's
peers determine one's success or failure. This is where they learn the nature of sport, that it is not only a game of skill but also a game where they master the customs, norms, and symbols of a competitive capitalistic culture. In sport the individual learns values associated with capitalism and citizenship to not believe in these ideals is to be inferior to those who do.

The fifth stage involves the quest for identity or identity formation. In this stage there is, as Segrave (1993) quotes Erikson, "the creation of a sense of sameness, a unity of personality now felt by the individual and recognized by others as having consistency of time -- of being as it were an irreversible historical fact." (p. 192) There is an attempt to formulate one's identity toward a group to whom they become extremely loyal. They become committed to a cause and rebel against opposite groups. For young athletes, this results in the placement of oneself in the culture of athletics in which they identify with sport heroes or a certain team and rebel against rival teams or cities. By contrasting themselves and their ideas with an opposing group, they gain a stronger self-identity.

In the sixth stage there is "the acquiring a sense of intimacy" (with the failure being isolation). In this stage the individual shows empathy for others it leads to the ability to create relationships, whether of friendship or love. In sport, this is evident in those who develop a respect and admiration for opponents and teammates alike. To see players shake hands after the game or to offer congratulations to an opponent who was victorious, are a few examples of this stage.
In the seventh stage of emotional development one "acquires a sense of generativity" (with the failure resulting in self-absorption). In this stage one feels a need to be generous and kind to others. This emotion results in the development of a community where everyone shares in the responsibility of doing good deeds. By doing this, one is able to feel a bond or a sense of place, as in "this is where I belong." It is sad to say that many people never reach this stage, especially in sport. It would be naive to claim one cannot be generous because generous people always lose. This is to miss the point. Jack Nicklaus, after narrowly losing to Tom Watson in the 1977 British Open, graciously congratulated him and was genuinely more happy that Tom had won, than Tom himself. Nicklaus displayed these sentiments because, I speculate, the important part of competition is not to win but to be in a closely fought contest. Emotional problems arise because for some athletes the opponent is the enemy, treated like an inanimate object with no human qualities. In failing to respect others, one also fails to respect oneself as self does not exist without other.

The final stage of Erikson's emotional development is "acquiring a sense of integrity" (with the failure being despair). In sport, integrity is to seek honor and sportsmanship in the athletic contest. An example of this emotion can be seen in golf. In golf there is the unique phenomenon of calling a rule infraction on oneself when no one else sees the infraction. For these individuals, the contest without integrity is a contest not worthy of participation. In another example, at a soccer match in Spain in the late 70's, a defender collided with his goalkeeper,
subsequently knocking each other unconscious. This resulted in the ball moving to an opponent who had a wide open net to shoot at, yet to the surprise of all, instead of scoring an easy goal he kicked it out-of-bounds to allow the players to recover. For this player, it would have been a dishonorable goal, a goal of fortune. It would have disrupted the ethic of the game, which is to score from hard work and skill. That this player was able to make this decision in a split second reveals that it really was not a rational decision but an emotive state that existed within this player.

The role of emotion and feeling is important in the development of the kine-aesthetic being because the pursuit of joyous movement is at base an emotional one. By associating positive emotions with an activity, one develops an energy and passion for engaging in an activity. Many athletes only reach stage two in Strasser’s stages of feelings because they are unaware of their emotional sources. Yet those who engage in sport with an understanding of how emotions shape their experience are more likely to reach stages three and four. In Erikson’s stages, the kine-aesthetic being is one who reaches most of these stages. Few athletes ever achieve the final stage (sense of integrity); it takes an individual who exhibits a great deal of self-knowledge and an understanding of the social dynamics of sport. Those who do reach these stages are, and again this is speculation, ready for peak experiences that result in the emotions of joy and happiness. By properly developing emotions, coaches and teachers can add an important element to the development of young
athletes, namely the subjective experiences associated with emotions and perceptions.

4.3 Emotions influence Motion

Emotions affect movements. A motion in a sad state is different than the same motion in a happier one. An interesting work that explores this notion is a work published in the latter part of the nineteenth century which is still a viable work: Paul Souriau's (1983) *The Aesthetics of Movement*, which is an examination of movement governed by the laws of motion. Souriau looks at the physical sensations of movement and attempts to explain how these bodily sensations affect performance. He asserts that emotions and feelings determine the style (for lack of a better term) upon which one performs movements. For instance, when Socrates lifts the cup of hemlock to his lips, he performs a task that he did in everyday life, namely lifting a cup to his lips, but because the consequence of his doing this is extreme, he does so in an expressive manner filled with emotion. There might be great trepidation and effort in his motions, or perhaps courage and conviction, but nonetheless it is much different than merely touching one's lips. For Souriau (1983) there is not a motion without an emotion and its ensuing expression.

The best way to see how a given feeling influences our activity is by observing the different effects it has on some recurrent movement which is by nature quite regular. While observing this, we will note that rhythmic movements are only expressive when their rhythm varies; for it is these variations alone that reveal the influence of feeling. Let us choose, for instance, the rhythm of the walk. As long as it is normal and regular, it expresses nothing. A stroller is walking straight ahead, neither fast nor slowly, neither dragging her feet nor stepping high. What on earth can her walk tell us? This mechanical
movement of the legs is no more expressive than the turning of carriage wheels. But if her step accelerates or slows down, it will immediately take on some expression; for it is evidently some feeling or sensation or an intention of some kind that is interfering with the composition of the movements and disturbing their mechanical rhythm. Acceleration will mark impatience to get to one's goal; deceleration is a sigh of fatigue or discouragement. The finest nuances of feeling can be expressed by an alteration in the rhythm. Merriment manifests itself by a certain exuberance; self-satisfaction, by a characteristic way of throwing the legs to the side; aggression, by the resonance of the step. Sadness walks downcast, fear is hesitant and advances as if retreating; desire has sharp impulses which carry it forward; guilt has sudden stops; reverie wanders, and so on. Whatever the mechanical task, such as turning a wheel, carving a piece of wood, cutting up a beam, or copying out a page, there will be the same differences, corresponding to the same sentiments. (p. 102)

