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TEACHER EDUCATION AND EMBODIMENT:
CULTURAL DIVERSITY AS CONCEPT AND PRACTICE

DISSERTATION

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

By

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The Ohio State University
2002

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2002
ABSTRACT

This study is a qualitative case study of preparing and supporting teachers to work with greater cultural sensitivity and competence in urban settings. Drawing upon recent scholarly work in multicultural teacher education, contemporary perspectives regarding the body and culture in social theory and somatics studies, and the traditional Asian theory and practice of self-cultivation, this study explores educational issues regarding human embodiment in cross-cultural movement practices. A paradigm of embodiment was developed as a result of the study for inquiry of individuals’ cross-cultural movement learning experiences. This paradigm of embodiment is an indeterminate methodological stance in which cross-cultural bodily practices are understood to be an embodied inside-out experience of being-in-the-world.

The inquiry is grounded in phenomenological approaches implemented with qualitative oriented naturalistic research methods. Data were gathered through: (a) participant observations; (b) individual and group interviews; (c) analysis of video and audio tapes which recorded participants’ movement experiences and their discussions on their experiences throughout the course of the project; and (d) the use of reflective journals.
Five culturally different movement forms: African-American, Caribbean and Korean dances, Chinese tai chi chuan, and Indian yoga were introduced to teachers and students at two public schools throughout the 1998-99 academic year. Three teachers’ cross-cultural movement experiences are the center of inquiry. The investigation seeks to (a) explore the bodily experiences of the individuals participating in cross-cultural movement teaching and learning interactions; and (b) investigate the impact of these experiences on those individuals, particularly in their cultural beliefs and practices.

The experiences of the practicing teachers suggest that cross-cultural movement practices can be an effective instructional approach for teacher education. The practice of cross-cultural movements is an effective tool to (a) break down barriers among individuals and open a door of discussions in which individuals can examine and reflect on their cultural perceptions and beliefs; (b) learn the different cultural ideas, perspectives, values, and beliefs from an inside out perspective which involves one’s sensory engagement; (c) achieve mind-body oneness and interconnectedness with the external world; (d) enhance one’s understanding the dialectical relationship between oneself and culture; and (e) cultivate an embodied multicultural self that one not only intellectually understands the concept of cultural diversity but also physically appreciates being in a culturally different setting.

The findings have extended recent scholarly work on human embodiment in social theory and somatics studies. The empirical evidence together with the new understanding of human agency in the dialectical relationship between the individual and culture provides teacher educators with both new possibilities to develop bodily focused
programs committed to preparing and supporting culturally sensitive teachers and a new methodological framework for inquiry of teachers’ firsthand embodied cross-cultural experiences. Within this paradigm of embodiment, teacher educators are encouraged to:

(a) go beyond the duality-based mind cultivating approach, and to embrace firsthand cross-cultural practices to prepare and support teachers to work with greater cultural sensitivity and competence; (b) enhance teachers’ self-discovery and self-understanding of their individual internal awareness of bodily sensation through cross-cultural movement practices, and (c) situate embodiment in a methodological framework as well as an empirical position to study teachers’ living cross-cultural experiences.
Dedicated to my family
I wish to thank my co-advisers, Dr. Seymour Kleinman and Dr. Barbara Seidl, for the guidance and advice they have provided over the years. I deeply appreciate their consistent support and encouragement throughout my studies of somatics and teacher education. Their sustained intellectual inquiries have richly enhanced this work.

Thanks also to the other committee member, Dr. William Taylor, for his suggestions and comments on my writing about Yuasa's theory of self-cultivation.

I am grateful to the somatic cohort, two school principals, and the teachers and students who participated in the project. This work could not have been possible in its present form without the support of the somatic educators and the teachers.

My final acknowledgment is made with deep love and affection to my family and friends. My family's unwavering love is the major motivation for my pursuit of education. I would like to express my deep gratitude to my parents, sisters, and brothers. I also wish to thank my friends, Barbara, Hsu, and Fai, who helped and supported me to complete the final phase of my writing.

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FIELDS OF STUDY

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CHAPTER 1

INTRODUCTION

In the past three decades, calls for preparing teachers to work with greater cultural sensitivity and competence have increased exponentially as the nation’s public school-age population becomes more culturally heterogeneous and the teaching force becomes increasingly homogeneous (Banks, 1991; Haberman, 1989; Melnick & Zeichner, 1998). Recent findings at the American Association of Colleges for Teacher Education (1990) indicate that today two-fifths of all school age students are children of color whereas more than 90 percent of the teaching force is White (Banks, 1991; Rodriguez & Siostrom, 1995). Further projections predict that in public educational settings, students of color will make up more than 50 percent by the year 2050 while the teacher force will remain predominantly White with limited intercultural experience (AACTE, 1994; Jibaja-Rusth et al., 1994).

Given this accelerating demographic gap between teachers and students in urban educational settings, accrediting agencies, professional associations, scholars, and practitioners have sought to explore various ways in which teacher preparation might enhance prospective teachers' understanding and appreciation of cultural diversity (Banks, 1995; King et al., 1997; Villegas, 1991; Zeichner, 1992). Thus far, however, teacher

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education programs continue to be criticized for delivering a largely Eurocentric curriculum (Goodwin, 1997; Yeo, 1997). Many studies have showed prospective teachers often view culture as a problem and view diversity within a deficit framework (Goodlad, 1990; Paine, 1990). Few investigators have found a paradigm effective enough to influence significantly teachers’ attitudes and beliefs (Arends et al., 1992). Efforts in this area, including appending special courses and/or short-term interventions and placing student teachers teaching in culturally diverse settings, have consistently been found ineffective or to produce mixed results (Grant, 1981; Grant et al., 1986; Haberman, 1991; Henington, 1981; McDiarmid & Price, 1990). Programs that attempt to incorporate multicultural curriculum have been confined mainly to the “mind” focused approach to pre-service and in-service teachers’ intellectual understanding in the history and culture of specific ethnocultural groups (Schlechty, 1990).

The Purpose of the Study

This study represents a new approach to influencing teachers’ beliefs and supporting teachers’ understanding of cultural diversity. It introduces teacher educators to a new theoretical and practice-oriented paradigm of embodiment which goes beyond the passive ideological representation and expression of the body and moves to a position in which the body is to be considered as an active experiencing agent. Within this paradigm, teacher educators are encouraged to reconsider the role of the living body in understanding the complex interrelation between self, culture, and knowledge within the context of cross-cultural interactions.
In particular, this study explores the use of cross-cultural movement practices as a potent force in enhancing teachers' understanding and appreciation of cultural diversity. It reports educational issues regarding human embodiment in a university grant-funded project. Three teachers' cross-cultural movement experiences are the center of inquiry. To understand the nature and discourse of implications of the body in preparing teachers for cultural diversity, the three teachers' bodily experiences of participation in various moment-to-movement details of cross-cultural movement teaching and learning situations during the discourse of the project were collected.

The investigation seeks to (a) explore the bodily experiences of the individuals participating in cross-cultural movement teaching and learning interactions, and (b) investigate the impact of these experiences on those individuals, particularly in their cultural beliefs and practices.

Significance of the Problem

Profoundly influenced by Cartesian dualism, programs in teacher education that attempt to incorporate multicultural curriculum have been confined mainly to the “mind” focused approach to pre-service and in-service teachers' intellectual understanding in the history and culture of specific ethnocultural groups (Schlechty, 1990). Teacher education has displayed a dualistic approach grounded in the Cartesian assumption of the body/mind distinction to dealing with issues of cultural diversity, and the body has historically been something of an absent presence in teacher preparation.
The body has been absent in teacher education in the sense that the discipline has rarely focused on the body as an area of investigation in its own right. There has been virtually no theoretical or empirical research explicitly devoted to the study of human embodiment in teacher education. On the other hand, there are some teacher educators who recognize the inadequacy of course work and intellectual analysis alone in preparing culturally sensitive teachers (Grant & Secada, 1990; Kleinfeld, 1998; Zeichner & Hoeft, 1996). The concern with involving prospective teachers in firsthand, lived, cross-cultural experience for changing their beliefs and supporting their understanding of a specific culture has inevitably led teacher educators to deal with aspects of human embodiment implicitly.

For examples, in the Teachers for Alaska Program at the University of Alaska-Fairbanks, the University of Indiana’s American Indian Reservation Student Teaching Project, and the Urban Education Program of the Associated Colleges of the Midwest, curricula in cultural diversity are developed through cultural immersion experiences in diverse communities (Mahan, 1993; Noordhoff & Kleinfeld, 1993; Zeichner & Melnick, 1995). These three programs take personal firsthand experience into account in preparing teachers for cultural diversity. Yet, prospective teachers’ intellectual understanding in the history and culture of specific ethnocultural groups has remained the major focus even in these programs (Zeichner & Melnick, 1995; Melnick & Zeichner, 1997). That the body is both a source and a field of perception and practice in the discourse of being in the cultural world has rarely been considered.
Meanwhile, a conception of human embodiment which views being as holistic and integrative has emerged across many academic disciplines (Hanna, 1983, 1986, 1987, 1988; Johnson, 1983; O’Neill, 1985; Turner, 1984). This growing body of literature suggests that not only cultural values are “inscribed” on the body but also the living body is understood as the existential condition of cultural life (Csordas, 1994a, 1999; Featherstone, Hepworth & Turner, 1991; Turner, 1996; Williams & Bendelow, 1998). Whereas implications of embodiment for the study of culture and self have recently become an issue addressed in the social and cultural theory across academia (Csordas, 1994c; Frank, 1990, 1991; Grosz, 1994; Leder, 1990; Sheet-Johnstone, 1992; Turner, 1996; Williams et al., 1998; Yuasa, 1993), there is virtually no research on human embodiment in multicultural teacher education, in either theory or practice. Bodily implications in promoting cultural diversity have rarely been studied in the field of teacher education.

It is anticipated that the findings of this study can provide an alternative or additional paradigm of embodiment for relevant multicultural teacher preparation programs.

The Background of the Study

Every work bears the imprint of its researcher. As Morse (1994) claims, “often, one reason a topic is selected is that the researcher has had personal or professional experiences related to the subject and has residual personal unmet needs or strong feelings stemming from these experiences” (p. 221). This study had its genesis when, one winter
day in 1995, I was invited by an African-American friend to attend an introductory jazz dance class offered by the university dance department. For the first time, I experienced a kinesthetical stepping into another culture. In the discourse of learning this unique dance form developed based upon an African perspective, I realized that I not only learned about the specific steps created by this particular cultural group but also physically experienced norms and values shared by this cultural group.

Along with my new dance journey, I began a literature review of research on the body, culture, and human embodiment across Western social sciences and humanities. I started to study contemporary social theories and somatic perspectives and practices, particularly regarding issues about how the body could be a site and a resource in promoting the understanding of cultural diversity. As a non-White educator who is part of the fabric of diversity in the U.S., I have long been aware of the critical need for cross-cultural communication across diverse educational settings. I decided to devote my study to developing a bodily focused training paradigm in preparing teachers to work with greater cultural sensitivity and competence.

Throughout the 1998-99 academic year, with the support of my academic advisor and a cohort of Afro-Caribbean, Hispanic, Korean, and African-American somatic educators, I organized and assessed a grant program in which five culturally different movement forms were introduced to teachers and students at two public schools. This cross-cultural movement project which focused on African-American, Caribbean, and Korean dances, Chinese tai chi chuan, and Indian yoga reflected a variety of cultural...
heritages and approaches. The project ended in June, 1999, but my study on how the involvement in somatic practices enhances the understanding of one's own cultural perspectives, heritages, and appreciation of cultural diversity have continued.

Terms and Concepts

**Teacher Education** is the term “used to include pre-service programs for prospective teachers, induction programs for beginning teachers, and in-service programs for practicing teachers” (Lee & Yarger, 1996, p. 15). Regardless of whether a program is pre-service, induction, or in-service in nature, a teacher education program indicates “a deliberate educational intervention designed to foster [teachers’] learning” (National Center for Research on Teacher Education, 1988, p. 28).

**Embodiment** in this study refers to a unity of mental and physical activity. In both the Asian tradition and Western Somatics, the pursuit of embodiment is a process of rediscovery of the unity of the body and mind through engagement in regular bodily practices. Embodiment as a paradigm for the study of culture and self is first denominated by Thomas Csordas in anthropology in 1990. This paradigm is an indeterminate methodological stance in which bodily experience is understood to be the existential ground of culture and the self by analysis in the mode of being-in-the-world.

**The Living Body** is used synonymously with the phenomenological concept of the “lived body” in this study. In phenomenology, the lived body is often been identified as an embodied consciousness, which engages in the surrounding world. Both the “living body”
and "lived body" are defined in somatics as an embodied on-going process of internal awareness in experiencing the world.

**Cultural Diversity** in this study focuses primarily on ethnicity and race while diversity includes many factors such as social class, gender, race, ethnicity, language, age, religion, exceptionalities, and sexual orientation.

**Somatics** is derived from the Greek "soma" meaning the "living body." Thomas Hanna coined the word "somatics" in 1976 to name a new field, which focuses on rediscovery of the unity of body and mind through movement experiences. In the field of somatics, the body is viewed as an embodied process of internal awareness perceived from within by first-person perception. As Hanna delineated (1988), somatics is a matter of looking at oneself from the "inside out," where one is aware of feelings, movements, and intentions, rather than looking objectively from the outside in.

**Awareness** refers to the capacity for simultaneous sensing and action which is "a system that simultaneously receives the world into itself and moves itself into the world" (Hanna, 1991, p. 136). As Kleinman (1986) highlights, sensation, thought, or raw stimuli are brought into consciousness by the system of awareness, and this process demonstrates a unity of knowing and doing.
CHAPTER 2

REVIEW OF LITERATURE

Multiple literatures, theories, and perspectives frame this study. To create a place for the body in teacher education, this chapter will first bring about a consolidation of contemporary perspectives, theories, and practices regarding body, culture, and human embodiment across Western social sciences and Asian theory of self-cultivation. Then, the major trends and issues in multicultural teacher education will be examined through a review of some notable publications regarding preparing pre-service teachers for cultural diversity. This synthetic review of recent scholarly works about multicultural teacher education and human embodiment in Western social sciences and Asian theory is organized and presented under the following three frames:

(a) The Body in Contemporary Western Social Theory and Asian Traditions,

(b) Somatics Studies of the “Living Body,” and

(c) Past and Current Attempts to Prepare Teachers for Cultural Diversity in Teacher Education.

Last, in situating human embodiment in the field of multicultural teacher education, the three bodies of literature will be linked together in the section, “The Link of Literature
across Disciplines: A Call for Reconceptualizing the Body, Culture, and Knowledge in Preparing Teachers for Cultural Diversity.”

The Body in Contemporary Social Theory and Asian Traditions

Stimulated by the works of Merleau-Ponty (1962, 1968), Bourdieu (1977, 1984), and Foucault (1979, 1980), studies of human embodiment have undergone profound changes in social and cultural theory over the past three decades. Beginning in the early 1970s, and with increasing focus of attention across academic disciplines since the late 1980s, interdisciplinary studies of the body have varied enormously in intent, content, and methodology (Douglas, 1970; Franks, 1990; Hanna, 1970; Johnson, 1983; Sheets-Johnstone, 1992; Turner, 1991; Weiss & Haber, 1999; Yuasa, 1987). These studies challenge the Cartesian dualism that separates mind from body, and in the process devalues the body as mere physical substance. In the 1990s, anthropology (Csordas, 1994, 1999; Lock, 1993), comparative studies (Kasulis et al., 1993; Yuasa, 1993), feminist theory (Grosz, 1991, 1994; Jacobus et al., 1990), medicine (Kleinman & Kleinman, 1991; Leder, 1990, 1992), and sociology (Shilling, 1993; Turner, 1996; Williams et al., 1998) are all implicated in the move toward asserting centrality of the body within social theory as a means to understand the complex interrelation between self, culture, and society. This explosive growth of the study of the body has led to controversies on a host of fundamental issues, from how the body is to be analyzed and interpreted to the body’s place in culture and society.
For example, in her study of feminist literature on the body, Green (1993) finds a disparate group of feminist theorists (e.g., liberal, Marxist, cultural, etc.) seeking to eliminate “passivity” as an intrinsic characteristic of the female body in Western patriarchy. In the discourse, these feminists refocus attention on the living body and aspects of being associated with the body: gender, emotions, sexuality, reproduction, and the like. In challenging the anatomico-meta-physical paradigm of Man-the-Machine dominant in Western medical thought and practice, Leder (1992) takes a phenomenological standpoint mainly based upon the work of Merleau-Ponty to argue that the living body is an experiencing agent of illness, and the healing process. In The live body, Williams et al. (1998) argue that the body is not simply a “textual effect” or discursive construct.” Rather, embodiment is an active basis of being in the world, and the foundation of self, meaning, culture, and society. Csordas (1994a) and Lyon et al. (1994) also highlight this intercommunicative and active construal of the body in discussing two views in contemporary social theory: the body as the passive object of ideological representation, and the body as the active subject of embodied being-in-the-world. As Csordas (1994a) argues, in the wake of Foucault, a chorus of critical statements influenced by a variety of theoretical and philosophical traditions has challenged the Cartesian dualistic legacy across diverse approaches. These challenges have reformulated theories of culture, self, embodiment, and experience, with the body as the center of analysis.

This new development of the study of the body has been reviewed extensively in a number of publications such as Csordas' (1994a) Introduction: The body as
representation and being-in-the-word, Frank's (1990) Bringing bodies back in: A decade review and (1991) For a sociology of the body: An analysis review, Lock's (1993) cultivating the Body: Anthropology and epistemologies of bodily practice and knowledge, and Turner’s (1991) Recent developments in the theory of the body and (1996) The body and society: Explorations in social theory. Each of these reviews represents an effort to present a comprehensive and coherent synthesis of the extant literature on the body in relation to theories of social action and cultural analysis and/or what may be termed embodiment for the study of culture and the self in contemporary social theory. It is, however, not my attempt to synthesize another broad review of multidisciplinary literatures of the body in this section. In offering to teacher educators a new paradigm of embodiment for multicultural teacher education which is theoretical as well as experiential oriented, I selectively limit my coverage to those studies which endeavor explicitly to situate embodiment not only in a methodological framework but also in an empirical position and a discourse of practice. These studies are organized and presented in the following two themes:

(a) The body as the existential ground of culture and self: a decade review of anthropological perspectives of embodiment, and

(b) Self as body in Asian theory and practice: Yuasa’s studies on self-cultivation.
The Body as the Existential Ground of Culture and Self: A Decade Review of Anthropological Perspectives of Embodiment

If embodiment is an existential condition in which the body is the subjective source or intersubjective ground of experience, then studies under the rubric of embodiment are not "about" the body per se. Instead, they are about culture and experience insofar as these can be understood from the standpoint of bodily being-in-the-world.