In applying this to athletic movements, the performance of movement is dependent on situation. For instance, in an important baseball game the relief pitcher is required to enter the game in a difficult situation (the game is tied with runners in scoring position) and perform a difficult task (throwing a ball over the plate at high rates of speed) without letting emotion overcome this task. Successful pitchers are able to regulate their emotional states by remaining calm in moments of stress or if need be to become agitated or "pumped-up" in the face of a difficult task. They know that to be successful requires that they be in a certain emotional state to perform efficiently. Pitchers who have problems with stressful situations fail to recognize the emotional state they are in, and this is reflected in their movements. Sport psychology deals with these skills for handling emotions; a possible technique to consider is imagery where one images a powerful event or person to change their emotional state.
Another type of emotion that affects movement is the emotion that emerges from a tragic or life-changing event in one's life. The media in search of "a human interest story", overlays these emotional events. From the famous "win one for the Gipper," to the recent French soccer teams win on home soil in the World Cup, emotion has had a significant effect on performance. But one must be careful in using these emotional resources. The increase in arousal levels during the beginning of a contest can greatly increase performance for the short term, but the long-term effects become detrimental to performance. This is termed "raw emotion." Another and more effective form of emotion is "inner presence." It might be described as a peaceful state of being in which the athlete feels calm yet totally alert and in control of his movements. This type of emotion is connected with peak performance or peak experiences in sport. And as the peak performance researchers (Cohn, 1991; Privette, 1981) have found, this is where some of the greatest performances have occurred. It requires that individuals have a certain level of training before they can direct their emotions at will they must develop skills for coping with these emotions and channeling them properly. For instance, in a hockey game where a player is insulted verbally by another player, the first response would be to retaliate in some manner. Yet for a well-trained individual, the response would be to channel the emotion of the insult into energy that increases the focus and attention on the task at hand. Because emotionally skilled athletes are already highly focused on the task and driven by the emotions from within, they do not become upset or angered by the actions of others.
In the process of learning a sport or physical activity, emotional resources are a key component in making an activity exciting, joyful and fun. The concern with emotion is that point upon which emotions overcome rational processing and lead to deviant disturbing behavior which lead to injuries. The kine-aesthetic being maintains control of these emotions by learning to identify emotions with certain types of activities or movements, by knowing what to expect one can practice and cultivate one's emotional skills. For instance, a person would experience different emotions in a chess tournament as opposed to ski jumping, and more importantly expect to experience different emotions. Secondly, the kine-aesthetic being after identifying the emotions of a certain activity trains oneself to change emotional states at will, much like an experienced actor. A future goal for physical educators and movement specialists is to gain a greater understanding of the subjective components of movement. By developing an understanding of emotion and its impact on movement, teachers and coaches will be better prepared to design techniques that will develop better movers.

4.4 The artistic process as a happy one

What does it mean to express happiness? Happiness can be displayed in many forms; for most it is a smile, a quick vibrant walk, or a friendly disposition, amongst others. Others, in more exuberant times, i.e. like winning the lottery, jump up and down and "scream like a lunatic." These are practical examples of how people express themselves, yet they should not be confused with artistic expression. To see happiness as an outcome of artistic expression requires that one engage
in an artistic process. A central question then is whether the artistic process leads to happiness.

Give me a hammer, and let me feel for the furrowing. Do not depend on the putty. Drive a nail home and clinch it so faithfully that you can wake up in the middle of the night and think of your work as satisfaction. Every nail driven should be as another rivet in the machine of the universe, you carrying on the work. (Thoreau, 1962)

These words by Thoreau are the essence of what I would call the artistic process as leading to happiness. The person who can utter words of this sort is a person who like the writer Henry Miller has no use for finality; they seek the doing, the act. It is well accepted in psychiatric circles that art is excellent therapy for ill-adjusted people in the world. (Anderson, 1977) It leads to a regeneration of lost expression and teaches one about the process of creation. Fingarette (1963) discusses similarities between the artist and therapist: "The artist resolves his inner tensions by systematically objectifying them and giving them an objective life of their own; the enlightened-agonist, therapist, and patient resolve their inner tensions by creating a new life for themselves." (p. 284) Fingarette makes an important point about the artistic process it begins with the healthy cultivation of one's life by recognizing the inner tensions or objectifying them and follows by creating a newer more positive image of oneself. If one can see oneself as a unique individual with special abilities, one's confidence in one's creative abilities increases. One now becomes a free agent to freely move and create works of art that express one's thoughts, emotions, and feelings.

Unfortunately, many people in society are not happy they are bored and depressed. As Fromm (1955) states, "The average man today
may have a good deal of fun and pleasure, but in spite of this, he is fundamentally depressed." (p. 179) Depression can be avoided two ways, either by being a productive individual or by trying to avoid its manifestations. The latter type of happiness is a superficial type that is only momentary.

All our amusements serve the purpose of making it easy for him to run away from himself and from the threatening boredom by taking refuge in the many ways of escape which our culture offers him; yet covering up a symptom does not do away with the conditions which produce it. In a world of fun and amusement, he is afraid of boredom, and glad when another day has passed without mishap, another hour been killed without his having become aware of the lurking boredom. (Fromm, 1955, pp. 179-180)

Mental health or happiness is the opposite of the above example it occurs through the ability to love and to create: "The mentally healthy person is the person who lives by love, reason and faith, who respects life, his own and that of his fellow man. (pp. 180-181) Though we tend to believe that sport "brings out" happiness in those who participate, this is not always the case. For some individuals, the desire to play is motivated by the need to belong, or the need to attain an ulterior goal.

In the art world, creativity abounds, but does it always lead to happiness? A depiction of the artist, in some instances, is that of a possessed, passionate person who is on a path of self-destruction. The creative process takes an emotional toll as artists who rely on emotion to spark creativity find this to be exhaustive and depressing. The internal struggle to produce a work of art requires intense emotional energy that can lead to mood swings. Within this struggle lies not only a creative problem but also the problem of living a creative, healthy lifestyle.
Artists who are inclined to this destructive path let their work overwhelm their life. It is an irony that in the artworld the most valuable (financially) artists are usually deceased, for in some odd quirk artworks seem to come to life only after the artist is "out of the way."

To some extent Hollywood and the literary world has romanticized this struggle by depicting the artist as carefree, lewd, and immoral. Emile Zola in (1968) *The Masterpiece*, depicts the artist as a person whose obsession with producing a great work leads to his destruction and ultimately his death. This Bohemian attitude (an attitude depicted in Art Linklater's (1991) film *Slacker*) separates artists from responsibility in society. This attitude allows them to be free to complete intense work without the ordinary distractions of a citizen in society; to reveal the human condition in society the artist must stand outside of it so they do not become overwhelmed by it. Because of this lack of obligation to conventional society, artists are able to develop eccentricities that differ from others. These eccentricities are the outward manifestations of an emotional make-up that fuels the creativity that produces excellent works of art. These eccentricities include wearing odd clothing, unusual hairstyles, and bizarre tattooing and body piercing. On the other hand, some artists are conservative members of society and follow social conventions; these artists are citizens of high respectability with outside careers as leaders of commerce (the poet Wallace Stevens comes to mind). I would suspect that these artists find art to be emotionally rejuvenating after a dull emotionless day job. For an artist to find happiness through the artistic process, two things must happen first one
must believe that one is following one’s bliss, and secondly one must create a unique identity or self-concept that allows for expressive freedom. With the acceptance of a Bohemian attitude, artists are able to freely explore their feelings, emotions and sensations; they are happy and unaffected by the social ramifications of their actions.

Seeking contentment leads to a creative process that results in great works of art. The painting of *Geurnica* by Pablo Picasso is an example of an incident that deeply affected Picasso and motivated this creativity. In this painting Picasso depicts the tragic bombing of a Spanish city where many innocent people were killed. The emotional affect of this event on Picasso is evident in the anger, despair and sorrow in the painting. The emotions involved in this work are highly active and require a certain degree of control to be used effectively. In viewing the painting it is evident that his technical expertise did not suffer in light of the emotional turmoil when these two components are combined, they become ingredients that lead to masterpieces. As a viewer, though one might not be familiar with the incident, one feels these emotions as if one were familiar. Picasso’s skill in communicating his emotions while maintaining technique is a true mark of Gladwell’s (1999) physical genius. Though there is nothing about this work that is happy for Picasso, the creation of it was necessary for his personal sanity it gave him emotional stability in light of a disturbing event. I speculate that the process of creating this work provided great personal contentment. Surely the anger and frustration this event caused for him
was relieved by the degree to which this work was accepted and communicated to audiences throughout the world.

Alex Colville's painting *Skater* is an example of a work that is quite the opposite of Guernica in that it exhibits passive emotions: a lone skater on a dark frozen pond with long soft motions lingering towards the distant horizon. As a viewer of this work one feels tranquil emotions of relief, contemplation, and reflection, as well as hope. And there is truth when we say that Colville felt these emotions as well perhaps he remembers the winters of his native Nova Scotia, where as a boy skating across the long frozen pond he felt the tremendous joy of movement. Through Picasso and Colville it becomes evident that it is not that artists are more emotional than other people are but that their experiences have inspired them to act on their emotions. By letting their emotional world become a central part of their work, they open themselves to a rich source of inspiration. By controlling it and cultivating it they are able to become happy, contented artists.

In some respects, the task of the artist is to develop form through emotion or to let emotional inspiration dictate the form of the work. The artist in this context is not like "a fencer dueling a canvas, with one false move I will be dead." Instead it is more like Jackson Pollock's drip style of painting, where the artist engages in a free expression of emotion through a highly active manner. In viewing a Pollock work, one experiences pure emotion with no discernible form. His irrational spontaneous style resulted from his emotional inspiration. In his anti-form (a reaction to the established art works at the time) what takes
place is a rather formal work, namely the form of emotion. Some critics have argued that this is not art, because it has no discernible representation or symbol; they use the old measuring stick of "good paintings should not distort the senses." But when the new form of abstract conceptual art emerged in the early part of the Twentieth Century, this became an acceptable form with a discernible parameter.

In physical education, a similar change occurred that disrupted tradition. In the early twentieth century when Swedish and Danish gymnastics (based on a military model) were common models for school programs, certain factions (Elli Bjorksten and many of the women's physical education programs) created exercises that deviated greatly from the military model. Instead of formal structured exercise regimens, artistic gymnastics emphasized dynamic beautiful movements and gave more expression to the mover. Like Pollock, certain teachers found that the techniques at the time were inadequate for their demands to be more expressive in one's movements. These new forms became a great source of happiness and inspiration and led to new approaches in art and movement.

The arts give coherence to the emotional structure of beings. They are one of the few disciplines that actively explore the potentiality of emotion. In sport an outdated theory argued that sport was essential for participants in that it offered an emotional release (catharsis theory). Some theorists argued that it is better to release emotion through violence and anger in sport than to do it in society. Quite the opposite actually happens athletes who have little control of their emotions
during contests have little control outside of them as well. Sport, properly taught, is not a release of emotional energy but a cultivation of it. The highly skilled athlete is one who realizes that the use of emotion is only as good as the skill and training one has to deal with it. For example, the novice runner in a race runs to an early lead on his/her emotional energy, overcome with emotional excitement and joy in competing. Unfortunately, because this runner spent too much energy early in the race, with this emotional surge he/she collapses in exhaustion before finishing. The runner made the mistake of spending too much energy in the beginning. The skilled runner is able to control his/her emotional disposition to use it as a subtle energy, and when the moment comes to burst forward to claim victory.

In essence the proper use of emotion is critical in engaging in a pursuit with happiness. Any process that is done well is conducted with at base an emotional energy that gives the participant motivation and passion in completing the process. Artists and athletes are people who are particularly inclined to use emotional stimuli to perform better and because of this need to be well trained in dealing with emotional sources (though this is rarely the case). Personally I find that music is a good device in training my emotions while exercising. When I jog, I find that an upbeat song triggers an emotion that provides greater energy and at sporting events one will find numerous athletes preparing for an event by listening to certain songs. Future research in sport and physical education will need to explore this area further I believe there is much to be learned in this area.
4.5 The Joy of Effort

The sculptor R. Tait Mackenzie designed a revealing set of plates that examined the emotional content of the sport experience. From these one might achieve an understanding of the many expressions that occur in sport under the guise of effort. Though there are many different emotions that are displayed in sport, the "joy of effort" sums up the essence of the sporting experience. It conjures up wholesome, sound values when sport was a pure contest of two equal competitors playing for the good of the contest. Previously, the term's enjoyment and joy were used extensively in describing the kine-aesthetic being at this time a more detailed account of what is exactly meant will be presented.

In looking at the images created by Mackenzie, the first theme that might strike one is the physicality of movement. With these plaques, the stress of physical exertion is displayed, contracting muscles and strained facial contortions reveal that intense movement results in altered emotional states. Effort in itself is the use of all energy sources that one has available to achieve a certain task. It is the testing of one's limit. By attempting to find one's limit, we are constantly reaching new levels of being. When running, the person who suddenly achieves a certain "personal best" time perceives oneself in a new light they have reached a new dimension of being. In a way, the plaques reveal athletes who through extreme training and focus are constantly pushing their being further. This is like the mountain climber who suddenly reaches the summit it is not merely reaching the summit that elicits emotions, but reaching a new plateau of being. As a spectator, one of the interests in
viewing these tremendous efforts is that they are curious as to why anyone would put him/herself through it. Why would a sane person torture oneself with the training it takes to lift hundreds of pounds or run twenty-six miles? It is frightening and fascinating to see these efforts, and for the athlete, though at times it is very painful, the joy of showing what one can accomplish is thrilling in itself.

Pain is another emotion that can be associated with the joy of effort. To achieve a physical stature as shown in the plaques requires a fairly high pain threshold. For athletes to achieve a certain level of joy requires that the level of perceived exertion be fairly low. To push the pain threshold as far as one can stand is to push the level of joy just as far. In other words, to achieve a tremendous level of joy requires that one achieve a tremendous level of pain. Athletes are not masochistic, but they seek these demanding activities because they know that at the finish there will be a strong sense of joy. In a way it is similar to many "extreme sports" that have gained in popularity. Activities like bungee jumping, sky diving, and mountain climbing all have this goal of attaining a thrill, an exhilarating moment brought on by moving away from one's safety zone.