Csordas (1999, p. 143)

A Brief Historical Overview

Since anthropologists are concerned fundamentally with ontological issues of humans in relation to the world (e.g., nature and culture), the body which mediates reflections and actions upon the world has been accorded a place of central importance not only in ethnographic practices but also in the philosophical underpinnings of the entire discipline of anthropology. The inquiry of the body's implication either in a search for its meaning within a class-, gender-, age-, or culture-specific context, or implemented in other disciplinary areas (e.g., dance, ethnology, psychology, sociology, etc.) for understanding a person in the world has dominated anthropological research since the early twentieth century. Starting with the interest in "expressive movement" (e.g., Jenness, 1932; Landis, 1924a, b, 1929; Olson, 1930), and then shifting to research attention to "nonverbal communication" in dance, gesture, posture, and games (e.g., Birdwhistell, 1968a, b, 1970a, b, c; Hall, 1966a, b; Hinde, 1972; Pocock, 1973) since the late 1960s, anthropological scholarly works mainly regarded the body as an expressive medium used by humans for the construction of meaning. Terms such as "nonverbal communication," "kinesics," "kinetics," "expressive movement," "body language," "sign language," and so
on have been widely used to refer to bodily praxis in terms of cognitive and linguistic models of meaning in the mainstream anthropological tradition throughout the 1960s. These kinds of models as Jackson (1983) claims, "tend to assimilate bodily experience to conceptual and verbal formulations" (p. 327).

A shift in focus can be observed in the 1970s. Mary Douglas (1970) shifts the focus of the inquiry of the body from cognitive and linguistic models to a social classificatory system in her classical works, Natural Symbols: Explorations in Cosmology early in the decade. The main theme of her work is the variation apparent in bodily symbolism. Douglas (1970) argues that the symbols based on the human body are used to express different social experiences, and that "natural" expression is in fact culturally determined. In this respect, "the body is the most ubiquitous, natural, and a ready-to-hand source of allegories of [social] order and disorder" (Turner, 1991, p. 5). As Turner (1991) interprets Douglas's contribution to the anthropology of the body, her idea of using the body's boundaries as a metaphor of the social system to explain a wide variety of cultural patterns (from Old Testament dietary rules to modern organizational behavior) made the cultural analysis of the body a central issue in anthropological theory.

Aside from The body as a medium of expression (Benthall & Polhemus, 1975), two edited collections of research in connection with an anthropology of the body per se (Blacking, 1977; Polhemus, 1978) appeared in the late 1970s. This new established anthropology of the body, according to Blacking (1977), "is concerned with the interface between the body and society, the ways in which the physical organism constrains and
inspires patterns of social interaction and the invention of culture” (p. v-vi). Following the interest sparked by Douglas (1970, 1975) in the body as a metaphor of social organization, these two editions go beyond the previous anthropological position that views the body merely as a medium of expression. They place the body in culture, and are more concerned with the human body’s symbolic and representative functions within the social and cultural context. For example, Ellen (1977) analyzes Nuaulu symbolism to illustrate how the parts of the body can be divided and sub-divided to provide a rich system of classification. Sutherland (1977) studies the use of the body as a social symbol among the Rom and introduces a theory of an upper-lower distinction in contrast to the more familiar left-right divisions of the body. McDougall (1977) presents the body as a source of cultural forms and suggests that the experience of phosphenes may be an important factor in the creation of symbols. All these above studies have placed emphasis on the body itself and linked the body with social constraints and cultural meanings.

We can conclude that anthropologists have long recognized the importance of human bodies as a means of understanding the complex interrelations between self, culture, and society, and the above anthropological works have spawned a number of interesting studies and productive lines of the inquiry about the body. Nevertheless, these studies have also tended to limit the human body consistently to a passive entity and leave little room for the individual’s agency and resistance. As Jackson (1983) argues, the individual is reduced inevitably to “an object of understanding, or an instrument of the rational mind, a kind of vehicle for the expression of a reified social rationality” (p. 329) in
the context of sociocultural analysis of the body's expression and representation. The danger of viewing the body simply either as a medium of expression or a central metaphor of social and political order is that we may lose sight of the fact that the body is never isolated in its active and initiatory capabilities of action in the discourse of cultural transformations and social interaction.

Embodiment as a Paradigm for Anthropology in the 1990s

The anthropology of the body forges ahead to a new direction in the 1990s. The watershed event was the 1990 annual meeting of the American Ethnological Association dedicated to the theme of "The Body in Society and Culture." In the meeting Martin (1992) suggested a new body for anthropology because of the fundamental changes in how the body was organized and experienced in the field. As she claims (1992), "we are seeing not the end of the body, but rather the end of one kind of body and the beginning of another kind of body" (p. 121). This "new body" grounded in a paradigm of embodiment goes beyond the passive ideological representation and expression of the body, and moves to a position in which the body is to be considered as the subject of culture, or in Csordos's (1990) words, "as the existential ground of culture" (p. 5).

The new consideration of the paradigm of embodiment in anthropology, as Csordas (1994c) points out, "implies a change in anthropologists' conceptualization of culture, self, and experience" (p. xii). Although a shift in perspective from a passive construal of the body to an active experiencing agent is evident in recent anthropological studies of culture and the self across a variety of scholarly works, this review focuses on
the paradigm of embodiment denominated by Thomas Csordas in the 1990s. Csordas' decade of ethnographic works (1990, 1993, 1994a, 1994b, 1994c, 1994d, 1999) have not only situated embodiment in an anthropological discourse of practice but also provided a consistent methodological perspective that can be elaborated for the study of culture and the self. Explicit recognition of Csordas' theoretical arguments and empirical examples can contribute directly to clarify how the implications of embodiment as a methodological paradigm can guide analysis in the empirical domain of cultural practices as an embodied cultural process. Presented below is a summary of Csordas' theoretical arguments of the paradigm of embodiment.

An Overview

Embodiment as a paradigm for anthropology is first denominated by Thomas Csordas in 1990. Since then, Csordas (1993, 1994a, b, c, d, 1999) has continued to use, define, and write about variations of embodiment and its implications for cultural analysis in religious healing and ritual language.

According to Csordas, there are multiple modes of embodiment, and the paradigm he has developed is theoretically grounded in phenomenological notion of embodiment, which Csordas (1999) defined as "an existential condition in which the body is the subjective source or intersubjective ground of experience" (p. 143). This paradigm is an indeterminate methodological stance in which bodily experience is understood to be the existential ground of culture and the self by analysis in the mode of being-in-the-world. Within the mode of being-in-the-world, the body is not an object of knowledge or an
object to be studied in relation to culture (e.g., the body as the objective raw material of representation). Rather, the body is to be considered as the subject of culture and is about experience and subjectivity. Embodied experience is the starting point for analyzing human participation in a cultural world (Csordas, 1993).

As Csordas (1999) highlights, to work in a paradigm of embodiment for the study of culture “is not to study anything new or different, but to address familiar topics – healing, emotion, gender, or power – from a different standpoint” (p. 147). There is no special kind of data or a special method for eliciting ethnographic data, but a methodological attitude that demands attention to bodily subjectivity and “a consistent methodological perspective that encourages reanalyses of existing data and suggests new questions for empirical research” (Csordas, 1990, p. 5). The mode of being-in-the-world in which the scholar engages the data as distinct from representation is best illustrated in the following two anecdotes that Csordas (1999) presents in *Embodiment and cultural phenomenology*.

The first example is Morris Berman’s suggestion of engaging the body in writing history. As an historian, Berman advocates a “visceral history” that not only takes into account that history is made and experienced with the body but also requires the experiential engagement of the historian in the matter of history. According to Csordas (1999), the issue Berman (1989: p. 110) poses is, “History gets written with the mind holding the pen. What would it look like, what would it read like, if it got written with the body holding the pen” (p. 149)? As Csordas (1999) points out, “a twinge in the gut as an
indicator of inner accuracy of interpretation, or the experience of anger as a grounding for writing a history of anger, are examples [Berman] cites of bringing [embodiment] into method” (p. 149).

The second anecdote is Csordas’ observation of his colleague’s bodily action when he was describing what he saw from Joshua Reynolds’ paintings. Csordas’ colleague told Csordas that he had a difficult time personally relating to the social personae the portraits projected as he noticed that the marked portliness and prominent paunch were major characteristics of those highly successful eighteenth century gentlemen in the Reynolds’ paintings. During the conversation, Csordas (1999) noticed that his colleague “had first puffed himself up in incorporative imitation of paunch and stuffiness, then shaken it off as if shedding an uncomfortable mode of being-in-the-world or of inhabiting the world” (p. 149) in describing what he saw and how he felt about the paintings.

According to Csordas (1999), his colleague’s bodily action had, in fact, more precisely captured those successful eighteenth century gentlemen’s mode of being-in-the-world than his verbal description of the mode of their representation on those paintings. As Csordas (1999) argues, “through that action he had gone beyond understanding the paunch as a semiotic convention to identify a manner of inhabiting space as a phenomenological essence – not a universal essence, but an essence of the particular, of cultural and historical specificity” (p. 148). He himself experienced “a bodily concrete distaste” in the discourse of grasping “the bodily groundedness of culture” in those paintings (Csordas, 1999, p. 148). The point Csordas (1999) tries to make is that
"although the paintings can and should be read as a text about social status, it also allows us more immediately to grasp or recognize a set of socially salient bodily dispositions of posture, bearing, and physique" (p. 148). The “[experiential] immediacy of embodied experience with the multiplicity of cultural meaning in which we are always and inevitably immersed,” as his colleague’s “prerreflective gut feeling and sensory engagement” (p. 143) in describing his interpretation on what had been reflected on the paintings, is what Csordas (1999) is concerned with from the anthropological standpoint of embodiment.

**Theoretical Arguments**

In attempt to develop a nondualistic paradigm of embodiment for anthropology, Csordas (1990) efforts to “collapse dualities” (e.g., mind and body, subject and object, culture and biology, structure and practice, representation and being-in-the-world) by framing his arguments in the reflections of Merleau-Ponty’s (1962) theory of *perception* and Bourdieu’s (1977, 1984) theory of *practice*. As Csordas (1990) claims, “an analysis of perception (the preobjective) and practice (the habitus) grounded in the body leads to collapse of the conventional distinction between subject and object. This collapse allows us to investigate how cultural objects (including selves) are constituted or objectified, not in the processes of ontogenesis and child socialization, but in the ongoing indeterminacy of flux of adult cultural life” (pp. 39-40). Since Merleau-Ponty’s conception of perception has been highlighted consistently by Csordas (1990, 1993, 1994b, 1999) as a methodological ground for the development of his paradigm, Csordas’ interpretation of Merleau-Ponty’s perception is presented in the following section.
Csordas' interpretation on Merleau-Ponty's theory of perception.

Merleau-Ponty's methodological goal for the theory of perception is to challenge dualities through collapsing the distinction between subject and object. In collapsing the subject-object distinction, according to Csordas (1990), Merleau-Ponty starts from challenging the constancy hypothesis, "which asserts that since perception originates in external stimuli that are registered by our sensory apparatus, there is a point by point correspondence and constant connection between the stimulus and elementary perception" (p. 8). Merleau-Ponty (1962) argues that this constancy hypothesis of perception is not experientially true. Our experience of perceiving is in fact far from being constant, and perception is by nature indeterminate. There is always more than meets the eye, and perception can never outrun itself or exhaust the possibilities of what it perceives.

According to Merleau-Ponty (1962), when we make a special effort to see two apparently unequal lines in an optical illusion as really equal, we are making an abstraction, not discovering what we really perceive as illusion. What we "really" perceive is that one line is longer than the other. In this respect, perception is not an intellectual act of grasping external stimuli generated by pre-given objects. Our intellectual analysis requires the perceptual synthesis of the object to be accomplished by the subject, which is the body as a field of perception and practice (Csordas, 1990, p. 35). Therefore, to start from the objective point of view (e.g., the lines of objectively parallel length) does not accurately capture perception as a constituting process (Csordas, 1990, pp. 8-9).
To help us understand the preobjective nature of perception, Merleau-Ponty (1962) gives us another example of a boulder. The boulder is already in the world with us to be encountered. The boulder is not perceived as an obstacle until it is there to be surmounted. In following this argument, Merleau-Ponty asserts that we do not have any objects prior to perception. In fact, perception begins in the body, and ends in the object. This idea of the body in the world from the beginning is highlighted by Merleau-Ponty (1962) as a “certain setting in relation to the world” (p. 303) or a “general power of inhabiting all the environments which the world contains” (p. 311). For Merleau-Ponty, it is necessary to return to this primordial experience in which the body is a subject in relation to the world, as a starting point for the analysis of language, knowledge, society, and culture (Csordas, 1990). Since perception begins in the body, perception is “basic bodily experience, where the body is not an object but a subject, and where embodiment is the condition for us to have any objects – that is, to objectify reality – in the first place” (Csordas, 1999, p. 147). As Merleau-Ponty (1962) claims, “My body has its world, or understands its world, without having to make use of my ‘symbolic’ or ‘objectifying’ function” (pp. 140-141).

By beginning with the preobjective being-in-the-world, Merleau-Ponty further argues, “objects are a secondary product of reflective thinking” and “the subject-object distinction is a product of analysis [since] objects themselves are end results of perception rather than being given empirically to perception” (Csordas, 1990, p. 9). Merleau-Ponty (1962) says,
... consciousness projects itself into a physical world and has a body, as it projects itself into a cultural world and has its habits: because it cannot be consciousness without playing upon significances given either in the absolute past of nature or in its own personal past, and because any form of lived experience tends toward a certain generality whether that of our habits or that of our bodily functions. (p. 137)

It is as false to place ourselves in society as an object among other objects, as it is to place society within ourselves as an object of thought, and in both cases the mistake lies in treating the social as an object. We must return to the social with which we are in contact by the mere fact of existing, and which we carry about inseparably with us before any objectification. (p. 362)

If we begin with the lived world of perceptual phenomena, our bodies are not objects to us, on the contrary; they are an integral part of the perceiving subject. Since our bodies carry the social "inseparably with us before any objectification," "the culture does not reside only in objects and representations, but also in the bodily processes of perception by which those representations come into being" (Csordas, 1999, p. 147). In following the above arguments, then, cultural meaning is intrinsic to embodied experience on the existential level of being-in-the-world. And, if our perception "begins in the body, and ends in objects" (p. 9), the goal of a phenomenological anthropology of perception, according to Csordas (1990), "is to capture that moment of transcendence in which perception begins, and, in the midst of arbitrariness and indeterminacy, constitutes and is constituted by culture" (p. 9). Csordas (1990) further points out, "Constitution of the cultural object is dependent on intentionality (what would make one want to surmount the boulder?)" (p. 10), which "Merleau-Ponty describes with phrases like a tending toward the world, a taking up of the world, a sense of intentional threads that trace the connections
between ourselves and our worlds, an image of perception as tracing an intentional arc through the world – all meant to convey a sense of existential meaning beyond representational meaning” (Csordas, 1999, p. 147).

Csordas (1990) concludes, Merleau-Ponty’s existential analysis collapses the subject-object duality in order to more precisely pose the question of how the reflective processes of the intellect elaborate the domains of culture from the raw material of perception. It is the concept of preobjective that allows us to study the embodied process of perception from beginning to end. Merleau-Ponty’s theory of perception “offers to cultural analysis the open-ended human process of taking up and inhabiting the cultural world, in which our existence transcends but remains grounded in de facto situations” (Csordas, 1990, p. 10).

**Self as Body in Asian Theory and Practice:**

**Yuasa’s Studies on Self-cultivation**

In the past two decades the cross-cultural analysis of self and the body has become a major topic in comparative (Asian-Western) philosophy. Significantly, three volumes of editions, *Self as body in Asian theory and practice*, *Self as person in Asian theory and practice*, and *Self as image in Asian theory and practice*, were published by State University of New York Press from 1993 to 1998. Despite differences in approach, methodology, subject matter, and style, the diverse scholarly works in the three editions are united in their attempt to challenge the conventional dualistic conception of a body-
mind split that has long dominated Western intellectual history by exploration of various notions of self that are grounded in Asian traditions.

Among these works, Yuasa's cross-cultural interdisciplinary studies have established a theoretical ground on which both Eastern self-cultivation and Western somatic theory can mutually illuminate the emerging holistic and integrative approach to human embodiment which focuses on day-to-day lived experience. Drawing upon his investigation of Eastern philosophy, religion, medicine, meditation methods, artistry, and martial arts, and Western phenomenology, religion, medical science, depth-psychology, parapsychology, and physical education, Yuasa not only makes relevant connections among Asian traditions but also between Eastern and Western body-mind theories. Through a thorough investigation on how embodiment of mind-body oneness is achieved within self-cultivation processes, Yuasa has brought cross-cultural understandings of what it is to be the bodies we are. His theory of self-cultivation has shed new light on the development of a theory of embodiment grounded in disciplined praxis (self-cultivation). Since self-cultivation has developed distinctively in Asian traditions and is an unfamiliar concept to most Western educators, a brief introduction to self-cultivation is first provided. Then, Yuasa's theory of self-cultivation is introduced.

Self-cultivation in Asian Traditions

Self-cultivation [shugyo], according to Yuasa (1993), literally means “to master a practice” (p. 196). This kind of practice is ongoing training aimed at the development and enhancement of one’s spirit or personality by means of the body (Yuasa, 1987, 1993).
To use the term employed in depth-psychology, one’s psyché moves toward the experience and knowledge of the oneness of the body and mind through self-cultivation training or praxis. The goal of self-cultivation is to “transform the habitual dispositions of the mind, by controlling emotion, in order to integrate the power of the unconscious with consciousness” (Yuasa, 1993, p. 54).

Self-cultivation as a form of interior self-discipline that proceeds to an awareness of personal growth has long been a widely accepted proposition in most great Asian traditions. However, self-cultivation approaches and practices vary because they are associated with diverse philosophical and religious doctrines developed in each individual Asian tradition (Ames, 1993; Chung, 1995; Ivanhoe, 1993; Ni, 1997; Tu, 1978; Tucker 1989; Yuasa, 1987, 1989, 1993). For example, while Yogic disciplines have been distinctively rooted in India, diverse Zen meditation methods and other various kinds of self-disciplined practices, like martial arts techniques (e.g., judo, aikido, tai chi, karate), ritual practices, and practices of calligraphy have been respectively established and transmitted from generation to generation along with Buddhist, Confucian and Taoist influences in Korean, Chinese and Japanese cultures.

Unlike the Western tradition, Eastern philosophies generally treat human embodiment (mind-body unity) as an achievement, rather than an essential relation. The pursuit of embodiment is viewed as a kind of personal growth which is physical as well as intellectual development. Based upon this view of embodiment as an achievement, various self-cultivation practices (mind-body disciplinary training methods), have been developed
under diverse philosophical and religious doctrines in Eastern cultures. All these methods utilize one's own body as a means for cultivating one's self (Yuasa, 1987, 1989, 1993).

As Yuasa (1989) highlights, self-cultivation involves a process of knowing based upon regularity and continuity of self-disciplined bodily practices. Knowledge regarding personal growth, according to Yuasa (1987), "cannot be obtained simply by means of theoretical thinking, but only through 'bodily recognition or realization,' that is, through the utilization of one's total mind and body (p. 25)." Cultivation practices are designed to enhance the degree of correlativity between the mind and the body. It is believed that through the achieved ideal of self-cultivation, humans can relate to each other, and to the environment, through accommodation while harmonizing the qi-energy shared between "I" and "the other."

The qi-energy (in Chinese), or ki (in Japanese), in the Asian mind-body theory, is believed to be the basic element which constitutes the cosmos, and produces everything in the world through its movement and changes. In the field of Chinese medicine, qi is referred to as the fundamental energy which makes up the living body and supports its vital activities. One of the distinctive features of qi is its susceptibility to external force and its self-generated internal dynamism. According to acupuncture medicine, an invisible psychophysical qi-energy circulates within the interior of the body along the twelve primary meridians and eight extraordinary meridians, while at the same time intermingling with the qi-energy pervasively presents in the environment including that of
other creatures and humans (Eisenberg & Wright, 1985; Farquhaar, 1994; Leslie, 1976; Unschuld, 1990; Yuasa, 1993).