In one of the plaques by Mackenzie titled Brothers of The Wind, (as found in Lowe, 1977) three hurdlers are in unison as they glide over a hurdle. It is an example of harmony in sporting excellence. Joy requires a certain amount of harmony and rhythm to instill a positive experience. In sports like gymnastics and figure skating where the demonstration of bodily skill relies on subjective measures, an element
like harmony has greater significance. The harmony is displayed in the floor routine in which they must dance in perfect accord to a beat. It is also displayed in an event like the uneven bars in which the athlete must perform a variety of stunts yet make the transitions from one to the other smooth and continuous. To sense this harmony, to know that one is "on," is of the highest emotional states. To realize that one has given one's all and that it went perfectly, in total harmony, is such a moment of joy that one "breaks down" and is overcome by emotion.

4.6 Kine-Emotions

Turning in a different direction, what about the emotions that are released by movement itself? Previously I discussed how emotions affected movement, but what about certain movements that develop specific emotions. As in our previous example, when the body performs movements that are painful, there is a consequent emotion of agony and when one performs movements that are light and free there is a feeling of exhilaration. As well, when one desires a mood change one can go for a walk or run, play a musical instrument, or paint a picture, for these movements affect states of being. In specific motions there emerge subsequent emotions, and these emotions are what I will term "Kine-emotions" in that they are asocial or naturally based. Kin-emotions emerge from specific physiological reactions within the body. And most importantly, they are not indebted to the external result of the movement. It is the movement itself that is the emotive factor. In describing "runner's high," an euphoric condition in runners that occurs after intense exertion, physiologists describe it as the releasing of
endorphins. It is a prime example of a kin-emotion. It occurs regardless of the outcome of the run, though one could depress it if one desired. Another example of a kin-emotion is the golf swing in the golf swing the demands of the motion require high levels of balance, rhythm and timing, as well as strength and flexibility. In executing this motion in a skilled manner, there is a subsequent reaction of flow or energy radiating throughout the body. The combination of these factors in the golf swing synthesizes the body into a cohesive unit, fulfilling a need for interconnectedness. But merely to perform these movements does not mean one might achieve these emotions this is a skill that must be developed through extensive practice. Though one might proclaim that walking down the street is exhilarating this is not usually an activity that one does with great skill. Perhaps it could elicit a kin-emotion if it was done with awareness otherwise the emotion might be the result of something else, a good day at work and so on. Without skill it is probably not an emotion from movement with highly skilled athletes their motions are more likely to elicit emotions. These athletes have trained themselves to react in certain ways at certain stages, and this is a characteristic of an intelligent kine-aesthetic being.

Peter Arnold (1979) developed a similar concept that he termed kinaesthesia. He defines this as "the sense by means of which we experience the sensation of moving." (p. 90) But it is more than this, as he explains:
To me as agent I experience it as a *moving feeling* — rather than a feeling of moving. It is unique and unlike the other senses in that its stimulation comes from *within* me as a result of the movements I make. What I become conscious of as I move is my own 'deeply sensible' animate organism not something that is *peripheral* to it such as when I sit and look at or touch my hand; or outside it altogether as when I look at or touch an object such as a tree. (pp. 90-91)

With a moving emotion, it emerges from the internal rhythms and sensations of the body as well.

Kine-emotions lead to the creation of artful movement through activity. As a runner, running on the streets of a town there is this feeling, like Pollock, of splashing feet and dripping sweat on pavement. It is a performance art. To be seen, or at least to think that one is being seen, is reason enough to constitute the run as a performance. Running through the center of town on a busy evening with walkers and shoppers, the runner passes by, exhibiting his/her emotions through movement. He/she makes a statement for freedom, to stand out and to exist with each step. By doing something that is unique and out of the ordinary, they establish individuality. Running is an act of pure emotion, though we rationalize reasons for running (i.e., it's good for the body, it keeps me in shape, I think sharper, etc.) the act in itself is an emotional, non-rational attempt at finding oneself. The runner is like the artist who engages in passionate creativity. The runner is creating a passionate run the run is the artwork. Thus the form of the run is seen through the emotional inspiration of the runner (artist). There is a symbol in that one is doing the unordinary they are putting the human body on display for all to see they are saying, "Look at my speed, my timing, my
rhythm: I am alive." In this sense, life and sport are blurred as sport for many is a way of attaining a vibrant life. To be a Kine-Aesthetic being is to live a life of emotional inspiration.
CHAPTER 5

Right Practice for the Kine-aesthetic Being

5.1 Concept of right practice

Livingston (1989) in Mental Discipline describes his theory of Right Practice. It begins with the postulate of Right Practice a concept based on specificity of practice and intensity of practice. Right practice is defined as having purpose.

Purpose brings to practice a profound mental dimension. It is purpose that focuses the practice, and it is the intensity and specificity of that focus that governs the efficacy of the practice. The role of purpose in focusing practice is intricate and subtle, but its importance cannot be overemphasized. (Livingston, 1989, p. 2)

Livingston believes in a holistic approach to practice or an approach to practice that engages the body and organism as a whole unit or being. He uses as an example the violinist Menuhin. In describing his training he says,

Menuhin’s approach to learning the violin begins with the view of the violinist and the instrument as a single, integrated system. He emphasizes the interdependence not only of the violinist and violin but also of all parts of the violinist’s body, beginning with the toes and soles of the feet and extending ultimately into the fingertips. He views the commitment to the music as necessarily involving every part of the body and seeks for "a sense of the organic whole, a readiness to vibrate, a readiness to accept, a readiness to have faith in the motion -- to support it, to believe it, to accept it. (p. 247)
Though this training sounds deeply complex, it actually is a simple approach to developing skill. It is simple because it breaks down the parts of the performance into one unified piece. Instead of having to focus on his body, the instrument, and the music he sees them all as extensions of one being. He accomplishes this by first becoming aware of these components separately and then learns to unify them into a singular network. By recognizing that they are parts within the "whole" it becomes easy for him to recognize deficiencies in his performance, he can quickly focus his attention on the problem, correct the problem, and then return to performing the skills holistically. It is like being a "piano tuner" an experienced tuner knows which keys are off from his/her "trained ear." So instead of examining each key to see which one is broken, the experienced tuner can go right to the specific key without hesitation. They are able to do this because they recognize the components within the sound their skill is at such a level that they know what keys are in use without even looking. This is the outward manifestation of right practice.

Livingston (1989) also describes right practice as a mental discipline where the development of a proper mental attitude results in a specific focus on the task at hand. Mental discipline is based on determination and will power these components become crucial for successful learning and practice. Though his use of the term mind or
mental discipline is misleading and presents philosophical problems his idea of practice requiring a cognitive plan and a specific intention is a key to sound practice. Right practice emerges as a practice that has a specific purpose, which result in specific results or goals.

In the following sections I have outlined the ethics of right practice. These ethics encapsulate the ideals as laid forth in this chapter and the preceding chapters. Using Livingston's (1989) term of right practice I have developed six ethics of practice that I believe will develop competent athletes who enjoy the process of discovery.

5.2 First Ethic of Right Practice: Practice is a Process

Right practice is not a means to an end or the attaining of performance levels but is both a means and ends. In other words practice is not about becoming better but that by practicing one is better. A person committed to practice and self-improvement is developing a virtue that outweighs the actual skill improvement one might or might not attain. To practice or more precisely to commit to make a change in one's life is an important step in growth and self-actualization. By placing the emphasis in training on the present one is better able to focus on the learning process and not be distracted by external results. The zen master Shunryu Suzuki (1970) describes zazen meditation as a practice that is enlightenment not a practice that is leading to enlightenment. By reorienting the student to see practice as “all there is” the student in turn makes the most of the practice time. This type of practice is essential to becoming a kine-aesthetic being. It is
a philosophy of practice that is quite paradoxical for Western coaching and teaching. The basic premise is that one achieves by not attempting to achieve. It is an approach much different than the goal oriented approach of the West.

A process-oriented approach in sport and physical education has only recently gained acceptance by coaches and physical educators in designing practice sessions. These professionals realize that performance criteria do not need to be solely based on quantitative evaluations. Yet athletes continue to be measured on their ability to run a certain time or lift a certain amount of weight as if these are the only legitimate performance criteria. A balance must be accomplished between objective goals and subjective experiences. Practice then becomes a blend of technical skill development and personal exploration and the pursuit of self-discovery. Most practices fail to achieve this balance because they follow the professional sport model and overlook perhaps the most important reason that non-professional athletes engage in sport, to seek enjoyment. Many of the sports activities described in the preceding chapters are individual in nature because in these activities the participants tend to have more autonomy. With individual sports one can engage in a joyful process and perform with a certain level of individuality (though in most cases coaches control even individual sports). Coaches and educators who only see end results develop practices that in the long run fail to cultivate well-educated beings. As Novak (1994) states:
The good athlete does not judge by external standards. He measures his performance against his own ideal. Whatever others may say - whether they praise him in prosperity, or neglect or damn him in adversity - he knows for himself the difference between performing well and performing poorly... He takes his eyes off how others are doing, and even off outcomes, and limits himself to playing each game with maximum concentration. (p. 162)

Right practice is different, right practice is not merely practicing to perform specific skills well but to practice with a proper ethic and outlook.

5.3 The Second Ethic of Right Practice: Choice

The second ethic of right practice is the belief that practice is conducted because one wants to practice and not because one is being told to practice or because one has to practice. In other words it is an ethic of free will. To paraphrase Harvey Penick, the golf teacher, “one doesn’t have to practice one gets to practice, there is a world of difference.” If we assume that the goal of practice is to instill change in the individual then there becomes a point upon which the individual must undergo a transformation. How they begin this transformation varies. For some individuals change requires a teacher or mentor while for others change can be self initiated. A common denominator for both paths is that the individual must initiate the practice. For many young athletes the initiation into sports is from a parent who forced them into it though some of these performed at a very high levels they could not do it unless they had complete dependence on another pushing them to succeed. These athletes are examples of excellent performers who have mastered their skills yet fail to achieve any great intrinsic joy; thus they
cannot be kine-aesthetic beings. An overzealous parent or coach who demands that the young athlete practices and performs when the athlete had no desire to shadows the path to success for many athletes. For the young athlete practice becomes a form of punishment. Recent literature has revealed the abuses in sport of parents and coaches who force a young athlete to practice and succeed under tremendous pressure. (Ryan, 1995) In these cases the reasons for practicing fail to include enjoyment or the love of practice, instead practice is done to appease others. In the end the young athlete receives a stunted experience that limits personal growth and creativity.

Once the individual chooses to practice the next step is to develop a practice philosophy. Without guidance or direction it is easy to lose motivation. It becomes important then if the athlete is going to practice through self-motivation to re-create each practice session as unique and fresh as the last. This requires the skill of changing routines and creating challenges in each practice session. Monotony in practice can lead to distraction and scattered concentration, the ability to construct each practice session as if it is the first and last is a way of keeping the sessions fresh. At the higher levels of planning, practice sessions become sessions of discovery at this level one cannot wait to begin practicing it is a session where one not only improves psycho-motor performance but also learns more about oneself. In the case that there is a teacher, or perhaps more precisely a mentor, he or she plays a role in the process in that they are guides who help keep the student on the proper pathway. The teacher/mentor provides encouragement and support but always
the student initiates the relationship. Unfortunately this ethic of practice and mentoring is not evident in many sports or physical practices and hence excludes many participants from developing the qualities of a kine-aesthetic being.

Looney (1989) describes a football coach who understands this first ethic of practice. He describes a coach at a small university in Southern California who believes football is an activity that develops self-initiative and who breaks down many of the typical practice principles that most coaches follow. Among these is that winning should never occur at the expense of having fun. A typical practice will find his teams engaged in a watermelon race and then eating them afterwards. Another principle is that he places no emphasis on attending practice. "Typically, from six to 15 players are absent from La Verne football drills. 'I think there is something wrong with a player if he practices every day,' says the Leopard coach. 'Some days your car won't run or your girlfriend requires more attention than football.' " (p. 116) He also refuses to have a playbook. Everything that they do is developed on the field during the game. "The thinking here is that if all the plays are put in a playbook, some players might come to believe that all possible answers are in the book. That would mean the abandonment of creativity." For this coach sport is not about winning but about the process of engaging in sport. As he states: "Football to me is like climbing a mountain. The climbing is where it's at. When you finally reach the top of the mountain, all it is, is cold and windy." (pp. 114-115, 1989) Though his teams win only half their games it becomes irrelevant when one looks at the experiences that
he provides for his players. Football is clearly an activity for enjoyment and self-development and not about a school's reputation or a coach's ego.