The “Body Scheme” in Yuasa’s Theory of Self-cultivation

To help Western intellectuals understand how the transformation happens, and how embodiment of mind-body oneness is achieved within the discourse of a self-cultivation practice, Yuasa offers a comprehensive theoretical elucidation of his idea of “bodily scheme” in accord with “four circuits” of interrelated information systems. The first circuit in Yuasa’s bodily scheme is named the “external sensory-motor circuit,” which is much like Bergson’s (1970) “sensory-motor apparatus,” and Merleau-Ponty’s (1962) “sensory-motor circuit.” This circuit is established between the body and the external world by means of the sensory organs (e.g., eyes or ears) which receive stimuli from the environment, and by means of the motor organs (e.g., hands and legs) which act on the outside. Yuasa (1993) states, “the body can take the action appropriate for a situation in the external world in virtue of the fact that the sensory nerves function passively for the stimulus coming from outside, and the motor nerves function actively on it (p. 43).” This circuit refers to a system of information that is habituated for the purposes of the “utility of life, which refers to daily activities such as moving about and eating foods” (Yuasa 1993, p. 44).

The second circuit is called the “circuit of coenesthesia,” which concerns an information apparatus that enables us to become aware of internal conditions in the body. This circuit consists of two subdivisions: the circuit of kinesthesis and the circuit of
somesthesia. In the kinesthetic circuit, each sensory-motor nerve functions as a centripetal path, both conveying information about the condition of the limbs to the brain and sending commands responding to the conditions to the distal organs of hands and legs from the brain. We become aware of this circuit through motor sensation. Yuasa acknowledges that philosopher Edmund Husserl (1973) had already noticed this kinesthesia in terms of "passive syntheses." Together with the first circuit, the circuit of kinesthesia explains how in our everyday life we engage our immediate environments through perception and action.

The circuit of somesthesia, the other subdivision of the second circuit, is concerned primarily with the awareness of internal organs via the splanchnic nerves. These nerves send information to the brain about the conditions of the visceral organs. The whole circuit, combining kinesthesia and somesthesia, brings us conscious awareness of our bodily condition. Yuasa (1993) characterizes this circuit as "consciousness of self-apprehending sensation, that is, awareness of one's own body (p. 47)." The fundamental structure of this circuit is its bio-feedback system related to the mechanism of memory, which Yuasa (1993) calls the "automatic memory apparatus where past data is stored in such a way that it is sent to consciousness (p. 47)." For example, when one learns to play a sport or the piano, through repeated practice, one's body knows in an instant how to respond to the next move that is required. That is, one's body moves unconsciously without involving any intellectual judgment when one reaches the state of proficiency.
The idea that the body learns and knows is derived from a combination of Merleau-Ponty’s concept of “habit-body” and Henri Bergon’s “learned memory.”

The third circuit is the “emotion-instinct circuit,” governed by the autonomic nerves which controls and regulates the function of various internal organs such as the lungs, heart, and stomach. This circuit is closely related to human instincts such as appetite and sexual desire. Unlike the first two circuits, this circuit does not reach the cerebral cortex. This means that the activities of the visceral organs are not, under normal circumstances, brought to our awareness. However, since this circuit converts the stimulus received through a sensory organ into an emotional response (anger, sorrow, or pleasure) or information about stress, it holistically affects the whole person.

Yuasa notes that the majority of Western philosophers interested in mind-body theory have been concerned solely with the first circuit and to the kinesthesis of the second circuit. Only depth psychologists and psychiatrists in the Freudian and Jungian schools pay attention to the circuit of the somesthesis in light of their clinical experiences, and in connection with Eastern methods of meditations.

The fourth circuit is the “circuit of unconscious quasi-body.” The term “unconscious” suggests that the operations of this circuit cannot, under ordinary circumstances, rise into the field of our everyday consciousness, but rather remain buried in the unconscious. The term “quasi-body” suggests that this circuit cannot be grasped experientially in the everyday lived dimension of the body. Yuasa (1993) characterizes this circuit as follows:
This fourth circuit, insofar as it is examined anatomically, is an invisible circuit which cannot be perceived from outside by external sensory perception. Moreover, when it is examined psychologically, it is a potential circuit in the consciousness which ordinary consciousness cannot detect. For this reason, I would like to call the meridian system the “unconscious quasi-body.” It designates a pathway of emotional energy flowing in the unconscious, and is a quasi-body system which activates physiological functions together with the objective body. (pp. 118-119)

Yuasa suggests that although the quasi-body is potentially invisible to us, and hence unknown to the everyday consciousness, the practice of self-cultivation methods can render the “invisible” circuit “visible,” that is, bring its function into awareness. This invisible system of the body is proposed by both Bergson’s motor-scheme and Merleau-Ponty’s body-scheme, but has never been theoretically verified in Western body-mind studies. To explain the concept of quasi-body, Yuasa brings in the discussion of the ki-meridians, which has been recognized in Eastern acupuncture medicine for thousands of years. According to acupuncture medicine, ki-meridians form an invisible network beneath the surface of the skin which covers the entire body, and which serves as a grid through which the ki-energy flows. In connection with the ki-energy, the unconscious quasi-body mediates between the first two circuits (consciousness) and the third emotion-instinct circuit (the unconsciousness).

Self-cultivation Practices

To elaborate how self-cultivation methods work with and how cultivation processes occur within and affect the four circuits, Yuasa highlights the examples of martial arts and Buddhist meditation. According to Yuasa (1993), the postures of the body in the martial arts as well as meditation bring the activity of the third emotion-instinct
into awareness. What Yuasa means is that the ki-energy qua emotion appears when both
the external sensory-motor circuit and the circuit of kinesthesis are rendered inoperative
during meditation and/or martial arts training. For instance, to meditate in a sitting
position means to stop the muscular movements of the limbs while cutting off the sensory
stimuli of the external world. In the process, the external sensory motor circuit in
conjunction with the circuit of kinesthesis is brought to a state of standstill (Yuasa, 1993).
Yet, the circuit of somesthesis, which has a close connection with the automatic memory
system, and whose experiential correlate is a self-grasping awareness of one’s body, is still
functional. When the level of activities of the first external sensory-motor circuit and the
circuit of somesthesis is lowered in meditation, the autonomous function of the
unconscious surfaces into awareness, that is, ki-energy appears as images.

Significantly, self-cultivation by means of bodily practices is to make the function
of the third emotion-instinct circuit work smoothly through habitualization of the second
circuit of coenesthesis. That is, through repeated cultivating training, the control of the
third circuit will be developed naturally. As Yuasa’s (1989, 1993) studies show, with
repeated training, the movements of mind and body gradually coincide with each other in a
way that is unique to each person. If one achieves a state in which one can move the body
freely without intending it, the movements of mind and body are one. Moving one’s body
without conscious effort suggests that “a person is approaching the state of no-mind while
letting ego-consciousness disappear” (Yuasa, 1993, p. 32).
Following Yuasa’s theory of bodily scheme, we can say self-cultivation is a lifelong ongoing project. Its ultimate goal is to overcome and reject the standpoint of consciousness in the dimension of the everyday. In other words, self-cultivation aims to break through the characteristics of being as subjects, which the mind possesses in its ordinary dimension. In Yuasa’s (1987) words,

the everyday self as a being-in-the-world does not stop being a subject that grasps things in the world by objectifying them. Self-cultivation, however, overcomes this subjectivity so that the self becomes no longer a subject body in turn goes beyond its being an object. No longer a being in the everyday life-space, the body will no longer be an object. The distinction between one’s own and others’ bodies, between being a self and the being of others, completely disappears. Every being is changed to a perfectly coherent radiance made transparent through the illumination of the transcendent. (p. 85)

Conclusion

Yuasa’s interdisciplinary inquiry of self-cultivation has brought a new cross-cultural understanding of how an individual’s embodiment (the achievement of mind-body oneness) is achieved in the course of physical cultivation. This understanding provides us with a somatic context for considering issues of embodiment. I can use Sheet-Johnstone’s (1992) words to summarize the characteristics of self-cultivation as follows:

Self-cultivation as an epistemological undertaking is somatic in character: knowledge is gained through the body. At one level, self-cultivation as an Eastern concept is the epistemological equivalent of Socrates’ ‘Know thyself.’ But it is at the same time a radically different precept on three counts: it originates in a disciplined practice of the body rather than a disciplined practice of the intellect; it culminates in a different kind of knowledge of the self; and it underscores the continuity and unity of self and world. (p. 6)

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As Yuasa (1993) proposes, cultivation is a process by which we can gradually change what we existentially are by opening new options previously unavailable to us. It is believed that the individual can recognize the transcendental experience within the soma in the process of a regular disciplined practice. When an individual becomes internally aware of his or her own transformation in between consciousness and unconsciousness, the power of the awareness has the capacity to invoke internal changes. Once people learn how to identify mind-body oneness taking place within themselves, they can learn how to evaluate, take control of, and cultivate their spiritual lives.

In conclusion, the achievement of embodiment (body-mind oneness), like the appreciation of music or art, is a cultivated mode of relating to the world (Yuasa, 1993). A continued and prolonged exposure to a particular bodily training can deepen one’s awareness and appreciation of mind-body unity. In Eastern self-cultivation theory, the pursuit of personal growth is not merely an intellectual function; it involves soma, the lived body. The conviction behind self-cultivation is a psychophysical achievement attained through a long-term regularly based physical cultivation.

Somatics Studies of the “Living Body”

Aside with the new development in the studies of the body and embodiment across the traditional academic disciplines (e.g., anthropology, sociology, philosophy, etc.), the emergence and evolution of Somatics has nurtured the blooming growth of interest in bodily practices in the contemporary Western culture. In 1976, Thomas Hanna (1976) coined the term “somatics” in the first issue of *Somatics: Magazine-Journal of Bodily Arts*

This new discipline embraces the growing body of knowledge that takes various approaches to addressing experience and theory of human embodiment in focusing on rediscovery of the unity of body and mind through movement experiences. It is important to note that the holistic bodily arts and sciences had evolved prior to the development of the term. Many philosophers, practitioners, practices, and events in diverse domains have contributed to the evolution of the field, including both its theory and practice (Elliot & Morris, 1992; Gomez, 1989-90; Green, 1993; Greene, 1995; Hanna, 1970, 1976, 1977, 1978, 1979; Johnson, 1982, 1983, 1987, 1990-91; Kleinman, 1990, 1991; Knaster, 1996; Mangione, 1993; Murphy, 1992; Myers, 1986; Myers & Horosko, 1989; Rubenfeld, 1990-91).

Somatics as a new field can trace its lineage to the evolutionary-revolutionary recognition of the body as an important subject of study and inquiry around the turn of the twentieth century (Hanna, 1970, 1983; Johnson 1983; Mangione 1993). In response to the conventional dualistic conception of a body-mind split that had long dominated the Western intellectual history, the primary somatic thinkers (e.g., Friedric Nietzsche, Jean Paul-Sartre, and Maurice Merleau-Ponty) and practitioners (e.g., Ilse Middendorff, Rudolph Laban, and F. M. Alexander) worked with various concerns and methods to challenge the pervasive metaphysical argument which views the body as mechanism and

New theoretical conceptions of and ways working with bodies had gradually developed. These developments recognized and valued the limited and often neglected Western historical legacy of body knowledge and practices, and embraced the new influences of Eastern holistic ideologies and movement forms that encourage body-mind unity (Greene, 1995; Hanna, 1984; Kleinman, 1990). As Hanna (1976) highlights, this emergence of Somatics is an awareness of body-mind experience across disciplines, and a focus on integration in philosophy, education, health, psychology, science, and arts.

To trace the path of the theoretical development of Somatics, the significant thematic development of philosophical speculation regarding the concept of the body in the Western history is first addressed. The discussion centers on phenomenological studies of the “lived body.” Then, some notable bodily practices which contribute to the development of Somatics are introduced. Last, contemporary Somatics perspectives are explored. In particular, the discussion focuses on the somatic assumptions and principles for the development of implications of the new conceptualization of embodiment for educational thought and practice. The writing is organized and presented under the following themes:

(a) The lived body – the phenomenological approach,

(b) The early development – Somatics practices, and

(c) A link between theory and practice – Somatics.
The Lived Body – The Phenomenological Approach

Phenomenology is a descriptive science of existential beginnings. For phenomenologists (e.g., Husserl, Merleau-Ponty, and Sartre), what needs to be explained is the given phenomenon as it is experienced, or "as it appears." The way we actually experience ourselves is neither as a "dualism" of mind and body somehow mysteriously interacting, nor as a "mere body," but as a unity of mental and physical activity which phenomenologists often call "the lived body." This lived body, for phenomenologists, is a subject rather than an object, and is considered as an end in oneself rather than a means to an end.

Particularly, the phenomenological centrality of the lived body is elucidated in the work of Maurice Merleau-Ponty and Jean-Paul Sartre. Both Merleau-Ponty and Sartre provide a phenomenological analysis of the body which reveals a fundamental distinction between the lived body and the objective or physiological body. In the following section, Maurice Merleau-Ponty's concept of the lived body will first be introduced in a focus on his interpretation of perception. In conjunction with the previous section, "Csordas’ interpretation on Merleau-Ponty’s theory of perception" (pp. 21-24), the review will reveal certain features of Merleau-Ponty’s conceptual framework of the lived body, which are essential to the understanding of human embodiment in the discourse of being in the world. Then, Jean-Paul Sartre’s three dimensions of the body will be described.

Maurice Merleau-Ponty

In challenging Cartesian dualism that separates the mind from the body, Merleau-Ponty introduces to us the lived body through a theoretical argument on perception. In his major
work, *Phenomenology of perception*, Merleau-Ponty (1962) highly criticizes traditional theories of sense perception. He argues that it is through these modalities that we directly experience and act upon the world. Yet, such functions arise within a series of impersonal horizons: the embryonic body prior to birth, the autonomous rhythms of breathing and circulation, the stilled body of sleep, the mystery of the corpse. It is precisely because such bodily states involve various forms of experiential absence that they have tended to be neglected by philosophers of experience. However, until these anonymous bodies are recognized, our self-understanding remains incomplete.

As Merleau-Ponty (1962) argues, as an embodied subject we find ourselves always within the world in the midst of environing things. We are "embodied" in the sense not that we "possess" a body, but in the sense that we are our bodies. Rather than being an object of the world, our bodies are our particular point of view on the world. As Merleau-Ponty (1962) notes, it is by means of our bodies that we have access to the world in the first place. Sensory experience is, after all, the sole means by which the environing world of things is at all disclosed to one. As an orientational locus in the world, our bodies both orient us to the world around us by means of our senses, and also positions the environing world in accordance with bodily placement and action. From the point of view of experience of the world, to perceive something is necessarily to be related to it by means of our bodies.

Merleau-Ponty further points out that to be a lived body is always also to be a physical body with bones and tendons, nerves and sinews, all of which can be scientifically characterized. Nevertheless, for Merleau-Ponty, these are not two different bodies. The
opposition arises merely when we identify the lived body solely with the first-person perspective, the body lived-from-within, as opposed to the “object body” seen from without. Indeed, in his discussions of embodiment, Merleau-Ponty (1962) frequently makes use of the term *corps propre* (one’s own body), which might suggest a privileging of the first-person point of view.

Following Merleau-Ponty’s argument, our bodily engagement in the world is active. Rather than being an exclusively physical thing devoid of intentionality, the lived body is an embodied consciousness which engages in the surrounding world (Engelhardt 1973; Husserl 1989). Not only do we constantly find ourselves within the world but also we continually move towards the world and organize it in terms of projects, and so forth. In this respect, says Merleau-Ponty (1962), sensory perception is neither a purely mechanical and physiological process nor, alternatively, a purely psychological one. Rather, sensing exhibits a “bodily intelligence and affectivity.” Thus, the function of the “lived” can be only understood insofar as the lived body is a being-in-the-world. It is this global presence of the situation which gives meaning to the sensory stimuli and “causes them to acquire importance, value or existence for the organism” (Merleau-Ponty, 1962, p. 79). As Merleau-Ponty emphasizes, perception cannot be divorced from the concrete situation of the perceiver. Every sensible quality not only exists within a specific milieu but also is determined and defined with respect to the “task at hand.” Consequently, bodily acts must be understood in terms of their being acts which take place within a certain situation having a certain practical significance for the embodied subject (Merleau-Ponty, 1962).
In phenomenology, the lived body has often been identified primarily with one’s immediate sensorimotor grasp upon the world, as contrasted with faculties of abstract cognition. This contrast, as that between *Leib* and *Korper*, is crucial at a certain point in clearing the ground and permitting the recognition of a range of phenomena. As Merleau-Ponty elucidates, it is our lived body itself, not an intellectual mind, that first perceives objects, knows its way around a room, senses the sadness in another’s face. Such sensorimotor abilities are not merely a form of conception; they do not depend on explicit judgments, categories, or rules. Rather, they exhibit a more primordial intentionality, which must be accorded its own logic. As Merleau-Ponty (1962, 1968) suggests, abstract cognition itself may sublimate but never fully escapes its inherence in a perceiving, acting body.

To summarize, Merleau-Ponty introduces us the notion of the lived body, which refers to the embodied person witnessed from the third-person and first-person perspectives. The lived body includes intellectual cognition along with visceral and sensorimotor capacities. This notion of the lived body provides an existential mode which escapes from cognitive habits of dualism deeply entrenched in the Western culture. This phenomenological position that the lived body is an integrated being has been the fundamental assumption of Somatics.

Jean-Paul Sartre

Aside with Merleau-Ponty, Sartre provides a unique and significant analysis of the lived body, and his theoretical argument primarily revolves around the three dimensions in which the body is regarded. In his major work, *Being and nothingness*, Sartre terms the three dimensions
of the body as (a) the body as being-for-itself, (b) the body as being-for-the-other, and (c) my body as body-known-by-the-other.

According to Sartre (1956), the first dimension, the body as being-for-itself, is the body which "I exist by body" (p. 460). In this dimension, my body is regarded as it is for me, which can be considered as the lived body for Sartre. As Sartre (1956) argues, in our daily life, "I do not experience my lived body as a biological organism," and "the body is not explicitly thematized as body" (pp. 401-402). Rather, "my lived body is essentially that which is perpetually 'forgotten' or 'surpassed' in carrying out my projects in the world" (Sartre, 1956, pp. 429-430). For example, "in writing a letter, I am not explicitly aware of the neurophysiological mechanism which controls the movement of my hand and the grasping of the pen. Indeed, I am not even conscious of my hand at all. While the lived body is present in every action, it is 'invisible.' The act reveals the writing of the letter, not the hand which writes. The lived body is always present, always the center of reference for my world" (Sartre, 1956, pp. 425-427).

What Sartre emphasizes in the above example is that the body and consciousness cannot be separated, or that they should not be considered as different entities in our day-to-day living experience. In the first dimension, any consciousness of the body is a non-thematic consciousness. Since I am my body, in that I am an embodied subject, it takes an act of reflection to make my body stand out as an objective body. In this sense, the lived body is both the total center of reference which things indicate and the instrument and end of my actions.
Nevertheless, since I am my body, I do not perceive it to be an instrument like other instruments. As Sartre (1956) says:

I am not in relation to my hand in the same utilizing attitude as I am in relation to the pen: I am my hand…. I can apprehend it — at least in so far as it is action — only as the perpetual, evanescent reference of the whole series… my hand has vanished; it is lost in the complex system of instrumentality in order that the system may exist. It is simply the meaning and orientation of the system (p. 426).