5.4 The Third Ethic of Right Practice: Focus

The third ethic of right practice deals with direction and focus. What is meant is that when one practice they do so with focus and intensity in the present moment. A practice that is fifteen minutes long that has focus and intensity is far better than a practice that is two hours long that is scattered. In chapter one Csikszentmihalyi's (1990) theory of flow was discussed which resulted in an optimal experience or enjoyment. Recent literature has adapted his flow theory to sport. Jackson and Csikszentmihalyi (1999) have followed to include flow theory and its direct application to sporting practice. A key component to increasing flow experiences is to become totally absorbed in the activity. To become absorbed in the activity first requires that one forget oneself. To be able to transcend self-criticism and to be able to play free of the "watchful eye" becomes essential for success. "The more attention we invest in the body and its performance, the less is left over to ruminate about saving face or impressing others." (p. 67) Instead of focusing on what others might think focus on breathing rhythm or the feel of bodily movements. A second requirement for absorption is to not worry about the opponent. To become focused on what others are doing is an easy way to lose focus on one's own performance. When practicing it is important to train oneself to not become distracted by other events or people one might encounter. Intermittent breaks are perfectly
acceptable these allow one to focus on other elements in the environment that make the experience most enjoyable. As golfer Walter Hagen remarked, "take your time and smell the flowers." A third requirement is that the environment must be accepted as a given. Weather conditions can deter a performance if one is not prepared to meet the given demands. It is easy to become distracted and frustrated by uncontrollable factors. To achieve absorption it is critical that one be able to treat a beautiful day the same as a foul one. To do this one must focus on the positive enjoyable associations with the environment. A runner who must train in snowy conditions can take pride in the challenge that lies ahead of them and the satisfaction of completing this challenge.

Many times when athletes are taught to focus much of their focus is directed outward onto the object. But as Kant has shown the external objective world only exists through one's "own lenses" hence only the subject can validate existence in the world. The repercussions for this in kinesthetic training become evident when participants have difficulty focusing or concentrating on the specific task at hand. Problems with concentration and focus occur when one fails to see through one's own "lenses," resulting in compulsive behavior with the external world controlling this behavior. An example of compulsive behavior in sport is the athlete who is easily distracted by outside observers this individual is concerned with the external world such that he/she becomes over-concerned with bodily images and actions. To achieve focus on kinesthetic tasks requires that training sharpen physical sensations. To
orient an individual away from outside control toward internal control where the individual acts without concern with external influence is an important first step in achieving concentration and hence flow. One way to accomplish this is through development of awareness skills, which were discussed in chapter 3.

Related to awareness skills is the idea of attaining physical focus. Physical focus is the ability to develop completely one’s sensory skills; this in turn enhances one’s ability to concentrate and engage in the act. Physical focus is more than just senses working separately physical focus requires the complete unity of organism. As humans we are incomplete individuals we tend to develop certain senses at the expense of others. Those with musical training develop hearing skills over the other senses while those with painting skills develop visual skills over other senses meanwhile athletes develop proprioceptive and kinesthetic skills over other senses. This inadequacy in development can be traced to the specialized nature that society places on learning. To attain a unifying experience requires that physical skill include development of all senses. In other words a new form of “cross-training.” This new cross-training would include practice in tone and rhythm, visual clarity, tactile sensitivity and even taste and smell. This training could include moving to musical rhythm patterns or playing a sport where the time and space dimension is manipulated to change the affect of the environment. This cross-training is training that leads to total physical focus a necessary component of right practice.
5.5 The Fourth Ethic of Right Practice: Energy/excitement

The fourth ethic of right practice involves the use of energy and excitement. The best practice sessions occur because the individual is genuinely excited and happy to be engaging in an activity that he/she enjoys doing. There is a positive emotion connected with the activity and the individual seeks to experience this emotion when practicing. Energy and excitement then are related to emotional development or more precisely the ability to control one’s emotional states. The development of energy and excitement are dependent on the following factors 1) excitatory factors or neurological conditioning 2) imagination or creative abilities and 3) aesthetic sensitivity.

To begin, the ability to engage in an intense practice requires that one train oneself to react effectively to the physiological stimuli that occur as a result of either anticipation of what is to come or in reaction to what has happened. Training the physiological organism as it pertains to kinesthetic development primarily involves the autonomic and somatic nervous system. Within the autonomic nervous system exist the parasympathetic and sympathetic nervous systems and they, as well, have a unique contribution to the training of the individual. The activation of the nervous system greatly determines the ability of the individual to attain optimal practice sessions. If we assume that practice is for the preparation of performance (not always a correct assumption) then the ability of the individual to control arousal levels is essential for a successful performance. Basic psychological theories such as drive theory or inverted u theory describe the optimal performance
parameters for arousal. An individual who cannot control sensory stimulus and in turn becomes over-aroused experiences a drastic decrease in performance level. Likewise an individual who has little sensory awareness is not able to increase their arousal level to enhance performance levels. Raglin and Hanlin (2000) describe an updated version of inverted u theory which they describe as zones of optimal functioning. “This zone may be anywhere on a continuum of anxiety from low to high. Importantly, neither the type of event nor the athlete’s skill level systematically alters optimal performance.” (p. 99) In other words as they state, “some individuals can tolerate a wide range of anxiety intensity before experiencing a decline in performance, whereas others perform best only when anxiety lies within a very narrow range.” (p. 100) It becomes evident then that each individual has a different neurological capacity to receive external stimuli and in turn to become excited and invigorated in one’s practice. For some individuals who have a lesser capacity to receive stimuli or who become highly aroused with little stimulation might find that dynamic movement practices are too overwhelming for an enjoyable experience. On the other hand individuals who have a greater capacity for stimulation seek very dynamic thrill seeking activities to achieve an enjoyable optimal experience.

To achieve optimal practice sessions one must develop techniques that allow one to achieve optimal arousal states. The selection of an activity that is low energy would be more suitable for an individual who is aroused with relatively small amounts of stimulation whereas high
energy sports are more suitable for individuals with capacity for high arousal. Though having said this it is quite possible for an individual to be trained to achieve higher arousal levels (or vice versa) and perform optimally thus exposing them to many different sporting activities. Whatever activity is chosen, one must constantly strive to achieve goals or higher performance standards and this inevitably will lead to higher arousal states regardless of the demands of the activity. When one reaches a period just prior to achieving a goal there is an element of anxiety because he/she is now experiencing an event that is foreign from any previous experience. The individual is encountered with questions about whether he/she can do it, or does one have what it takes? Right practice is a crescendo of building anxiety, right practice will lead to a culmination of what was worked on until a goal or level of satisfactory performance is met.

In developing energy and excitement in one's practice it important to develop creativity. The individual achieves optimal energy levels by creating experiences that he/she finds most enjoyable. This is achieved by taking a sport and creating a personal frame upon which the sport only exists through the meaning one bestows upon it. Athletes who truly learn to enjoy sport create scenarios that fit their own needs and play out these scenarios as an expression of ideals. For instance when adolescents begin playing sport some find motivation in the mimicking of athletes they have viewed on television. They fantasize about playing in the professional leagues and their play becomes an enjoyable experience resulting from their ability to create as much as possible the
likeness of professional sport. Likewise a middle-aged athlete creates scenarios that might include the playing of an activity that allows them to become a person that they would like to be. People in occupations who have little chance for expression find great energy in sporting activities because they can express a persona that they cannot in their daily activities. In essence through sport they create a personality that they wish to become and play out this role through the dynamics of the sporting environment.

Another form of creativity that emerges in practice is the exploration of one’s movements. In activities that require high skill development there is constant adjustment to the skill pattern fine-tuned. The fine-tuning of skill in many cases requires that the individual – in absence of a teacher – develop ways to make these adjustments. In golf for example participants who are self-taught find enjoyment in discovering solutions to problems in their technique. Perhaps these adjustments require more time than if one were to learn through a teacher but the satisfaction of discovering a solution on one’s own makes the time spent well worth it. A classic example of this type of learning is with Dick Fosbury who developed the Fosbury Flop high jump technique that revolutionized the way high jumpers perform. Fosbury developed the technique out of his own individual inspiration ignoring the advice of his coaches he did what he felt was natural and best for the specific task.

The iconoclastic style befitted Fosbury. ‘He always had his own idea about how things should be done,’ says Jim Cox, a high school teammate. ‘When everyone else would be joining a group, he would be off doing something on his own.’ (Welch, 1988, p. 13)
By experimenting with different techniques Fosbury found a method that was considered incorrect based on the established coaching methods of that time but yet within a few years had made all other techniques obsolete.

Passion is also an important element in developing excitement and energy in practice. Passion evolves from an attraction to the activity. Attraction is a form of beauty by seeing an activity as beautiful there is the likelihood that it will elicit aesthetic sensitivity toward that activity. As was discussed in chapter 3 emotions are based on aesthetic interaction and these emotions that emerge from aesthetic interactions lead to energy and excitement in one's practice. Lowe (1977) suggests that athletes as a group are less likely to be aesthetically sensitive than non-athletic populations but this perhaps is because when many athletes are asked about athletics the questions are framed in reference to artistic qualities. Instead, if the focus on aesthetic sensitivity is the kinesthetic or the enjoyment of movement patterns, I believe a connection would be found. To return to the criteria of an aesthetic experience as discussed in Chapter 2 one of the components is the aesthetic attitude. The aesthetic attitude in sport is defined as disinterested. The aesthetic from the performer perspective is an experience that is defined as "being in the moment." Aesthetic
sensitivity then in athletes is not so much a question of whether sport is beautiful but the experience they have of the performance and do they intentionally seek these experiences. If they do seek joyous experiences then they are aesthetically sensitive to their activity and will develop characteristics of the kine-aesthetic being.

Arnold (1985, 1979) discusses the importance of the good contest as a component of sport aesthetics with the good contest leading to the building up and release of tensions.

Each sport then because of its unique characteristics provides the competitor with distinctive opportunities for tensional experience. For many these structured excitatory rhythms become a part of a contest's intrinsic enjoyment. In this respect the 'good contest' is not unlike a kind of sexual encounter where a mounting of tension is followed by its pleasurable discharge. The cycle of tension/release can be regular or intermittent, mild or intense, sustained or short-lived but without this 'awakening' flow of psychosomatic energy the experience of a contest can be colourless and dull. (Arnold, 1979, p. 160)

The energy that is necessary for a good contest is important to good practice as well. A more healthy application of energy/tension in practice is when it is directed internally instead of being the result of the competition itself. Awakening on a beautiful Saturday morning with the idea of getting to participate in one's favorite activity is a more probable aesthetic application. To practice on purely intrinsic factors is to some extent based on aesthetic sensitivity toward the activity one is engaged in. One is motivated to participate because of the inspiration that the activity gives to the individual. I remember as a youth playing
hockey that when early morning practices were scheduled I got so excited that I would dress in my hockey equipment the night before and sleep with it on until the following morning. I also had difficulty sleeping because of the anticipation of what was to come. There was an aesthetic of hockey that inspired excitement even for a practice at 5 o'clock in the morning. This is the aesthetic sensitivity that leads to the development of kine-aesthetic beings.

5.6 The Fifth Ethic of Right Practice: Harmony and Rhythm

Skill is a combination of biomechanics, awareness and process skills. Each sport has a variety of skills that must be mastered to perform well. More importantly, each of these skills must work together in a harmonious relationship or the total performance will suffer. In every sport there is an element of specialization in the use of skill. Instead of training the athlete to be competent in all skills, the emphasis is instead on developing strengths. For instance, in basketball the player who lacks sound dribbling skills is placed in a position where dribbling is not emphasized the play center under the basket. It results in a limited development of skill with the result that harmony attained from the unity of diverse skills working together suffers. For the kine-aesthetic being, it is important to develop all skills within an activity, equally. Not that it would necessarily lead to better performance, but
that it would lead to a harmony of diverse kinesthetic movement patterns.

Skill also is the development of fine or gross motor patterns. Within every being diverse motor patterns exist; to walk, to run, to open a door, to hammer a nail, are all movement patterns we have developed. The difference between the skill level of an expert and a novice is in the complexity of the pattern. A highly skilled athlete recognizes complex, non-sequential patterns where the novice fails. In music the recognition and performance of rhythms and patterns is quite similar to sport. A few years back I recall a segment NFL films produced where the running back Walter Payton was shown a film clip of his running. While viewing it he played a drum creating a soundtrack. It was revealing to see how well he understood the rhythms and patterns of his movements by the perfectly coordinated beat he created with the drum. How certain movements were heavy, soft, fast, slow while others followed a steady beat and while others an irregular beat. Payton obviously had strong awareness skills in football and understood the harmony of his motions as he interacted with other players on the field. Payton was another rare individual whose understanding of movement patterns allowed him to express himself on the field as a joyous mover one who took great delight in movement.

To be able to repeat a complex motor skill with minimal conscious effort is the beginning of a superlative performance. This means that the use and recognition of motor patterns becomes ingrained with the autonomic nervous system. By not having to recognize patterns
consciously one can shift one's focus to the performance of the activity. Golf is an example of a skill demanding high pattern recognition. The intricacies of the golf swing are quite complex and the sub-patterns associated with the main swing are enough to frustrate even more accomplished athletes. The patterns developed in the golf swing are quite unlike those one develops when riding a bike as bike-riding skills are easily habituated. The patterns of the golf swing require rhythm, timing and force working in perfect sequence. A slight imperfection in any of these results in the fracturing of the pattern.