This “my body” becomes the body as being-for-the-other when other people view or experience it, or when the individual takes an action to analyze his own body. According to Sartre (1956), “the structures of my being-for-the-other are identical to those of the other’s being-for-me” (p. 445). In this second dimension, “the other’s body appears to me originally as a point of view on which I can take a point of view, an instrument which I can utilize with other instruments” (Sartre, 1956, p. 447). As Sartre (1956) highlights, “the other’s body is integrated with my world, and it indicates my body” (p. 447). When the body is the body which is utilized by the other, this body becomes an object which can be analyzed by scientific methods.

The third dimension is my body as body-known-by-the-other, which is the body that I am aware of being recognized by the other. As Sartre (1956) claims, “we resign ourselves to seeing ourselves through the other’s eye; this means that we attempt to learn our being through the revelations of language” (pp. 463–464). “With the appearance of the other’s look I experience the revelation of being-as-object, that is, of my transcendence as transcended” (Sartre, 1956, p. 460).
The widely noted example of the application of Sartre’s three dimensions of the body to our daily life is illustrated in Van Den Berg’s description of the discourse of a mountaineer’s mountain climbing experience. According to Van Den Berg (1962), the mountaineer paid serious attention to preparing his body, instruments, and tools (e.g., ropes, shoes, pitons, etc.) before he climbed up the mountain. He was very conscious about his own body and equipment in the discourse of preparation. However, as soon as he began the climb, all the thoughts about his shoes and body vanish. As Van Den Berg (1962) states,

he no longer thinks of his shoes to which an hour ago he still gave such great attention, he “forgets” the stick that supports him while he climbs and with which he tests the reliability of a rock point, he “ignores his body” which he trained for days together beforehand with an eye to this trip, nor do his thoughts dwell on the closely calculated plan that occupied him so intensely the day before. For only by forgetting, in a certain sense, his plans and his body, will he be able to devote himself to the laborious task that has to be performed. What there still is, psychologically speaking, is only the mountain: he is absorbed in its structure, his thoughts are completely given to it. Just because he forgets his body, this body can realize itself as a living body (pp. 107-108).

Obviously, the first dimension (the body as being-for-itself) is illustrated as soon as the mountaineer engages in the act of climbing. He is completely absorbed in the act of climbing and forgets or ignores his body. As Van Den Berg (1962) highlights, “the qualities of the body: its measurements, its efficiency and vulnerability can only become apparent when the body itself is forgotten, passed over in silence for the landscape” (p. 108). Kleinman (1972) also highlights the significance of this dimension, and as he states, “it is only the behavior, the act, the movement that explains the body. In this dimension the landscape is where the significance lies. It is to the landscape that the movement is directed and there in the landscape is where the movement is furnished with significance” (p. 178).
“The second dimension of the body [the body as being-for-the-other] comes into being under the eyes of his fellow man” (Van Den Berg, 1962, p. 108). In this dimension, the mountaineer is unknown being watched by another. The viewer as Kleinman (1972) describes, “concentrates on the very thing that the climber has transcended. He sees the boots, the movements, [and] the bruises. He sees the body. The viewer’s landscape is centered in this moving body – this object. That which holds least significance to the climber contains the most significance for the hidden viewer” (P. 178). Under the other’s gaze, the mountaineer does not recognize that he is observed by his fellow man. The body of the mountaineer becomes an object for the other. It is this body as an object can be studied and analyzed in a scientific approach.

The third dimension of the body (my body as body-known-by-the-other) appears when the mountaineer becomes aware that he is being watched. As Kleinman (1972) points out, Sartre and Van Den Berg have different insights in this dimension of the body. For Sartre, this dimension of being is destructive and the look from the other always results in alienation because the awareness of being watched destroys the “passing beyond.” The mountaineer miscalculates and stumbles because he is annoyed and feels uncomfortable, vulnerable, and defenseless when he is aware that he is being watched. Van Den Berg disagrees that the look from the other always causes a negative reaction. As he (1962) argues, “Sartre’s look is the look from behind, the malicious look of an unknown person. There is (on the other hand) the look of understanding, of sympathy, of friendship, of love. It may impart a happiness far exceeding in value any solipsistic satisfaction” (p. 126).
The significance of the body on this dimension as both Sartre and Van Den Berg argue lies in the look of the other. Under the gaze of the other, whether it is from an unknown person or from the one with love, my body is being watched and observed. The knowing of being watched is inevitably affected our performance or being in the world. Whereas Sartre emphasizes the negative impact, Van Den Berg provides us with a positive alternative to think about others’ gaze of our being-in-the-world.

In following Sartre’s three dimensions of the body and Van Den Berg’s illustration of the mountaineer’s experience, we can conclude that the body is regarded as an object only when other people view or experience it, or as the individual views and analyzes his/her own body. In both the second and third dimensions, the body is no longer “my” body or a “lived” body, and this “objective” body can be explained by the laws of cause and effect in physiology or physics. In further, this objective body can be studied and analyzed in a scientific approach or paradigm. However, when a person experiences his/her own body, the body is the center of his/her experience and is a subject in relation to the world. The body as a subject or as one’s own experience is subjective, and which takes on privacy and irrationality that are often difficult to translate into absolute theories, truths, or values. The body in its subjective state is integrated with consciousness in what is referred as pre-reflective activities. In the objective mode, I have a body, I train it, I use it, and in this regard "it" can be viewed as separate from me. On the other hand, this same body in the subjective mode means that I am my body and that my consciousness is embodied, or integrated in this subjectivity.
The Early Development – Somatic Practices

An obvious difficulty in organizing a review of somatic practices is deciding, even approximately, what somatic practices are. Since mind-body practices evolved prior to the development of the term of “somatics,” and these practices were not defined by any particular doctrinal content or approach, it is difficult to say exactly when or where somatic practices appeared. Nevertheless, several remarkable publications have appeared in the last decade and provided information of the historical development of and a comprehensive guide to many of the mind-body practices. These studies include Greene’s (1995), Embodying holism: A somatic perspective on communication, Knaster’s (1996), Discovering the body’s wisdom, Mangione’s (1993), The origins and evolution of Somatics, and Murphy’s (1992), The future of the body: Explorations into the further evolution of human nature.

According to the above studies, the pioneers of somatic practices include various body workers and movement educators who come from diverse disciplines and backgrounds. For example, a group of physical educators moved beyond what was traditional teaching in dance and gymnastics, and developed natural movements, which focused on coordination, rhythm, emotional expression, and body-mind integration. In challenging the mechanical approach to treating body in medicine, various innovators worked with their own bodies and explored new movement techniques which emphasize body awareness to heal themselves. The evolution of dance therapy, which emphasizes
"the psychotherapeutic use of movement as a process that furthers the emotional and physical integration of the individual" (Levy, 1988, p. 15).

The review offers here intends not to offer another comprehensive guide to mind-body practices in the field. In exploring the use of the living body as a potent natural force in preparing teachers with cultural sensitivity and competence, this review introduces some of the practices that reflect a contemporary and general Western perception of body-centered works.

**Bindegewebsmassage** is German for “connective tissue massage” or “reflexive therapy of the connective tissue” (Knaster, 1996, p. 165). This technique is developed by Elisabeth Dicke as a result of her own severe illness. In lying in bed for five months with extreme pain in her right leg, Dicke discovered how to heal herself. Feeling around her sacrum (the base of the spine) and iliac crest (the upper edge of the pelvis, just below the waist in back), Dicke found thickened tissue and increased tension of her skin. She tried to relax it by stroking the area in a pulling motion, and slowly the tension and backache lessened.

Through this stroking, Dicke’s “dead” leg was gradually reviving, and all her symptoms were completely gone in three months. Dicke discovered that massaging in one part of her body had had a positive reflex effect in other areas. She organized her self-healing experience and called her newfound technique “massage of the reflex zones in the connective tissue.” She clinically tested it with doctors and professors in Germany in the 1930s.

Dicke’s technique was finally named as Bindegewebsmassage, and has been prescribed for a long list of pathological conditions in European medical circles. It also serves as a
diagnostic tool for some therapists. If one has pain in particular area in the body, those therapists can trace back to the part of one's body from which it has been referred and determine what one's condition might be.

The Mensendieck System of functional movement techniques is developed by Bess Mensendieck, one of the world's first female doctors (Knaster, 1996). In years of working at the College of Medicine in Paris, Mensendieck gradually combined research in kinesiology with the engineering principles she learned from her father and developed the Mensendieck System, a series of "movement schemes" that require a minimum of physical effort and time for reshaping, rebuilding, and revitalizing.

The Mensendieck System is both corrective and preventive. By working with a teacher, participants learn to use their conscious to release tension and improve their bodies' structural and functional integrity. Mensendieck teachers usually begin personalized sessions with the most fundamental Mensendieck technique, the "well-balance stance." It sets up the correct bottom-to-top alignment and is preparatory for all exercises of walking. There are more than two hundred different exercises to work with. They emphasize correct and graceful body movement throughout everyday activity, such as kneeling down and getting up, lifting and carrying loads, going up and down stairs, sitting and standing up.

According to Knaster (1996), unique to the Mensendieck training is that the individual is encouraged to work undressed or bikini bottoms in front of mirrors. This allows the individual to observe and feel where a movement originates — for example, in lifting one's arm — and which muscles one activates. Through self-observing the reflection of the mirror, the
individual learns to move one part of the body without allowing other parts of the body to compensate or “fall apart.” In following correct repetition, the individual imprints new movement patterns to replace inefficient ones.

The Alexander Technique originated at the early 1900s with Australian-born Frederick Matthias Alexander. Alexander discovered his functional approach when doctors couldn’t cure him of the recurring loss of his voice. Through self-observation and self-sensing, he became aware that the relationship between the head and neck affects the functioning of the rest of the body. Based upon the experience of inhibiting an unconscious pattern of exerting pressure on his neck, he healed himself of throat and vocal troubles as well as of respiratory and nasal difficulties he had suffered since birth.

Alexander’s work has become popular in both the intellectual and performance worlds. His best-known pupils include John Dewey and Nikolaas Tinbergen, a Nobel prize-winning scientist. Laury Christie-Vaughn, a professor of Music at the University of South Carolina, incorporates the Alexander Technique in her approach to vocal pedagogy. William Conable, a professor of Music at the Ohio State University has offered his course in the Alexander Technique at OSU since 1973. Since the Alexander Technique has been taught as part of the curriculum at various universities, music institutes, theater schools, and drama academies in England and North America, the method has spread around the world. People learn the technique not only because of professional needs as performers and athletes but also because of back or neck pain, poor postural habits related to occupation, or a special interest in mind-body efficiency and flexibility.
The Feldenkrais Method: Functional Integration and Awareness through Movement was developed by Moshe Feldenkrais (1904-1984). Feldenkrais earned degrees in both mechanical and electrical engineering as well as a doctorate in science at the Sorbonne in Paris. In the process of rehabilitating himself from a severe knee injury, Feldenkrais developed a unique and comprehensive perspective on sensory-motor function which includes Functional Integration and Awareness Through Movement. The Functional Integration is a hands-on technique for reeducating muscular-neural bodily functioning. Awareness Through Movement is a series of exercises for re-education designed for individuals or groups.

Feldenkrais developed his educational methods between 1949 and 1952, then devoted full time to sharing and writing about his work. He taught students from all over the world in Feldenkrais Institute. A notable student who expanded from Feldenkrais's work is Thomas Hanna.

Rolfing Movement Integration was developed by Rolfing Ida Rolf (1896-1979). Rolfing earned her Ph.D. in biological chemistry from the College of Physicians and Surgeons of Columbia University. Out of her concern for her own health, she studied with a variety of practitioners, including a tantric yoga, somatic pioneer Bess Mensendieck, homeopaths, naturopaths, chiropractors, and osteopaths. She also explored the teachings of Russian philosopher, G. T. Gurdjieff and the work of Alfred Korzybski, the inventor of General Semantics.
Rolf built on all the many techniques and theories she investigated and developed a method of bodywork called “Structural Integration,” commonly called “Rolfing.” Rolfing is the tree trunk from which other structural bodyways have branched. It is both a systematic approach to releasing stress patterns and dysfunction in the body’s structure and an educational process of understanding the relationship between gravity and the human body.

Rolf taught and worked with people around the United States, in Canada, and in England. In the mid-1960s, she went to Esalen Institute and her work became popular. In the 1970s Rolf founded the Rolf Institute in Colorado where others are trained in her form. The movement component to her work has evolved separately and has been entrusted to different colleagues at different times.

**A Link between Theory and Practice – Somatics**

**An Overview of the Field**

The interdisciplinary somatic practices and the holistic mind-body theory have converged and become a force to challenge Cartesian dualism — the thought that separates mind from body, and in the process devalues the body as mere physical substance in the 1970s. The recognition of the endemic practice of dualism made call for a new field. As introduced previously, Thomas Hanna coined the term “somatics” in 1976 and used “somatics” to name the field in the first issue of *Somatics: Magazine-Journal of the Bodily Arts and Sciences*. In “The Field of Somatics,” Hanna (1976) introduced the cross-cultural interdisciplinary characteristic of somatics as follows:

This continuing emergence of multidisciplinary sciences is the clear sign of a growing sophistication and recognition of the interdependence of different methodologies and points of view. This contemporary synthesis
of sciences is also a strong argument that the major discoveries of contemporary science will continue to rest in the hands of those who can employ many different models and methods to explore the same common field.... It is the discovery of the functional-structural integrity of the somatic field that allowed Western scientists and scholars to make the belated discovery that the Asian martial arts and bodily disciplines of judo, aikido, t’ai-chi, karate, yoga and tantra were predicated solidly on a somatic theory and not upon a religious pretense. (pp. 30-31)

In recognition of rediscovery of the unity and integration of mind and body in the field, Hanna (1983) defined Somatics as:

(a) the art and science of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole: the field of somatics,

(b) the study of the soma, soma being the biological body of functions by which and through which awareness and environment are mediated. It is understood the word soma designates any living organism, animal or plant. It is also understood that all such somas have, to some degree, the capacity for awareness (sensorium) of the environment and intentional action (motorium) in the environment, and

(c) it relates to somas of the human species, whose sensoria and motoria are relatively free from determination of genetically fixed behavior patterns, thus allowing learning to determine the inter-relational process between awareness, biological function and environment (p. 4).

In 1986, Hanna (1986) further defined Somatics as the field which “studies the soma; namely, the body as perceived from within by first-person perception” (p. 4).
According to Hanna (1986), “when a human being is observed from the outside — i.e., from a third-person viewpoint — the phenomenon of a human body is perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma” (p. 4).

What Hanna emphasizes is that Somatics studies the body as perceived from within. This focus on the first-person viewpoint of the body is distinguished from the third-person viewpoint in which the body is observed from the outside. As Hanna (1986) claims,

The two distinct viewpoints for observing a human being are built into the very nature of human observation which is equally capable of being internally self-aware as well as externally aware. The soma, being internally perceived, is categorically distinct from a body, not because the subject is different but because the mode of viewpoint is different: It is immediate proprioception - a sensory mode that provides unique data.... Physiology, for example, takes a third-person view of the human being and sees a body. This body is an objective entity, observable, analyzable, and measurable in the same way as any other object. The universal laws of physics and chemistry are brought to bear on this body because — as an observed body — it richly displays universal physical and chemical principles (p. 4).

Hanna (1986) further points out,

The proprioceptive centers communicate and continually feedback a rich display of somatic information which is immediately self-observed as a process that is both unified and ongoing. Somatic data do not need, first, to be mediated and interpreted through a set of universal laws to become factual. First-person observation of the soma is immediately factual. Third-person observation, in contrast, can become factual only by mediation through a set of principles.... The two separate modes of cognition are irreducible. Neither mode is less factual nor inferior to the other: they are coequal (p. 4).
In sum, Somatics focuses on wholeness and rediscovery of the unity of body and mind. Somatics is the study of the soma, the living body which is an embodied process of internal awareness. In the field of Somatics, the body is viewed as perceived from within by first-person perception. As Hanna delineated (1988), Somatics is a matter of looking at oneself from the "inside out," where one is aware of feelings, movements and intentions, rather than looking objectively from the outside in (p. 20).

Fundamental Philosophical and Conceptual Assumptions of Somatics

Since somatics as a new field embraces the growing body of knowledge that takes various approaches to address both somatic experience and theory of body-mind integration, as Hanna (1970) highlights, somatics is "not a new intellectual understanding but a new view, a new attitude, a new 'Gestale.' (A whole which is more than the sum of its parts) (p. 33). Greene (1995) also points out, somatics is not only a new field but also "a new paradigm which represents a constellation of beliefs, values, and techniques that are shared by members by a community" (p. 25).

This new discipline recognizes and values the limited and often neglected Western historical legacy of body knowledge and practices, and embraced the new influences of Eastern holistic ideologies and movement forms in addressing human embodiment by focusing on rediscovery of the unity of body and mind through movement experiences. It is important to note that although somatic methods are varied (Appel, 1978; Brooks, 1974; Brown, 1978; Criswell, 1978, 1992-92; Drury, 1984; Elliot & Morris, 1992; Feitis, 1978; Feldenkrais, 1972; Feltman, 1989; Gelb, 1987; Jones, 1976; Knaster, 1996; Levy,

Described below are four fundamental philosophical and conceptual assumptions shared generally in the theme of somatic education that comprise a general somatic approach to embodiment and its interconnectedness of the individual’s self-transparent consciousness that leads to personal growth. This somatic approach to embodiment refers as an individual’s awareness of somatic responsiveness to internal sensation, which comes from an inner self-understanding by experience the achievement of mind and body, wholeness, and interconnectedness with the external environment.

**Learners are Embodied Beings**

The word “somatics” is derived from the Greek “soma” meaning “living body.” In Somatics, the human is understood in its wholeness as an embodied living organism. According to Hanna (1970), “soma” does not mean “body,” it means “Me, the bodily being” (p. 4). Whereas the body is a thing, a noun and object, soma is process:

Soma is living; it is expanding and contracting, accommodating and assimilating, drawing in energy squeezing and relaxing — flowing and alternating with fear and anger, hunger and sensuality ... Somas are unique things which are yearning, hoping, suffering, tensing, paling, cringing, doubting, despairing ... Somas are the kind of living, organic being which you are at this moment, in this place where your are. (Hanna, 1970, p. 35)
Hanna (1991) further explains, the soma is “a body perceived from within” and refers to “the rich and constantly flowing array of sensings and actions that are occurring within the experience of each of us” (p. 131). Soma means “my ongoing experience (including all physiological activities), which is the experience of doing and noticing just as much as it is of feeling and recognizing” (Hanna, 1991, p. 105). This perspective that soma is a process is also mentioned by Kleinman in the interview with Mangione (1993) as follows:

somatics is a way of doing things. In other words, it is process-oriented …. It is a way of doing things; not so much what we are doing, but the “way” of doing it. I do think somatics does indeed have a subject matter [the specific somatic practices], but it can also be viewed as a process or way about studying or practicing that subject matter. So I think Somatics incorporates both process and subject (p. 138).