In golf, rhythm can be defined as the flow of transitions from each muscular contraction. In other words as the golf swing begins, the primary contractions are with the hands and forearms. Consequently this results in a reaction in the upper arm and shoulder joint, which effects the upper back, abdominal muscles and so on. As the golf club reaches the top the sequence reverses itself. The pattern of the golf swing is dependent on the smooth flow of the intensity of each muscle group. By maintaining a constant intensity or contractile level, the transitions of these muscle groups are made with minimal resistance. From an experiential perspective, rhythm is an effortless, soft flowing motion that makes the movement seem as if it "swung by itself." A good exercise to develop rhythm is to play waltz music to the swing, as the music makes the tempo much easier to maintain.

Timing occurs when the segment of a movement occurs in the proper place in space. For instance in the golf swing, a correct segment of the swing must occur at a specific moment. At impact there is only
one correct position that will send the ball long and straight, to arrive early or late would result in an incorrect impact position sending the ball awry. Thus the athlete must be able to coordinate each moment in the swing with each segment. When we consider that there are hundreds of segments and moments within the swing this takes tremendous skill and practice to achieve. Expert players constantly lose this timing and it takes a repetitive practice to build it and to maintain it.

Force is the speed and the weight of the club working together to create ball velocity. Though muscular strength plays a role in this it is not the primary initiator of force, this emerges through the arc of the clubhead and the acceleration of the clubhead through impact.

The pattern that synchronizes these three components is a highly complex one, and to do so requires that one go beyond mere mechanical practice, it requires a practice that is wholehearted and intense. To perform this complex pattern successfully and to do it repetitively is an arduous task requiring thousands of repetitions. There are only a few who come to mind who perform these patterns with regularity, and these are people who are devoted their life to the attaining these complex patterns.

5.7 Sixth Ethic of Practice: Practice is Performance

To engage in athletics inevitably means to perform. The audience affects performance in some sports when the performer realizes judgments are being made and acts according to how they want themselves to be perceived. I did not realize this until I examined my own experiences with running. Aesthetic experiences were more frequent
when running than when playing golf (an activity I am more accomplished). After much internal searching I realized that my aesthetic experiences in running occurred more frequently because I was much more visible running through the streets of my town than when playing golf. At the golf course I tended to become overly concerned with technique but with running I ran free of distraction. It became evident that my emotions and movements changed when I turned onto the main street and ran past the crowded shops and parks. Though probably few paid attention to my running I was under the guise that I was being watched. From this I made a concerted effort to become more beautiful in my form. My speed increased, my movements became more fluid and my breathing settled into a steady rhythm. I was performing freely and effortlessly.

Performance is more than beautiful motions. It is also about the connections one makes between personal performance and the outside environment. Alexenberg (1970) discusses the importance of relationships in having aesthetic experiences or in attaining high performance modes. He describes how artists through frustration and desperation in creating works mixed up seemingly non-relational subjects to create revealing pieces. In this sense, performance is not about winning but the attempt to discover relationships. As he quotes Weiss "The aesthetic experience, to me, is the attempt of man to depolarize extremes and reconcile them." (p. 73) This relation revealed to the subjects a sense of balance in their world and a feeling that everything is interconnected, they are inherently a part of the world. In
my reflection I realized the juxtaposition of running freely in a crowded chaotic situation is an important message that resonates a statement about American culture. For this run revealed a connection to the everyday world and perhaps for someone looking through an office window, a sense of humanity in an industrialized world. The runner becomes a unique object in an ordinary environment. (Athletes who are not perceived when training are also capable of having these experiences. The idea that one is training to be perceived can be an initiator of high performance as well, for the tension of having to eventually perform creates an intense focus in practice.)

For many athletes the idea to perform also means to "put on a show." In figure skating and gymnastics this is readily evident, but in the objectively oriented sports there are examples as well. When athletes reach a high skill level the tasks can become monotonous. In basketball, the "dunk" is performed with a style that goes beyond the task. The "behind the back" dunk or the "three sixty spin around" are examples of these athletes who seek to perform to the audience. Unfortunately most athletic activities are so heavily oriented towards "the winning" that the exhibition of skill is overshadowed.

In Kleinman (1984) the idea of the athlete as a performing artist is developed. It is a comparison of the qualities of the athletic experience to the arts of dance and theatre. As he states, "I suggest that athletes play the game for subtle and more sophisticated reasons than heretofore proposed." (p. 14) These subtle reasons are that society is closer to recognizing the athlete on a similar plane as the artist. And it has the
elements of a performing art in that the events are choreographed and that it has a script, though open ended one. It leads him to conclude that the time is ripe to offer performing arts degrees at the university level just as there are dance and music performance majors.

Lowe (1977) describes the relationship between the athlete and the performing arts. As he quotes the great runner Steve Prefontaine, "I'm an artist, a performer." (p. 106) The athlete is a person who recognizes these performance qualities and attempts to perform better to appease the audience. In this case to have an intention to actually perform to the audience.

The athlete most commonly seen in the role of artist is the one who earns his living by his performance, traditionally referred to as the "professional" or league athlete. He is there to sell his art, no differently from an architect, musician, or any other artist earning a living by his performance. (Lowe, p. 110)

For the recreational athlete obviously the environment does not allow them to perform for spectators yet this does not eliminate them from performing as artists. Whenever one attends a local athletic event (usually individual events) there are a few participants who approach the event differently. They dress in a certain style or they might have a unique piece of equipment that they developed. They approach the event as if it is a craft where they build their own equipment and study and experiment with new techniques. Their intention is to be different, to practice and perform with the idea that they are unique individuals. A performing artist has an open outlook to new ideas, expresses emotions and creates movements from inspiration. In this case the design of the practice session itself is an artistic process, based on the ethics of right
practice, where not only physiological change occurs but also being as well. Performance should be for the development of self-esteem and joyous moments for the athlete, it is a celebration of the moving body. All practice should be a celebration of a vibrant healthy being a practice where one becomes a Kin-Aesthetic being.

Future Directions

In this chapter the components of right-practice have been developed. In a society where individuals are becoming less physical it is crucial that enjoyable physical practices are established. It begins for most individuals in the physical education environment where they are taught the importance of developing a strong healthy physical being. By emphasizing the practices as described I believe the student will become committed to developing positive physical practices and hence will become a lifelong participant. It is evident that with the obesity rate in this country physical practices are not affecting the lives of most people. In an age when physical education has followed a more narrow path and instead of offering many options has limited itself to traditional sport it is necessary to expand the content area of physical education to offer alternatives for many students who are “turned off” by the sport model. By engaging in kinesthetic practices that express a statement of being one can find fruitful practices that meet one’s own personal needs.

Future research in this area should include qualitative studies with participants in recreational sport determining their motivation and reasons for participating in the given activity. Special attention should be given to establishing the attributes associated with positive sporting
practices. It is also hoped that educators and administrators in other disciplines can use this information to create enjoyable practices in their field presumably developing the other intelligence’s that Gardner (1983) outlined in his initial research.
BIBLIOGRAPHY


151