In the notion of Somatics, there is no distinction between body and mind. Rather, body and mind are understood as an inseparable continuum of matter and consciousness. Somatics is specifically concerned with actualizing human potential through the inner transformation of the soma. The soma is understood “not just to know, but to do” (Hanna, 1991, p. 113). Therefore, “any and all experiences affect the entire soma. To each bite of experience the soma responds in sensorily and motorically …” (Hanna, 1991, p. 29). Knowledge and action constitute an inseparable, circular mode of being deriving from the “sensory-motor loop” that characterizes human embodied existence (Hanna, 1991, p. 6). Thus, within the holistic framework of somatics, learning is an embodied process and all learning experiences occur within the soma.
Learning is a Holistic and Integrative Process

Hanna (1983, p.1) defined somatics as “the art and science of the inter-relational process between awareness, biological function and environment, all three factors being understood as a synergistic whole: the field of somatics.” This definition recognizes varied human processes and functions, and conceptualizes them as inseparable and interconnected. The perspective legitimizes the simultaneity of our capacity for awareness, our functioning as biological entities, and our relationship with our environment.

As the site of the synergistic inter-relational process of awareness, biological function, and environment, the living body is conceptualized as a potential and an embodied whole, but not merely the sum of its physical parts. The concept of synergy refers to the whole being including the sense of awareness, the internal functioning processes (e.g., intellectual, spiritual, cognitive, artistic, and kinetic developments), and all physical, mental and emotional responsiveness to the external environment. Internal and external constitute as one singular whole process, and the embodied living body is the site and location of this synergistic merger. In the instance of human synergy, we are more than a physical body. Our body carries emotions, habits, experiences, cultures, and so on, and all these “functions” are integrative as well as inter-related.

Significantly, the concept of internal functioning process includes the sense of awareness and all physical, mental, and emotional responsiveness to the external world. This sense of internal awareness and somatic responsiveness to being-in-the-world,
according to Hanna (1991), "is a system that simultaneously receives the world into itself and moves itself into the world" (p. 136). As sensation, thought, and raw stimuli are brought into consciousness by the system of awareness, we come to a new understanding of self and its relation to the world. This self-understanding is a kind of somatic knowledge involved in a process of bodily knowing gained through the personal and situational embodied inside-out experience of being-in-the-world. In this perspective, somatic knowledge is an individual's awareness of responsiveness to bodily sensation that comes from an inner self-understanding of his or her embodied inside-out experiences of being-in-the-world.

Individuals who take this approach will view all learning experiences as integrative and inseparable within our body. As Hanna (1991) highlights, the human being is the "systemic unity of a process" (p. 29). In such process, "all parts move and function in synergy with all other parts" (Hanna, 1991, p. 85). Taking this holistic and interdisciplinary approach, knowledge is more than thinking, but as the unity of thought and action, cultivation and practice, and the knowledge is in our body as a whole.

Internal Awareness is the Initial Catalyst for Personal Growth

According to Hanna (1991), the soma is "a ceaselessly moving system of awareness" (p. 114), and only a system of awareness has the capacity to experience. Awareness refers to the capacity for simultaneous sensing and acting which is "a system that simultaneously receives the world into itself and moves itself into the world" (Hanna, 1991, p. 136). Sensation, thought, or raw stimuli are brought into consciousness by the
system of awareness, and this process demonstrates a unity of knowing and doing (Kleinman, 1986).

It is believed that human somas have the sensory-motor circuit which works between external perception and the motor function of the body as they are actionally and epistemologically related to the external world (Bergson, 1970; Merleau-Ponty, 1962; Yuasa, 1993). This circuit refers to a system of information that is habitualized for the purpose of the unity of life. According to Hanna (1991), the human soma “can learn to control its own sensory-motor [circuit] in any manner whatsoever” (p. 43).

Because of our unique sensory-motor capacities, human awareness is subject to the voluntary control of intent. Humans have the capacity to focus awareness on themselves and to learn, grow, and change. To function with focused, active awareness is to function with intent. The human capacity for focused awareness or intention constitutes enormous untapped potential. Somatic awareness describes a state of presence to ourselves that we develop as we become actively involved in the ongoing interaction between the body’s internal processes, the external environment and our intention. Intention refers to the human capacity to form a desire or goal consciously and to pursue it steadfastly (Hanna, 1991).

The human soma, the living body, is the biological body of function by which and through which awareness and environment are mediated. In other words, what is experienced in the environment is mediated by awareness. Taking this significance of awareness into account, the training of body awareness is the cultivation of the ability to
notice and feel sensations in the body. It is believed that this internal awareness has a positive impact on our learning experience.

First Person Perception is Fundamental to Learning Experiences

Somatics is concerned with the first-person perception, the body as perceived from within. This first-person viewpoint of the body, is not the same as the third-person viewpoint when the body is observed from the outside. As Hanna (1988) compares the two different perceptions,

when a human being is observed from the outside — i.e., from a third-person viewpoint — the phenomenon of a human body is perceived. But, when the same human being is observed from the first-person viewpoint of [her or] his own proprioceptive senses, a categorically different phenomenon is perceived; the human soma .... The proprioceptive centers communicate and continually feedback a rich display of somatic information which is immediately self-observed as a process that is both unified and ongoing (pp. 4-5).

According to Hanna (1986), “the categorical distinction between these viewpoints establishes the ground rules for all studies of the human species.... Physiology, for example, takes a third-person view of the human being and sees a body. This body is an objective entity, observable, analyzable, and measurable in the same way as any other object. The universal laws of physics and chemistry are brought to bear on this body because — as an observed body — it richly displays universal physical and chemical principles” (p. 4).

From a third-person viewpoint, the human body is an objective entity that may be observed, measured, and analyzed similar to any other object. First-person perception, however, “tends to synthesize the soma, uniting it into an experience of its vulnerability
and potentiality. This perception is the correct version in that it reflects the living
dynamism of the soma” (Hanna, 1991, p. 106). The inner workings of somatic dynamism
are invisible from the third-person perspective of viewing an objectified body.

In somatics, the body is perceived from within in an ongoing and always present
experience. Take this approach to understand learning experience, learning should not be
passive, rather, it is self-generated, self-owned, and individuated. The primordial mode of
experience is first-person, and it refers to itself. Kleinman (1991) relates somatics with
knowledge in the following way:

Somatics is a field that recognizes and endorses the essential unity of body
and mind .... Somatic awareness provides us with access to knowledge in
ways that are more immediate, direct, and even deeper than the reflective
and discursive (p. 17).

As Hanna (1987) points out, learning occurs in and through the self-referring
medium of first-person experience.

Conclusion

In conclusion, a somatic approach focuses on the structure and function of the
body as processes of the living experience, first person perception, and self awareness
(Hanna, 1970). Somatics begins with the training of body awareness, which is the
cultivation of the ability to notice and feel sensations in the body. Somatic knowledge
involves the whole human being, focusing in a practical way on the interactions of posture,
movement, emotion, thought, self-concept, and cultural values. It is believed that
bodily/sensory/intuition awareness can be developed and encouraged through a somatic
approach to personal growth. Since somatics honors the intelligence of the body, it
supports awareness and the use of intrinsic motivations to knowing and learning. In sum, a somatic approach is grounded in the four following fundamental principles: learners are embodied beings, learning is a holistic and integrative process, somatic awareness is the initial catalyst for personal growth, and first person perception is fundamental to learning experiences.

Past and Current Attempts to Prepare Teachers for Cultural Diversity in Teacher Education

Along with the nation’s changing demography and the consequences of the civil rights movements in the 1960s (Banks, 1993; Davidson & Phelan, 1993; Garibaldi, 1992; Hidalgo et al., 1996), issues of preparing teachers to teach a culturally diverse student population have increasingly caught the attention of accrediting agencies, professional associations, scholars, and practitioners in the last three decades. In this section, the major trends and issues in multicultural teacher education are explored through a review of some major publications regarding teacher preparation for cultural diversity. The integrated approach, which focuses on involving teachers in firsthand, lived, cross-cultural experience for changing their beliefs and supporting their understanding of cultural diversity is examined. In particular, a currently notable teacher preparation program with specific emphasis on cultural immersion is introduced.

The review in this section is organized and presented under the following three frames:
(a) Early development – the definition and scope of multicultural teacher education in the 1960s – 1970s,

(b) Continuing development – a link to educational reform in the 1980s, and

(c) Current themes and issues in multicultural teacher education from 1990 – present: an integrated approach to preparing teachers for cultural diversity.

Early Development – The Definition and Scope of Multicultural Teacher Education in the 1960s – 1970s

The first notable publication regarding issues of cultural diversity in teacher education is *Teachers for the real world*, edited by B. Othanel Smith in collaboration with Saul B. Cohen and Arthur Pearl in 1969 (Zeichner & Hoeft, 1996). This publication is a comprehensive study report for the Task Force of the National Institute for Advanced Study in Teaching Disadvantaged Youth. As Smith (1969) states clearly in the Preface and Introduction, this report represents a call for a thorough examination of teacher education programs in terms of their approach to issues of cultural diversity and social equity. The report claims that most teacher education programs failed to prepare teachers for all children. Most programs likely prepared student teachers to teach children much like themselves instead of children of different cultural backgrounds or social origins.

In addressing the failure of the teacher education programs, the report focuses on cultural and social class issues. It should be noted that the report does not use “cultural diversity” in addressing the ethnic, racial and/or class issues in teacher education. Rather, “culturally disadvantaged students” and “economically disadvantaged students” are
respectively used to refer to those non-white minority students and those students from a poor family. Cultural problems in teacher education as the report addressed at that time referred solely to ethnic and racial issues. Smith (1969) highlights the cultural and social problems in teacher education at that time as follows:

Racial, class, and ethnic bias can be found in every aspect of current teacher preparation programs. The selection processes militate against the poor and minorities. The program content reflects current prejudices; the methods of instruction coincide with learning styles of the dominant group. Subtle inequalities are reinforced on institutions of higher learning. Unless there is scrupulous self-appraisal, unless every aspect of teacher training is carefully reviewed, the changes initiated in teacher preparation as a result of the current crisis will be, like so many changes which have gone before, merely differences which make no difference (pp. 2-3).

The idea of including cultural diversity curricula in pre-service teacher education programs began gaining currency in the early 1970s after the publication of the report (Goodwin, 1997). Yet, "cultural diversity" as a term referring to racial and ethnic differences was not widely used within the teacher education academic community at that time. Rather, the cultural difference paradigm (Baratz & Baratz, 1970; Banks, Carlos, Garcia, Gay, & Ochoa, 1976) and the plural approach (Baker, 1974; Havighurst, 1974; Klassen & Gollnick, 1977; Williams, 1974) emerged in challenging previous convictions (e.g., the inferiority and cultural deprivation paradigms) about the disadvantaged nature of students from non dominant cultural communities. This cultural difference paradigm, according to Banks (1988), is grounded in the belief that the "nation is made up of various ethnic subsocieties, each of which has a set of largely independent norms, institutions,
values, and beliefs” (pp. 77-78). Studies grounded in this paradigm suggest teachers, rather than minority students, need “fixing” (Goodwin, 1997).

In the late 1970s, the field shifted from the cultural difference paradigm to a multicultural approach to education. Unlike the plural approach focusing on differences in ethnic groups, this multicultural approach to education acknowledges that people in America are multicultural, not only by racial and cultural mix but by identification with common needs, interests, and concerns. It is to this sense of identification that education must be developed. It must function within a changing social scene that is aware of and sensitive to cultural diversity and, at the same time, it must realize that all cultures interact with and may have implicit commonalities with all others. (Baptiste, 1979, p. 11, cited in Goodwin, 1997, p. 10)

Meanwhile, discussions on how teacher education programs should move to help teachers acquire attitudes, knowledge, and skills in order to work effectively with a diverse population appeared (Banks, 1977; Gay 1977; Gollnick, 1977). The education profession began to define goals and curricula for multicultural teacher education. Most of the multicultural teacher education programs, according to Goodwin (1997), “tended to emphasize instructional skill, knowledge acquisition – including historical knowledge and sociological knowledge about ethnic groups in America – and attitude development” (p. 10) in the late 1970s.

It is important to note that during this time period, concepts such as multicultural education, ethnic studies, cultural pluralism, and ethnic pluralism, as Banks (1977) highlights, were often used interchangeably in multicultural teacher education publications.
Among these concepts, “multicultural education” was viewed as a generic concept with wider boundaries and was considered more inclusive by many multicultural educators. In 1978, the inclusion of “multicultural education” in teacher education programs became a requirement of the National Council for Accreditation of Teacher Education (NCATE) (Gollnick, 1995). However, multicultural teacher preparation programs during this time period were mainly organized in what Melnick & Zeichner (1997) call the segregated approach, “which treats diversity as the focus of a single course or as a topic in a few courses while other components of the program remain untouched” (p. 27). Issues of multicultural teacher education were addressed more narrowly in terms of ethnic studies with specialization in the history and culture of the individual ethnic minority group.

Scholars such as Baker (1977), Banks (1973), Gay (1971), and Grant (1973, 1978), who have each played significant roles in the early formulation and development of multicultural education, were heavily influenced by the African-American ethnic studies movement (Banks, 1993). According to Banks (1993), in this first phase of multicultural teacher education, efforts on preparing teachers for diverse student populations were limited to inserting ethnic studies content in teacher education curricula. Textbooks were used as a main resource for pre-service teachers studying multicultural education during the 1970s (Gollnick et al., 1980).

**Continuing Development – A Link to Educational Reform in the 1980s**

Multicultural teacher education appeared well positioned in the 1980s (Goodwin, 1997). The idea that teachers need to be prepared to work with students who are
culturally and ethnically diverse had been incorporated into teacher education norms in correspondence to the NCATE requirements for teacher education programs. In 1980, four volumes, *Multicultural teacher education: Preparing educators to provide educational equity* (Baptiste et al., 1980), *Multicultural teacher education: Case studies of thirteen programs* (Gollnick et al., 1980), *Multicultural teacher education: An annotated bibliography of selected resources* (Lee, 1980), and *Multicultural teacher education: Guidelines for implementation* (AACTE, 1980), were published by the Commission on Multicultural Education "to assist teacher education institutions in the process of designing multicultural education program" (Gollnick et al., 1980, p. iv).

The publication of *A Nation at risk* by National Commission on Excellence in Education further brought key educational issues regarding racial and ethnic populations in the nation’s schools at all grade levels to the forefront of public consciousness in 1983. This publication, according to Goodwin (1997), initiates a period of reform that continues today. The focus of this reform movement is on teacher quality and how teachers best to be prepared to work with all children (Darling-Hammond & Goodwin, 1993).

Along with the teaching profession’s awareness of the importance of preparing teachers to work effectively with all children, teacher educators have begun to investigate the quality of multicultural teacher education programs. The results of these investigations indicate that in the 1980s, although most teacher education programs acknowledged in principle the importance of teacher preparation for cultural diversity, in practice multicultural teacher education had remained "fragmented and superficial"
modifications" in many teacher education programs (Ramsey et al., 1989, p. 120). The responsibility for multicultural teacher education mainly resided in special courses or workshops (Goodwin, 1997; Zeichner, 1996). However, single courses, short-term interventions, and student teaching placements in culturally diverse settings were found ineffective or to have produced mixed results in a variety of studies (Grant, 1981; Grant & Koskela, 1986; Henington, 1981; Washington, 1981).

As Goodwin (1997) highlights, multicultural teacher education in the 1980s, while included in teacher education, remained on the “periphery of professional preparation” (p. 21). The segregated approach implemented with the addition of courses on multicultural education or ethnic studies to a program was still clearly dominant in U.S. teacher education programs (Bennett, 1988; Gay, 1986; Grant & Sleeter, 1985). Many teacher educators were themselves limited in cross-cultural experiences and understandings (Ducharme & Agne, 1989). Thus, the ability of teacher education programs to promote an appreciation for diversity and equity among prospective teachers was questionable (Hixson, 1992; Melnick & Zeichner 1997).

Current Themes and Issues in Multicultural Teacher Education: An Integrated Approach to Preparing Teachers for Cultural Diversity in the 1990s

Multicultural teacher education in the United States has received more attention in the 1990s than in any single decade in its history. In 1990, NCATE revised the accreditation standards for teacher education programs. In this revision, NCATE moved from “a separate multicultural approach to integrated multicultural components” in
refining standards and indicators for multicultural teacher education (Ladson-Billings, 1999, p. 221). These integrated multicultural components are involved in four different standards: the standard on professional studies, the standard on field-based and clinical experiences, the standard on student admission, and the standard on faculty qualifications and assignments.

In 1993, NCATE refined the existing standards and described their refinements and recommendations in the document entitled “Proposed Refinement of NCATE’s Standards for the Accreditation of Professional Education Units” (NCATE, 1993). In that document, the Committee explicitly included references to the design and content of the teacher education curriculum, the quality of instruction for teacher candidates, collaborative relationships within the professional community, the composition of the faculty and teacher candidate body, faculty qualifications and governance, and accountability of the unit responsible for preparing teachers (Melnick & Zeichner, 1997).

In following the NCATE’s 1990 revision of the accreditation standards (NCATE, 1990), a variety of studies (e.g., Cochran-Smith, 1995; Villegas et al., 1995; Zeichner & Melnick, 1995), concept papers (e.g., Haberman, 1991; Landson-Billings, 1995; Villegas, 1991), and book editions (e.g., Dilworth, 1992; King, Hollins, & Hayman’s 1997; Martin, 1995) have continued to be published on issues about preparing teachers for diverse student populations. Numerous comprehensive reviews of literature of and programs in multicultural teacher education have appeared (e.g., Banks, 1992, 1993; Grant & Secade, 1990; Ladson-Billings, 1995, 1999; Zeichner, 1992). In addition, two consecutive issues
of the Journal of Teacher Education in 1995 and the issue of the Theory into Practice (Zeichner, 1998) in 1998 were all published with the same theme of “preparing teachers for cultural diversity.”

This new wave of scholarly work not only calls for serious attention to the issue of preparing teachers for cultural diversity but also represents various aspects of current efforts to better prepare teachers in the field. New expectations for teacher education programs and ways of supporting teachers’ culturally responsive teaching evolved (NCATE, 1993; Villegas, 1993; Zeichner & Hoeft, 1996). As Melnick & Zeichner (1997) observe, the most common strategy currently used to prepare teachers for diversity is a field experience in schools serving ethnic and/or language minority students. Many programs and states now require all teacher education students to experience a variety of culturally different schools prior to certification. Other efforts combine both the school and community immersion experience and require student teachers to spend some time in communities during their practicums and student teaching (Zeichner & Melnick, 1994).

Multicultural teacher education in the 1990s, as Goodwin (1997) suggests, has moved to the phase of “infusion” from the phase of inclusion. This phase of infusion, according to Goodwin (1997), “integrates attention to diversity throughout the program’s various courses and field experiences” (p. 27). Teacher educators who are devoted to multicultural education have come to realize that “multicultural teacher education cannot satisfactorily happen if the concepts and content of multiculturalism remain on the margins of teacher preparation” (Goodwin, 1997, p. 21). More teacher educators, as Goodwin
(1997) observes, have grappled with “how teaching practices can be infused throughout
the entire teacher education curriculum” (pp. 21-22) in recent years.

It should be noted that scholars and educators who assess the work of teacher
education programs have demonstrated a clear preference for the infusion or integrated
approach in recent studies on multicultural teacher education (e.g., Gay, 1997; Grant,
1994; Landson-Billings, 1999; Zeichner, 1996). According to Grant & Tate (1995), since
the beginning of the 1990s, attempts to infuse multicultural education throughout the
teacher education program have been reported. Diez and Murrell (1991), Maher (1991),
Noordhoff and Kleinfeld (1991, 1993), and Stallings (1992) each reports positive results
from the infusion method. However, as Zeichner (1996) argues, the segregated approach
has still remained dominant in U. S. teacher education programs. There are very few
teacher education programs of a permanent nature that have currently integrated attention
to diversity throughout the curriculum.

On the other hand, according to Gollnick (1992), the empirical evidence that the
infusion approach to multicultural teacher education has been well addressed in literature
but not employed in professional practice. In Gollnick’s (1992) study of the first fifty-nine
institutions that sought national accreditation for their teacher education programs under
the 1987 NCATE standards, only eight (13.6%) were in compliance with the minimum
multicultural requirements for teacher education programs. Gollnick (1992) reports that
“although most institutions included references to multicultural education in the unit’s
objectives or mission statement, NCATE evaluators were often unable to detect where implemented in the curriculum" (p. 236).

In addition to Gollnick’s (1992) and Zeichner’s (1996) studies, there are a numerous of scholars who criticize the separated approach to multicultural teacher education and its ineffectiveness of preparing teachers to work with the culturally diverse student population. For example, Schultz, Neyhart, & Reck (1996) criticize currently that multicultural education has been oversimplified and superficial. Cochran-Smith (1995) claims that the nature of multicultural education in many teacher preparation programs consists more of an “add-on” to the curriculum than a true infusion of diversity principles and practices. Phuntsog (1995) points out that too often, efforts to incorporate multiculturalism into teacher preparation have been either “sporadic, fragmentary, or optional extras” (p. 10). Whereas more experts agree that multicultural education needs to be infused throughout teacher education curricula, there are few studies that analyze teacher education programs that attempt to infuse multicultural education into coursework and student teaching (Cochran-Smith, 1995; Gollnick & Chinn, 1986).

Furthermore, the empirical evidence regarding the success of these various strategies in helping to prepare prospective teachers to teach diverse students, as Zeichner & Melnick (1997) argue, has been very weak. In no case have Zeichner & Melnick (1997) been able “to find in the literature convincing evidence related to the long-term impact of these strategies on teachers and their teaching practices” (p. 33). In addition to Zeichner & Melnick’s study, McCall (1995), McDiarmid (1992), and Phuntsog (1995) all claim that
most multicultural teacher preparation programs have not been effective in preparing culturally sensitive teachers to work in a diverse environment. Only a few teacher educators have been able to demonstrate some immediate influence of particular strategies through the presentation of student teacher self-reports (Hollins, 1990; King & Ladson-Billings, 1990; Beyer, 1991). Only several exemplary model programs employing different organizational arrangements and instructional strategies that meet the challenge of diversity have been assessed and reported (Landson-Billings, 1999; Melnick & Zeichner, 1997; Zeichner & Melnick, 1996).

Given the small number of programs that represent an integrated approach that has been studied and published, I will focus in the following section on the American Indian Reservation Project at Indiana University.

There are two particular reasons that I have chosen to present the American Indian Reservation Project (AIRP), as an example of a program, which implements the integrated approach to preparing teachers for cultural diversity. First, the AIRP has been a teacher education program with specific emphasis on cultural immersion where documentation and resource provide empirical evidence of success in preparing culturally sensitive teachers (Mahan, 1993; Zeichner & Melnick, 1996). This program has consistently involved preservice teachers in firsthand, lived experiences within cross-cultural settings since 1973. As Kleinfeld (1998) claims, “intellectual analysis is not enough to prepare teachers for cultural diversity. Teachers need experiences that are emotionally unsettling, that open their hearts as well as their minds. Immersion experiences and fieldwork in
culturally different communities stimulate such emotional responses" (p. 143). This experiential and integrated approach to infusion of multicultural teacher education with the goal of developing prospective teachers' cultural sensitivity and intercultural teaching competence is of central concern in this study.

The second reason is a practical one. A variety of noticeable studies on this cultural immersion program have been published in the past two decades. Different teacher educators, researchers, and professional associations have examined the program and published their results. In addition to Mahan's (1982a, 1982b, 1984, 1993a, 1993b) program review and Willison's (1989) program evaluation from the insider's perspective, Susan Melnick & Kenneth Zeichner have recently reported their findings of the study of this program from the outsider's perspective (Melnick & Zeichner, 1994, 1997; Zeichner & Melnick, 1996). Melnick and Zeichner's reports on the AIRP are a part of a 5-year study on "Teacher Education for Diversity" funded by the U.S. Department of Education, Office of Educational Research and Improvement and the National Center for Research on Teacher Learning (NCRTL) at Michigan State University. These available publications together provide us with a panoramic view of various aspects of this program that allow "outsiders" to gain insights into the variety of arrangements and strategies in a multicultural teacher education program with specific emphasis on student teachers' cultural immersion experience. Through the review of these studies about the AIRP, we can develop an understanding of the role of firsthand, lived experiences in an integrated approach to multicultural teacher education.
Presented below is a review of the American Indian Reservation Project, which is mainly summarized from Mahan, Melnick, and Zeichner’s work.

Program Overview

The American Indian Reservation Project is a semester-long cultural immersion program for student teachers at Indiana University and elsewhere (Zeichner & Melnick, 1996). According to Zeichner & Melnick (1996), Jim Mahan developed the AIRP in the 1973-74 academic year and directed it until his retirement in 1994. The major goal of the program is to help mainstream student teachers coming from white and middle-class settings with limited intercultural experiences to become more culturally sensitive. Student teachers enrolled in the program are expected to become interculturally competent teachers who are able to adapt themselves and their instruction to be successful in any type of cross-cultural teaching situation (Zeichner & Melnick, 1996).

The emphasis in the AIRP is to provide student teachers firsthand multicultural living and work experience on the Navajo, Apache, and Hopi Indian Reservations (Mahan, 1993). Program requirements include participating in a year-long structured preparation for immersion experiences, student teaching in a school on a Native American reservation for a period of 17-19 weeks, and engaging in various kinds of community activities that evolve from their living in Bureau of Indian Affairs dormitories with Native American students and working with Native American dormitory staff.

As Zeichner & Melnick (1996) highlight, Mahan believes that residential engagement in life and work in cross-cultural community and making friends with
community members are key elements in overcoming stereotypes about culturally different people. In the interview, Mahan said:

Once you’ve got 8, 10, or 12 close Navajo friends and know 2 or 3 Navajo families, and know their children and maybe have baby sat the children a time or two, and gone off shopping all day with them on 4 or 5 different weekends – while you are doing it, you learn an awful lot about Navajo people. This is the kind of teacher preparation experience that defeats some stereotypes often held by preservice teachers. (Zeichner & Melnick, 1996, p. 182)

Program Components

Compared with all other multicultural teacher education program, the AIRP is unique in its non-traditional features of and activities in the program which provide student teachers opportunities for learning from and about American Indian communities (Zeichner & Melnick, 1996). The student teachers who enroll in the program have to fulfill the following two special requirements.

The first requirement is student teachers’ full-time participation in a year-long orientation program. During this year-long cultural preparation, students are required

(a) to read over 30 articles and at least two books representing various aspects of Native American cultures (e.g., history, religion, economics, political and educational issues, current events),

(b) to write a brief analysis of each article and book that they read, which includes a summary, personal reflection, and a discussion of the classroom implications of the reading,

(c) to participate in regular evening discussion sessions with project staff,
(d) to complete one major project that they learned from their cultural preparation and that will be useful to their teaching during their student teaching semester, and

(e) to participate in an intensive two-and-a-half-day workshop conducted in the Indiana University campus in spring. This workshop includes films, discussions, lectures, and simulations designed to help the prospective teachers become more aware of their own values. Through participating in these activities, students are expected more knowledgeable about the complexities of the histories and contemporary situations of the Native American peoples in the areas where they will teach and the situation in the schools in which they will teach. Students are not only given information about the details of student teaching requirements, including the community experiences that will be a central feature of their student teaching semester but also given time to spend with the Native American consultants. These consultants usually share aspects of Navajo language and culture and give students advice on how to make Navajo friends and about how to make meaningful contributions to dormitory and community life.

The second requirement is student teachers' residential engagement in various community activities during the 17-19 week student teaching semester. Student teachers are required to live with Native American students and work with Native American dormitory staff in the Bureau of Indian Affairs (BIA) dormitories while they are teaching
in schools where serving a nearly 100% American Indian student population. According to Mahan (1993) and Willison (1989), in addition to teaching responsibilities, student teachers also

(a) serve meals, help to prepare children for bed, and tutor and help children with their homework in the dormitories,

(b) conduct study halls, intramural sports, aerobic sessions, and musical performances; chaperon dormitory pupil field trips; and counsel youth with problems in their participation for about 12 hours weekly in pupil dormitory life program,

(c) participate in five week placement in an American Indian Culture Center, Museum, or Agency, where student teachers are in regular contact with diverse community members, exposure to artifacts, films, pictures, writings, etc., and interpret museum information to visitors,

(d) organize American Indian Day programs, e.g., arrangement of participation/contributions of community people and research on traditional dress, games, foods, accomplishments, etc.,

(e) visit local museums, cultural centers, community colleges annual fairs, rodeos, and flea markets, and

(f) visit dormitory staff, teacher aides, and pupils' homes if they are invited.

During their visits, student teachers participate in these Native American
family, clan, and tribal activities: chapter house meetings, pow-wows, ceremonies, dances, sheep herding, making baskets and jam, etc.

In addition, according to Zeichner & Melnick (1996), throughout the life of AIRP, student teachers are also required to complete biweekly cultural reports (eight per semester). In these reports, student teachers identify and discuss significant cultural events and cultural values, and explain the implications for teaching of what they have learned. The requirement of writing cultural reports has ensured that student teachers become involved in the larger community.

In sum, along with the opportunity of interacting regularly with various American Indian community members including dormitory staff, bus drivers, custodians, pupils of all ages, and teacher aides, student teachers in the AIRP also participant in diverse site activities that facilitate their understanding of the community during their 17-19 week teaching semester. In addition to full-day teaching duties, student teachers are required to live with Native American pupils and work with and for Native Americans in dormitory programs, agency, offices, or community undertakings.

Outcomes

With survey data, Mahan (1993) analyzes 2,288 learnings across eight categories that were reported by seventy project participants in 1990 and 1991. The finding indicates that the respondents:
a) self-placed "about the self," "understanding/relating to people," and "world human life/global issues" as the top three most learnings gained from their AIRP experiences,

b) perceived new knowledge about the self, others, and human conditions more often of greatest importance than professional and technical learnings how to teach (e.g., classroom teaching strategies and curriculum content/selection usage).

c) appeared to be saying that teachers of American Indians must know one’s self, one’s pupils, the culture and conditions impinging upon the pupils, as well as pedagogical strategies and curricular material.

d) perceived American Indian community members (non-school community people, non-teacher school staff such as dormitory attendants and custodians, parents of own pupils, and ethnic celebrities/leaders) as the most important sources of their 2,288 learnings, and

e) ranked "own pupils," "supervising teacher," and "other teachers" as the three foremost contributors to particular learnings about "classroom teaching/strategies." The same three sources, with "other teachers" in first place, ranked most important relative to "curriculum content/selection/usage" learnings.

Mahan (1993) concludes that the finding indicated that the American Indian Reservation Student Teaching Project provided prospective teachers of distinguish,
unique, intensive, cultural immersion experiences in distant cultural field setting. These firsthand, lived experiences had positive impact particularly on students' learnings about the self, understanding/relating with people, world human life/global issues, classroom teaching strategies, curriculum content/selection/usage, aesthetics, facts not related to teaching, and miscellaneous in different degrees.

In addition to Mahan's (1993) survey study, Zeichner and Melnick (1996) take a case study approach to the investigation of the AIRP's impact on prospective teachers. This study is funded by the U.S. Department of Education and the National Center for Research on Teacher Learning. Their findings indicate that

(a) one of the most significant aspects of AIRP for prospective teachers seems to be the experience that many of them had for the first time in their lives of being a minority, of being watched, of not knowing exactly how to act or interact, and of not necessarily being accepted,

(b) prospective teachers' experience of living and teaching in a Native American community for a full semester seems to have developed more cultural sensitivity and intercultural competence, despite the fact that many of the cooperating teachers often did not model or support a culturally relevant approach to teaching. There was much evidence of student teachers' making efforts to connect their classrooms to community people, practices, and values, even when cooperating teachers did not support these practices,
(c) the community experience helped prospective teachers understand the cultural meaning of community practices and gain the respect of the community,

(d) there was some limited evidence that the impact of the program on encouraging a more culturally relevant approach to teaching persists beyond student teaching. The findings indicated that graduates of AIRP either often take teaching positions in school serving ethnic minority populations or become advocates for a more multicultural approach to teaching even they choose to teach non-diverse schools in suburbia,

(e) to some degree, a fundamental personal transformation took place in AIRP students as people. Most of the interviewees responded enthusiastically that the AIRP had changed their lives and made them better people – more patient, less selfish, more understanding and open-minded and more aware of their privileged position in the world,

(f) the experience of being a minority in a culturally different context seems to have had a tremendous impact on some students. Whether or not these insights are translated into adaptations in classroom practice seems to depend on the degree to which student teachers take full advantage of the program's opportunities and extend themselves into the community in more than a superficial way, to make close friends and to actively participate in community activities.
(g) most of the students gained insights into the Native American culture in which they were immersed but they did not all demonstrate adaptations of their teaching based on these cultural insights, and

(h) the degree to which student teachers were fully involved in the community and made friends in the community seems to be a critical factor in determining the degree to which adaptations were made in the classroom based on cultural insights about one's pupils and their lives outside the school.

Conclusion

The demographic gap between students and teachers has been accelerating, but few teacher preparation programs have been found effective enough to influence significantly teachers' attitudes and beliefs. There have been some teachers educators who recognize inadequacy of course work and intellectual analysis alone in preparing culturally sensitive teachers. The new development of the infusion approach in the 1990s and the American Indian Reservation Project with specific emphasis on cultural immersion represent teacher educators' concern with involving prospective teachers in firsthand, lived, cross-cultural experience for changing their beliefs and supporting their understanding of cross-cultural issues.

Significantly, the infusion model and cultural immersion programs have drawn teacher educators' attention to the importance of involving teachers in firsthand, lived, cross-cultural experience in preparing them for cultural diversity. Nevertheless, having been influenced profoundly by Cartesian legacy, teacher education has followed a
longstanding tradition in philosophy by accepting a mind/body dichotomy and focusing on
the mind as that which defines humans as social beings. The human body has remained a
conceptual blind spot in mainstream teacher education. The bodily implication is a subject
that has often neglected by teacher educators. The role of prospective teachers’ somatic
experience in relation to their personal growth has never been examined and reported
explicitly in the field. The body, as an integral component of experiencing agent in
organizing the cultural world of meanings, has remained literally absent even in this
current development of the integrated approach to multicultural teacher education.

For instance, both Mahan’s (1993) and Zeichner & Melnick’s (1996) studies
highlight the positive impact of the lived experience on student teachers’ personal growth,
but neither one of the studies takes the living body, an embodied on-going process of
internal awareness into account in the investigation and analysis. With survey data, Mahan
(1993) reports that most prospective teachers self-placed “about the self,” “understanding/
relating to people,” and “world human life/global issues” as the top three most learnings
gained from their AIRP experiences. However, how this new knowledge about the self,
others, and human conditions relates to their bodily embodied experience in being in the
Native American community was not explored and examined.

In addition, according to Zeichner & Melnick (1996), the experience of being a
minority in a culturally different context seems to have a tremendous impact on
prospective teachers. In highlighting the importance of this kind of experience for
of the most significant aspects of AIRP for prospective teachers seems to be the experience that many of them had for the first time in their lives of being a minority, of being watched, of not knowing exactly how to act or interact, and of not necessarily being accepted" (p. 190). Zeichner & Melnick (1996) further provide an example as follows:

I went to a pow wow a couple of weeks ago. And in the pow wow, they had these things called inter tribals which are dances where one of the drum groups dances and the head male and female dancers go out and lead the dance. It's really simple traditional Indian dance. All it is, is like a little bobbing walking step. And my friend who took me said, "Come on Dara, let's go and dance." So I went out there and everybody was watching me. I mean I never had that experience before. My skin was just crawling and literally everybody was watching me. I now know what friends of mine who are black say whenever they've had this experience (p. 190).

Further, Zeichner & Melnick's (1996) study indicates that to some degree, a fundamental personal transformation took place in AIRP students as people. As highlighted previously, most of the interviewees responded enthusiastically that the AIRP had changed their lives and made them more patient, less selfish, more understanding and open-minded and more aware of their privileged position in the world. Whether or not these insights are translated into adaptations in classroom practice, according to Zeichner & Melnick (1996), "seems to depend on the degree to which student teachers take full advantage of the program's opportunities and extend themselves into the community in more than a superficial way, to make close friends and to actively participate in community activities" (p. 192).

Obviously, Zeichner and Melnick's (1996) study recognizes that having prospective teachers somatically experience being a minority in a cross-cultural setting is

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one of the most significant aspects of AIRP for prospective teachers. This kind of somatic experience (e.g., the inner awareness of sensory feedback and bodily sensations in the discourse of being a minority in a culturally different setting) seems to relate to prospective teachers' fundamental personal transformation. However, their study fails to identify explicitly how prospective teachers' bodily responsiveness to the condition of being a minority connects to their fundamental personal transformation. Their study also does not go further to examine the role of this kind of somatic experience in relation to the change of prospective teachers' perception of self and culture. That the prospective teacher is an active experiencing agent, and that the living body could be a site of culture and a resource in promoting the understanding of cultural diversity has not be considered.

The Link of Literature across Disciplines: A Call for Reconceptualizing the Body, Culture, and Knowledge in Preparing Teachers for Cultural Diversity

The review of the literature indicates that implications of embodiment for the study of culture and self have been recently addressed in a variety of approaches across academic disciplines. Stemming from different academic traditions that are associated with diverse philosophical doctrines developed respectively in Eastern and Western cultures, Yuasa's, Csordas', and somatic approaches to the study of self and culture converge in the recognition of the significant role of the living body in understanding the embodied process of being in a cultural world. Whereas contemporary social theory is implicated in the move toward asserting centrality of embodiment as a discourse of ethnographic practices in relation to social action and cultural analysis, Yuasa's self-
cultivation theory and the somatic discipline bring together a cross-cultural understanding of a holistic and integrative approach to embodiment. This integrative approach to embodiment goes beyond the Cartesian legacy, which views the body as mechanism and subservient to the mind. It moves to a position in which the body is to be considered as an active experiencing agent and a major source of our knowledge reconstruction that particularly relates to our personal growth.

Whereas the body has recently been accorded a place of central importance in understanding the complex interrelation between self and culture across social sciences, it has remained a major lacuna in multicultural teacher education. Although there have been increasing research studies that recognize the importance of involving prospective teachers in first-hand, cross-cultural, lived experiences to support teachers’ understanding of cultural diversity (Mahan, 1993; Wiest, 1998; Zeichner & Melnick, 1996), the significant role of this kind of first-hand, cross-cultural bodily experience in relation to teachers’ changes of perceptions about self and cross-cultural issues has rarely been addressed explicitly. The human embodiment has never been studied in its own right in the field of multicultural teacher education.

As Yuasa (1987) highlights, knowledge regarding personal growth “cannot be obtained simply by means of theoretical thinking, but only through ‘bodily recognition or realization,’ that is, through the utilization of one’s mind and body” (p. 25). Within the paradigm of embodiment, knowledge is not merely constructed through a thinking process in the mind but involves a process of knowing based upon regularity and continuity of self-
disciplined bodily practices. Embedding these recent insights of embodiment in multicultural teacher education means rethinking culture, knowledge, and the body in preparing teachers for cultural diversity.

We can conclude that given the demographic clash between monocultural teachers and multicultural students in urban educational settings (Fuller, 1992), but few researchers have found an effective paradigm to support teachers’ understanding of cultural diversity, a new paradigm is necessarily developed. The review of this chapter offers a potential contribution to the development of the paradigm of embodiment in teacher education in general, and in multicultural teacher education programs in particular. If teacher education embraces the notion of “embodiment,” it would seem necessary not only to treat the teacher as an embodied being but also to recognize the significant role of the living body within the embodied process of learning and knowing.

In the following chapter, the methodological issues of the study of three teachers’ embodied inside-out cultural practices will be addressed.
CHAPTER 3

METHODOLOGY

This study attempts to explore and report educational issues regarding human embodiment in preparing teachers in a diverse educational setting, with cross-cultural movement teaching and learning interactions as the center of analysis. Since the inquiry focuses on exploring the nature of human experience of embodiment rather than quantifying reality, a qualitatively oriented methodology is adopted. A description of qualitative methodology will be presented in following a brief overview of the background of the research.

The Background of the Research

This research study is a result of a University Seed Grant Project, Cultural Diversity as Practice: Introducing Somatic Education into Two University District Schools conducted in the 1998-99 academic year. In February 1998, my advisor told me about the university grant, and I expressed my interest in organizing a cross-cultural somatic program in which culturally different movement forms could be introduced to public school teachers and students. In early March, my advisor and I conducted the first meeting with the somatic cohort regarding our interest in writing a proposal for the university grant. We also shared our idea of organizing a culturally diverse somatic cohort
to offer university-community teachers' and students' cross-cultural movement teaching and learning experience. Seven somatic educators expressed their interest in participating in the project at that meeting.

In early April, my advisor contacted two University community school principals. We visited their schools and met with them respectively — one was a middle school and the other was an elementary school. While the Middle School had more than a 70% enrolment of non-European children, the Elementary School had more than 80% of the children from African, Hispanic and Asian backgrounds (see Appendix A for the school profile). Some of the students were newly arrived immigrants.

During the meeting, both principals highlighted their schools' urgent need for diverse educational experiences to enhance positive cross-cultural understanding and appreciation. Teachers were eager to develop effective pedagogies and curricula for teaching in diverse classrooms, if only they had them. The elementary school principal selected her first-grade teachers and students to participate in the project because she thought the students would enjoy the movement experience, and the teachers did not need to deal with the proficiency test. The middle school principal selected her sixth-grade teachers and students because she hoped the project would continue in next year. She wanted to start from the lowest grade in the first year. Also, there were some newly arrived immigrants in that grade level at that time.

In response to the two principals' interest in stimulating and nurturing development of positive cross-cultural experiences in their schools, my advisor and I
conducted the second meeting with the somatic cohort in late April. In that meeting, a cohort of University Afro-Caribbean, Hispanic, Chinese, Korean, and African-American somatic educators promised to participate in the project if the proposal was accepted (see Appendix B for the somatic educators’ background). Our plan was to facilitate and enrich the teachers’ and students’ understanding and appreciation of cultural diversity in an ongoing manner. Rather than focusing solely on speech and language interaction, the somatic educators planned to provide cross-cultural movement teaching, learning and research experiences for the teachers and students at the two schools throughout the 1998-99 academic year. This cross-cultural movement approach focused on Caribbean, Korean, and African-American dances, Chinese tai chi chuan and Indian yoga.

The proposal was accepted in the summer of 1998. My advisor and I met with the two principals again in early September 1998. We gave them the final copies of the description of the project, and explained to them about the plan and the timeline of the project. (See Appendix B for the accepted proposal). The principals introduced to us the contacted teachers, and we worked with these teachers directly since then.

The Qualitative Methodology

As stated previously, this study adopts qualitative research methods to investigate the individual’s bodily experience of engaging in a University cultural diversity/somatic education project. The qualitative methodology for some educational researchers is a way of understanding how the social world is organized (Berg, 1998; Bogdan & Biklen, 1982; Eisner, 1998; Erickson, 1986; Guba & Lincoln, 1989). According to Van Maanen (1988)
the qualitative research method “reflects a bedrock assumption held historically by field
workers, that experience underlies all understanding of social life” (p.3). Qualitative
researchers are interested in “how humans arrange themselves and their settings and how
inhabitants of these settings make sense of their surroundings” (Berg, 1998, p. 7). As
Patton (1990) claims:

Qualitative data consist of detailed descriptions of situations, events,
people, interactions, and observed behaviors; direct quotation from people
about their experiences, attitudes, beliefs, and thoughts; and excerpts or
entire passages from documents, correspondence, records, and case
histories (p.22).

According to Berg (1998), the context is an essential component of qualitative
researchers’ description. Erickson (1986) also points out that qualitative work “is a
matter of substantive focus and intent, rather than of procedure in data collection”
(p.120). Patton (1990) further reminds us that qualitative researchers focus not only on
description, but also on understanding and recording what “people’s lives, experiences,
and interactions mean to them in their own terms” (p. 22). As Eisner & Peshkin (1990)
highlight, although perceptual experience may be different than measured experience, it is
not less true or incorrect. What we regard as truth mainly depends upon the context of
the criterion used, the framework that is employed, and how we describe the experience.

Unlike quantitative researchers who believe that by following rigorous strategies,
values and biases can be prevented from influencing outcomes of inquired subjects and
thereby can keep the account “scientific” or “objective,” qualitative researchers encourage
values and biases to be discovered in the course of inquiry (Denzin, 1989; Eisner &
As many qualitative researchers argue in recent years, the researcher is a "principal research instrument" in qualitative inquiry (Eisner, 1999; Van Mannen, 1988; Wolcott, 1994). Since the investigation and write-up of human experiences is dependent on the researcher—a human, there is no such thing as "pure" description that is value free in social inquiry (Addison & McGee, 1999; Altheide & Johnson, 1994; Eisner, 1989 & 1998; Roman & Apple, 1990). As the researcher and research participants are always interactively linked in the course of inquiry, findings of social inquiry are viewed as value mediated between the researcher and participants in recently qualitative studies (Lather, 1991 & 1997; Ropers-Huilman & Graue, 1999).

Accordingly, no standardized procedures have been established to protect "purity" and "objectivity" of outcomes in qualitative research. Nevertheless, qualitative researchers are expected not only to address explicitly the ideological position of the conceptual framework which guides the inquiry, but also to identify the research questions and to indicate how to go about investigating these questions (Eisner, 1999; Erickson, 1986; Janesick, 1994; Morse, 1994). As Denzin & Lincoln (1994) point out, to be honest about identifying the researcher's purposes and position is one of the major criterions of good qualitative work. Barnes (1998) also claims, once the study becomes public, it is involved with the micro-politics of status and power in academia. Then, the validity of its methods, its evidence, and its interpretive arguments become extremely important because the political implications of any findings open the methodology to question.
In addition, qualitative inquiry involves research methods (e.g., interviews and observation) that are highly personal and interpersonal and that always take the researcher into people’s private world. As a consequence, qualitative researchers have to deal with ethical issues in designing and implementing qualitative studies (Kimmel, 1988; Greenward et al., 1982; Punch, 1986 & 1994).

As the ideological position of this study was already highlighted in the previous Sections, Ontological Considerations and Epistemological Considerations, other theoretical regards of human inquiry in the qualitative research community will be presented in the following sections. The researcher’s role, ethical considerations, the timeline, and the initial research questions in this study will first be addressed respectively. Then, research design that delineates methodological procedures for data collection and analysis will be presented.

The Role of the Researcher

Although the conceptual framework that guides this study is theoretically and methodologically derived from contemporary social theory of embodiment in relation to the interrelationship between culture and self, the role of the inquirer in this study, in many respects, is quite different from those in sociological and anthropological traditions of ethnographic inquiry.

Unlike ethnographers who usually study other people’s events “out there” and try to “appear invisible in the cultures they study” (Eisner, 1999, p. 33), I studied my own professional practice and attempted to explore the significance of intervention within the
cultural setting that I had been actively involved in. As I stated previously, this study reflected my personal and professional commitment to developing a bodily focused training paradigm in preparing teachers to work with greater cultural sensitivity and competence. Hence, this study is not merely for inquiry of a subject matter. It is a teacher education project that has its educational goal. Other than playing my research role as anthropologists in the field: observing the subjects in action, taking field notes, getting verbal accounts from interviews, analyzing and interpreting data, and describing the findings, I also worked as program coordinator as well as teacher educator in this research project.

As program coordinator, I made judgments about the quality of the program that was being implemented in relation to the program's goal. I was involved in project conceptualization, development, coordination, and implementation. I monitored programmatic needs that included scheduling and conducting meetings for the whole project community, communicating with the teachers, principals, and somatic educators about the timeline and the progress of the project, and tracking/supporting/mediating somatic cohort teaching progress. In the discourse, I established a kind of relationship with the teachers that was other than the inquirer and the inquired relationship.

For example, I helped the elementary teachers organize a student movement performance in early June. In that event, the first-grade students performed the five cultural movement forms they had learned on the stage in front of their classroom teachers, the kindergartners and their teachers, and the principal. In the middle school, I
participated in the school's multicultural event in May. In that month, the social studies curriculum of each sixth-grade class was developed around one particular culture that the students selected. One class selected Chinese culture while the others selected Korean, Indian, and Caribbean cultures. When the school opened the multicultural event to the parents and visitors, each class decorated their classroom in the culture they selected, and some students voluntarily demonstrated the cultural movement forms they learned when they introduced those cultures to the classroom visitors.

As teacher educator, I inevitably acted as interventionist. I designed an intervention process that is anticipated to enhance participants' cultural sensitivity which leads to their change. In the process, I was involved in curriculum development and evaluation. I conducted tai chi chuan sessions for the participating teachers and students in the two schools, and worked with the other somatic educators respectively to develop curriculums for their movement sessions including Korean, Caribbean and jazz dances, and yoga.

By working with somatic educators, I was able to capture different aspects of their theory of pedagogy and their rationale for organizing and managing their sessions. This acknowledgement of their session plan before my observation of the session allowed me to make connections between their educational plans and teachers' learning experience.

As Evertson & Green (1986) argue, my engagement in a variety of roles throughout the project allowed me "to obtain a variety of perspectives (e.g., insider and outsider)" (p. 201) not only on research activities in the field, but also on other school
events in the site. Since I had become familiar with research site and more understanding each individual's needs and expectations, I did not look at the scene through a one-way mirror (Bogdan & Biklen, 1992). This "insider status," as Green (1993) suggests, enables me to see through "lenses" which helps me ask questions in ways that could not be asked by outsiders (p. 71).

It is important to note that teacher educators studying their own practice has been recently recognized as a major research strand in the teacher education community (Hamilton et al., 1998; Loughrin & Russell, 1997; Zeichner, 1999). According to Zeichner (1999), a special interest group, "Self-Study of Teacher Education Practices" was formed in the American Educational Research Association (AERA) in 1992. This special interest group has become one of the largest special interest groups in the association since 1998. This new genre of work by practitioners, as Zeichner (1999) highlights, plays an important part in communicating the personal and social complexities of the work to those who themselves are not involved in the work of teacher education. "This disciplined and systematic inquiry into one's own teaching practice" has provided not only "a deep and critical look at practices and structures in teacher education" but also "a model for prospective teachers and for teachers of the kind of inquiry that more and more teacher educators are hoping their students employ" (Zeichner, 1999, p. 11).

The Ethical Consideration

According to Glesne & Peshkin (1992), ethical considerations should coexist with plans, thoughts, and discussions about each aspect of qualitative research since qualitative
fieldwork always involves the researcher in prolonged immersion in other people's lives. Qualitative researchers have to face inherent moral pitfalls of in-depth interviews and observations in designing and implementing social inquiry (Patton, 1990).

One special consideration of this study was the ethics of working with the teachers who were asked to reveal personal and private cross-cultural movement experience as well as their perspectives on multicultural issues in the classroom. The exploration of bodily movement experience involved risk taking and exposure to vulnerabilities. The sharing of their perspectives on multicultural education might touch some sensitive issues.

For these reasons, this study follows Bulmer's (1982, p. 225) advice that "identities, locations of individuals and places [should be] concealed in published results, data collected [should be] held in anonymized form, and all data [should keep] securely confidential." To maintain a high level of confidentiality, pseudonyms will be used throughout the presentation of data. The teachers' names will be changed, and the schools where they taught when they participated in the study will not be identified. The teachers' biographical history will be reduced to a brief sketch. This practice reflects a commitment that was made between the researcher and the participants that the reader will not be able to identify the participants through reading this research work.

Project Timeline

A planned series of cross-cultural movement activities was conducted at each school for students and their teachers who were selected by the two principals to participate in the project. Due to the unexpected reasons (e.g., the bad weather, the
changed schedules of the somatic educators, and the special requests of the teachers and principles, etc.), the initial timeline that we proposed could not be followed. The revised timeline for the project was as follows:

- **October, 1998**
  - two pre-project group interviews for the teachers

- **October, 98 — March, 99**
  - weekly movement/discussion sessions for the teachers (see Appendix C for the complete schedule)

- **April, 99 — Mid-May, 99**
  - movement/social studies sessions for the students and teachers (see Appendix C for the complete schedule)

- **Late-May, 1999**
  - project evaluations, individual interviews, reflective journals; the multicultural affair in the middle school

- **Early-June, 1999**
  - the student movement performance in the elementary school

- **Late-May, 2000**
  - post-project individual interviews

**Research Questions**

To explore embodied bodily experiences of the individuals participating in cross-cultural movement teaching and learning interactions, a series of initial interrelated research questions is developed and identified as follows:

(a) What happens to participants as they are involved in cross-cultural movement teaching and learning interactions within a culturally diverse setting? What are the thoughts, feelings, and/or patterns of experiences of these teachers as they engage in cross-cultural movement practices? This investigation, as Csordas (1999) suggests, focuses on “the existential condition in which the body is the subjective source or intersubjective ground of experience” (p. 143).
(b) The above investigation leads to the identification of essential features and the systematic description of interrelationships among them. How and when do the teachers recognize their thoughts, feelings, and/or patterns of their experiences?

(c) Last, what are the meanings of these thoughts, feelings, and experiences for the participants? In particular, do these experiences have any impact on the participants' cultural beliefs, values, attitudes, perceptions, and practices? If so, in what ways?

Research Design

The methodological design of this study is particularly for the inquiry of the embodied process of the living body as a subject engaging in cross-cultural movement teaching and learning interactions in a culturally diverse setting. Whereas a series of preliminary methodological procedures was established to provide parameters and a general guide for inquiry, the inquiry has remained open to emerging questions and themes in the course of ongoing data collection and analysis.

Research Participants

There are three parties of participants in this project: the somatic educators from the university and/or somatic community, the participated teachers, and the participated students in the two schools. The inquiry of this study focuses on the teachers. Twelve teachers were originally selected by the two principals to participate in the project – six first-grade teachers from the elementary school and another six sixth-grade teachers from
the middle school. Two kindergarten teachers joined the fall and winter
movement/discussion sessions after they learned about the project from their colleagues in early September. Among these fourteen teachers, three of them were regarded as research participants of this study because of their active involvement in the curriculum throughout the project. Their involvement includes:

(a) the pre-project group interview,
(b) the fall and winter weekly movement/discussion sessions,
(c) the spring student movement/social studies sessions,
(d) the program evaluation and individual interview,
(e) teachers’ reflective journals, and
(f) the post-project individual interview that occurred in the next year

Biographical Sketch of the Participants

Among the three participants, there are one male African-Americans and two female Whites. Two of them are from the elementary school setting while the other is from the middle school.

The range of the three participants’ teaching experience is 8 to 21 years. (More information about the participants can be found on the Chapter Four.

Settings

According to Bogdon & Biken (1992), it is important to collect data in the setting where the participants feel comfortable and spend most of their time. Data collection in this study mainly occurred in the participant’s schools. In the elementary school, the pre-
project interviews, the winter movement/discussion sessions, the spring movement/social studies sessions, and the project evaluation were conducted in the library. The fall movement/discussion sessions and student performance took place in the gym/hall. The individual final and post-project interviews were conducted in the individual teacher's classroom.

In the middle school, the first pre-project interview was conducted in the teacher conference room. The second pre-project interview and the fall and winter movement/discussion sessions took place in one teacher’s classroom. The spring movement sessions for students were conducted in the girl gym while the social studies sessions, project evaluation, the individual final and post-project interviews were conducted in the teacher’s classroom.

Data Collection

Data collection occurred throughout the duration of the nine-month project from October 1998 to June 1999 and ended with the post-project interview conducted in the summer of 2000. A variety of qualitative methods were used to collect data. Group and individual interviews were employed in conjunction with participant observation, and videotapes and document analysis.

Interviews

As Punch (1994) highlights, no researcher would support a carefree and unduly naïve approach to qualitative research, but at the same time, a highly restrictive model for research would prevent researchers from exploring complex social realities. In this study,
Patton's (1990) two interview approaches, the informal conversational interview approach and the general interview guide approach, were adopted respectively in various interview situations. Whereas an interview guide was developed for the general interview situation, a more flexible, spontaneous, and open-ended conversational interview approach was adopted in the ongoing fall and winter movement/discussion sections. Despite of the prepared interview guide questions, I always encouraged the participants to talk in the area of their own interest. Presented below is a description of these two approaches to the various interview situations:

The Pre-project Group Interviews

Two informal group interviews were conducted in October of 1998 to investigate the teachers' expectation on the project, their attitudes toward and practices regarding somatic and multicultural education, and on their intentions, beliefs, and needs with regard to developing curricula for teaching a diverse student population before the project started. The first pre-project interview took place in a meeting when the project was introduced and outlined to the teachers. The questions focus on teachers' expectations of the project and their perceptions on and experience in multicultural education. Major questions were:

- What particular thoughts do you have when you learned about the project?
- What do you hope to get out of the experience of participating in this project?
- What kinds of multicultural/diversity issues are you concerned with?
- What are your conceptions of the goals of multicultural education?
What do you identify as multicultural practices?

What solution do you have in terms of dealing with multicultural dilemmas in your classroom?

What are your concerns about the implementation of multicultural practices?

Are there other thoughts, concerns, and/or feelings you would like to share with us to help us understand how you are seeing the project right now?

The second group interview was conducted right before the first movement session. Presented below is the major questions and issues in this group interview:

Would you please share with us your personal movement experience/background?

Have you ever integrated movement arts into your teaching or brought in movement to your class?

What are your experiences with the following five cultures: African, Korean, Caribbean, Indian, and Chinese cultures?

The Ongoing Group Interviews

From late October to March, a series of more flexible, spontaneous, and open-ended conversational group interviews was conducted throughout the discourse of the project. The participants were involved in a series of weekly group discussions/interviews scheduled right after the movement sessions. Good interviews are those in which the respondents are at ease and talk freely about their point of view (Biklen, 1992, p. 97).

The movement teaching and learning interactions among the group usually developed accord: the common ground was developed in the discourse. Those group interviews
were often like casual conversation between friends about their immediate bodily experience.

To avoid imposing preconceived notions on the data and to hear from teachers themselves how they perceived their individual experiences in the process, a discovery-oriented approach (Patton, 1990) was used to gather descriptive accounts of the teacher’s subjective on-going bodily experiences throughout these weekly movement/discussion sessions. While the understanding of the teachers’ previous movement experience and perception of somatic education were the major focuses in the first weekly interview, the teachers were encouraged to describe their concerns, feelings, and thoughts about their immediate movement experience during most of the weekly discussion/interview sessions. During these group interviews/discussions, the participants played a strong role in defining the agenda of the discussions and the approaches to presenting their movement experience.

Kvale’s theme-oriented approach (1983) was also used to collect teachers’ firsthand stories about their understanding of and perceptions on the five cultures (African-American, Caribbean, Chinese, Korean, and Indian) in an on-going manner. Teachers were encouraged to share their immediate movement experiences and to interpret the meaning of these bodily experiences for them.

The Individual Interviews

Two individual interviews were conducted with each participant for program evaluation. Whereas the first interview took place in late May of 1999 at the end of the
program, the second interview took place a year later. These interviews were conducted as an informally conversational style.

The First Individual Interview

In this interview, questions were asked about perception and interpretation of the teachers' movement/discussion experiences. In addition, they were asked about their students' spring movement/social studies class experience. Presented below are some of the major questions used in this interview:

What do you see as the important parts of the project?

During the last three quarters, you have engaged in a variety of movement teaching and learning interactions. How would you describe your experiences?

How would you describe your students' experience?

Are any of your experiences different from what you expected?

Do you do anything now in your teaching/classroom that you didn’t do before your participated in the program?

Based on your experience, what would you say are the strengths of this program?

What about the weakness?

Which out of this experience do you think that you will carry over to your teaching?

What are things that you have really liked about the program?

What about dislikes? What are things you don’t like much about the program?
Suppose you were being asked whether or not this kind of project should be sponsored. What would you say?

What arguments would you give to support your opinion?

If you had the power to change things about the program, what would you make different?

I asked you previously your personally feeling about your involvement in multicultural education. What are your feelings about multicultural education in a classroom right now?

The Post-project Interview

The second individual interview was conducted in the last spring of 2000, a year after the project ended. The purpose of this post-project interview was to assess whether the project had a long-term effect on the teachers' attitudes toward and practices regarding multicultural and somatic education, and to determine why changes occurred or failed to occur. The interview questions were posed in such a way as to encourage open-ended discussion and clarification of the teachers' responses.

Presented below are some of the major questions in this interview.

Looking back on your experience, I would like to ask you to begin describing what you see as the main components of the project? What made the somatic/cultural diversity project what it was?

What do you remember as the highlight of the project for you?

What was the low point?
What would you say you got out of the experience?

Are there any kinds of changes in yourself as a result of your participation in the project?

Do you think the project benefited your students: If yes, in what ways?

Are there any things that you experienced that have carried over to your teaching?

We would be very interested in any other feelings and thoughts you would like to share with us to help us understand your experience of the project and how it affected you.

**Participant Observation**

Observation, as an approach to study educational processes and issues, has a rich and varied history. Since researchers cannot study the social world without being part of it, all social inquiry, according to Atkinson & Hammersley (1994), is a form of participant observation. This kind of observation “represents a uniquely humanistic and interpretive approach, as opposed to supposedly ‘scientific’ and ‘positivist’ positions” (Atkinson & Hammersley, 1994, p. 249). As Atkinson & Hammersley (1994) claim, “participant observation is not a particular research technique but a mode of being-in-the-world characteristic of researchers” (p. 249). In following Atkinson and Hammersley’s argument, in social inquiry, the question for researchers to consider is not whether we should participate in the research activities, but “to what degree and in what ways [we should] participate in the activities of the setting” (Bogdan & Biklen, 1992, p. 88).
As discussed in the previous section, "The Role of the Researcher," I, the observer, engaged in a variety of roles in the research activities. In playing my roles of project coordinator and teacher educator, I became both what Evertson & Green (1986) describe a “participant observer” and an “observer participant” in the discourse of diverse observational situations (pp. 201-202), and observations took on a new focus because of my multiple roles.

I was a participant observer in the sense that I worked closely with somatic educators for planning and designing their movement sessions, and I was one of the educators who conducted the tai chi chuan sessions. I was also an observer participant in the sense that when the other somatic educators conducted the movement sessions for the teachers, I usually observed but did not participate in those movement activities. I also observed the teachers responses to their students’ spring movement/social studies sessions and during the group and individual interviews.

Fieldnotes were taken when I observed the setting, activities, participants, and interactions among the participants during most movement sessions except my own sessions. Videotapes were also used at the movement sessions throughout the course of the project. As Evertson & Green (1986) point out, the videotape permits in-depth exploration of a preselected type of event over time. This type of record permits exploration of communicative processes involved in the event. The use of videotape is an important data collection procedure in this study because it permits me to have in-depth analysis of what occurred, where, when, to whom, in what ways in the research activities,
and what the meanings of those findings are. The review of the videotapes also helped me construct the on-going discussions and the program evaluation interviews, and observe my own teaching in the tai chi chuan sessions.

As Patton (1990) describes, “the purpose of observational data is to describe the setting that was observed, the activities that took place in that setting, the people who participated in those activities, and the meanings of what was observed from the perspective of those observed” (p. 202).

**Reflective Journals**

Participants were requested to submit a reflective journal that included experiences, feelings, reactions, changes, observations, and/or other issues they wanted to share. They turned in their journals in early June of 1999, the final phase of the project. See Appendix D for the reflective journal guideline.

**Data Analysis**

According to Bogdan & Biklen (1992), data analysis is a process of systematically searching and arranging what the researcher has found, experienced, and collected in the field, which usually includes interview transcripts, fieldnotes, and other materials. This process involves organizing and synthesizing data, breaking data into manageable units, searching for patterns, discovering what is important and what is to be learned, and deciding what the researcher will tell others. There are a variety of ways of handling data analysis, and in this study, I followed the methods prescribed by Bogdan & Biklen (1992) in *Qualitative research for education*.
Bogdan & Biklen’s (1992) analysis-in-the-field approach was initially employed to analyze data in an on-going manner throughout the duration of the weekly teacher movement sessions, from October 1998 to March 1999. As Bogdan & Biklen (1992) suggest, I planned the on-going movement/discussion sessions “in light of what [I found] in previous observation” (p. 157). I periodically reviewed my fieldnotes and the videotapes in planning the next discussion session. This process allowed me to conceptualize relevant emerging patterns and themes and develop analytic questions for discussion with participants in an on-going manner.

After all the data was collected, I moved to an analysis-after-data-collection approach. A coding system was developed through the use of Bogdan & Biklen’s (1992) framework for generating categories. I used category families to define appropriate coding contexts, re-read my fieldnotes and transcripts, developed observer’s comments and analytic memos, and identified themes emerged from the process. I tried to organize what I had observed and experienced, including what I saw, heard, and read in the setting, and how my somatic awareness and inner sensory impulses responded to the situation. Then, I searched for patterns and changes based upon what I had observed and experienced. I also created explanations, poses, and hypotheses to relate what I observed, experienced, and discovered. In particular, I used themes as a means of understanding participants’ project experiences.
Data Representation

According to Bogdan & Biklen (1992), “a piece of good nonfiction writing has a clear focus. It states a purpose and then fulfills the promise” (p. 185). The focus of this study as stated previously is to explore and report embodied somatic experiences of the individuals participating in cross-cultural movement teaching and learning interactions. Initially, the writing will try to answer the research questions: what is happening to the participants when they are involved in cross-cultural movement teaching and learning interactions within a culturally diverse setting? What is the nature of their experiences? How and when do these experiences happen? Do these experiences particularly relate to their living body’s involvement? If so, in what ways? What are the meanings of these experiences for them?

The writing in the next chapter will include the emerging themes and issues, and a summary of the major findings. To help the reader “enter into the situation and experience of the participants represented in the report,” both “thick descriptions” (Patton, 1990, p. 430) of embodied experiences of each participant and quotations from my observation notes will be used to illustrate the participants’ and my interpretations of their experiences.

Data were analyzed by identifying themes across the three cases. Each theme was depicted by the experiences of the participants. The analysis will show patterns and relationships among the participants and reveal the essence of the embodiment process.
CHAPTER 4

DATA DESCRIPTION AND ANALYSIS:
EMERGING THEMES IN THE DISCOURSE

This chapter describes data gathered respectively from the two school settings. The discussion focuses on the emerging themes found in participants' experience throughout the process of the project. Data sources include:

(a) two pre-project group interviews that took place in October of 1998,

(b) ongoing participant observations and group discussions/interviews that took place during the fall quarter of 1998 and the winter quarter of 1999,

(c) 1999 spring individual interviews and reflective journals collected at the end of the project, and

(d) post-project individual interviews that occurred in May of 2000.

Each of the above four phases of data collection had different foci. In the first phase of data collection, the major themes of the two pre-project interviews were the participants' expectations of the project, and their attitudes towards and intentions, beliefs, needs, and practice regarding somatic and multicultural education. The second phase of data collection included videotape analysis, on-going informal interviews, and field
observations of weekly movement/discussion sessions that occurred in the fall of 1998 and
the winter in 1999. The major focus was what happened to the participants when they
were kinesthetically stepping into the cross-cultural movement practice. The last two
phases collected evaluation information of the program. Participants recounted their own
experiences as well as described how they perceived those of their students. They
discussed whether the project experience met their expectation, and whether the project
experience influenced their classroom practice and had long-term impact on their teaching
and day-to-day living.

It should be noted that the participants frequently readdressed the early asked
research questions in the later phases of data collection. All participants, in fact, talked
again about their perceptions and practice of multicultural and somatic education as well
as what they “really” expected for the project, either in the fall and winter on-going
discussions or in the spring evaluation interview.

Data description is presented through direct quotations of excerpts from field
observation and videotape analysis notes, texts from interview transcripts and the
teachers’ reflective journals. To enable the reader to distinguish when and on what
occasion the data were collected, all direct quotations of observational excerpts, texts
from the interview transcripts, and reflective journals will indicate both the date and the
designation of data sources. The designation of data sources has been abbreviated as
follows:
OB-F: field observation

OB-V: videotape analysis

PR-I: pre-project interviews

PO-I: post-project interviews

ON-I: on-going interviews in the fall and winter movement sessions

EV-I: the individual evaluation interview

RE-J: reflective journals

Presented below are some examples that show the format I use to indicate data dates and sources:

May 7, 99/OB-F: the quotation is from the observational field note that I recorded for the project activity on May 7, 1999

Oct. 22, 98/PR-I: the quotation is spoken by the interviewee in the pre-project interview conducted on the 22nd of October in 1998

Jan. 27, 99/ON-I: the quotation is spoken by the interviewee in the on-going interview that took place on January 27, 1999

May, 99/RE-J: the quotation is from the teacher's reflective journal collected in spring 1999

In the following sections, findings across the four phases of data collection will be organized and presented as a narrative account of each participant's journey within the two school settings. A description of each setting will first be given. Then, each participant's attitudes toward and intentions, beliefs, needs and practices regarding
somatic and multicultural education, expectation of the project, experiential salience
during his/her engagement in the cross-cultural movement practice, and evaluation of the
project will be presented in a narrative/temporal framework. In following the presentation
of these participants' journeys, the emerging themes in each of the participant's initial
description and interpretation of his or her experience of engaging in the project activities
will be analyzed as a whole in a broader theoretical discussion. In order to ensure
confidentiality, any information that allows the participants to be identified is removed and
pseudonyms are used.

The Elementary School

The school is one of the twelve urban public schools in the University District. It
has three hundreds and sixty students. The majority of them are African Americans
(77.2%), and the other ethnic groups consist of Caucasian (18.8%), Latino, Somalia,
Indian, and Japanese, etc. Since first-grade students are involved in the Disadvantaged
Pupil Impact Aid Fund (DPIA) Program, the first-grade class size is limited to fifteen
students.

According to the teachers, most students come from low-income and poor
families. About 95% of the students that attend the school are enrolled in a free or
reduced breakfast and/or lunch program. During the orientation, the principal clearly
stated that the school is committed to support students' academic success, particular in
literacy and mathematics. The principal emphasized that the cultural diversity project
should not take away students' reading time.
As the teachers said in the group meeting, they deal with diversity issues on a daily basis. They sometimes address cultural diversity issues during the reading time period. The teachers were not familiar with somatic education. No teacher integrated movement arts into the curriculum simply because they had never thought about it and did not know how to do it. Six first-grade teachers and their students were selected by the principal to participate in the project. Two kindergarten teachers also showed interest in joining in the fall and winter sessions after they heard about the project.

The fall and winter schedules for the ongoing movement/discussion sessions were set up in the meeting conducted on Oct 22nd of 1998. There were four sessions in fall (10/28, 11/4, 11/11, and 12/2) and thirteen sessions in winter (12/27, 1/13, 1/20, 1/27, 2/3, 2/10, 2/17, 2/24, 3/3, 3/10, 3/17, 3/24, and 3/31). Five somatic educators were scheduled to work with six first grade and two kindergarten teachers after school from 3:30 to 4:30 every Wednesday at the girl gym (the first three sessions) or the library (the rest of the sessions). The initial schedule of the fall and winter was set up as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Movement Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/28/98</td>
<td>Yoga</td>
</tr>
<tr>
<td>11/4/98</td>
<td>Yoga</td>
</tr>
<tr>
<td>11/11/98</td>
<td>Yoga</td>
</tr>
<tr>
<td>11/18/98</td>
<td>Yoga and Jazz</td>
</tr>
<tr>
<td>12/2/98</td>
<td>Jazz</td>
</tr>
<tr>
<td>12/27</td>
<td>Jazz</td>
</tr>
<tr>
<td>1/13/99</td>
<td>Jazz</td>
</tr>
<tr>
<td>1/20/99</td>
<td>Korean Dance</td>
</tr>
<tr>
<td>1/27/99</td>
<td>Korean Dance</td>
</tr>
<tr>
<td>2/3/99</td>
<td>Korean Dance</td>
</tr>
<tr>
<td>2/10/99</td>
<td>Korean Dance and Tai Chi</td>
</tr>
<tr>
<td>2/17/99</td>
<td>Tai Chi</td>
</tr>
<tr>
<td>2/24/99</td>
<td>Tai Chi</td>
</tr>
<tr>
<td>3/3/99</td>
<td>Tai Chi</td>
</tr>
</tbody>
</table>
It should be noted that among the six first grade teachers, only [Andy] and [Beth],
were considered as participants in this study because of their active involvement in the
research component of the project. Their journeys of engaging in the project activities are
presented in the following sections.

**Andy's Journey: Natural VS Unnatural**

**About Andy**

The entire somatic experience has been one of a myriad of feelings,
thoughts, and movements.... The jazz dancing was a more natural
movement experience for me yet it, by no means, was easy. The
choreography was challenging, but I liked the steps and the music. The
Korean dancing was the most interesting and hard from a cultural and
physical point of view. I had no experiences with this culture and yet I
really liked why the dances were created. (Spring 99/RE-J)

Andy is an African-American first-grade teacher who has taught for thirteen years
in an inner-city school. According to Andy, nine out of ten of his students are African-
Americans.

Andy usually uses textbooks and the everyday experience to address multicultural
issues in class. He said (May 17, 00/PO-I),

I cover diversity issues through textbooks, and then just the everyday
experience. For example, you know sometimes kids, they are cruel, and
they tease each other just because they are different. And so, that is the
time we show everybody the point what it means by being similar and
different. Then, I use a specific period of history, like the Civil Right
Movements sort of and all those kinds of different opportunities to talk
about why people are treated differently. I ask kids whether it is a fair
situation for people to be treated differently just because they look different.

Andy also mentioned that he tried to get his students to understand why and what it means to be “famous and great” during “Black History Month.” In that particular month, Andy usually introduces the historically famous Black people to students and takes the opportunity to help students understand the difference between being famous and being great. During lessons, Andy tries to make his students understand that some people may not be famous, but they are great people.

According to Andy, he has never taken any formal dance lessons, and has very little dance experience. In addition, he “has very limited exposure to Eastern cultures,” (Oct 28, 98/PR-I) and “was initially somewhat intimidated by the concept of somatic movement because [he] didn’t know what it was.” (Spring 99/RE-J) Since he viewed his participation in the project as a new adventure, he didn’t have particular expectations on the outcome of the project. As he said, “I just want to go with the flow, and see what I would come out with.” (Oct 28, 98/PR-I)

**Experiential Salience in Andy’s Engagement in Project Activities**

Throughout the project, Andy reflected constantly on the emerging thoughts and feelings he experienced in the process of bodily engagement in the Asian movement forms with which he was not familiar. Right after the first Korean dance session, he told me that the Korean basic steps seemed easy when he observed the dancer doing them but actually was very difficult when his body experienced it. In his words, “I thought it would be easy to walk in a small step when I saw the Korean dancer show me the basic steps. But, my
body just couldn’t do it! She looked so easy and graceful when she walked. But, I felt
tense and my feet just didn’t cooperate.” In the process of dealing with the bodily
discomfort coming from the practice of the Korean dance, he started questioning why
these seemingly simple Korean basic dance steps made him feel so unnatural when he tried
to take them. He became curious about and interested in the historical background of this
kind of traditional Korean dance and asked whether there is a specific cultural perspective
associated with the dance he learned. He was amazed that each individual traditional
Korean dance may allude to a specific historical story when the Korean educator told him
the historical development of the dance. He told me in the evaluation interview that he
started looking at his learning of those Korean dance forms from a new perspective after
he learned that the communication of the meaning of the dance was conveyed through
culturally understood conventions by dancers within the Korean culture. In his words
(May 99. EV-I),

I felt special and honor in learning the traditional Korean dance after [the
dancer] told me the stories. It’s amazing and very interesting, you know!
Even though I didn’t know exactly what the hidden meaning of each
movement was, I knew it was a meaning there. I also felt I was a part of
the culture when I danced with [the Korean dancer]. You know what I
mean? I mean I didn’t feel I was an outsider especially when she had the
traditional costume on, and when we were following the beat of the drum
and dancing with the strips. It just made me feel I was with [the dancer] in
her culture. This made me feel special, you know.

Andy experienced and was aware of the same kind of unnatural feeling again when
he learned the tai chi chuan, another kind of Asian movement forms. As I observed him in
my first class, I noticed that he always curled the toes of his right foot a couple of times
before taking any step. In addition, he always took a deep breath before he executed a newly learned movement, and released that breath after he finished the move. And, I did not remember I had seen him display any similar movement in the previous movement sessions. At the end of the session, we had a discussion on his emerging feeling and thoughts and his “unusual bodily preparation” in practicing the tai chi chuan movements.

In that spontaneous discussion, Andy explained to me the difference his body experienced between the jazz-dance practice and the Korean dance practice or Chinese tai chi chuan practice. The jazz dance for him was a more natural movement experience. He said the choreography of jazz was challenging, and it was tough to remember the steps. However, no matter how hard the sequence of the steps was, the each individual movement/step for him, was natural. The difficulty of the jazz-dance practice was to lay in the memory of the steps and to synchronize them with the music.

In comparing with the jazz dance practice, the difficulty that he faced in the Asian movement practice is he had difficulty in both the individual step and the sequence. For him, the Asian movement form was not natural. After I asked him to elaborate his ideas of “natural” and “unnatural” movements, Andy first demonstrated some jazz steps and turns and told me those movements were natural for him because his body just felt right and could pick up those movements naturally. Then, he showed me some Korean dance steps and tai chi chuan moves and told me that those movements were not natural for him. He further explained, although every Korean dance step and tai chi step that he learned were in a slow motion, it was hard for his body to follow. He did not feel unnatural when he
saw others do the movements, but he felt unnatural when he did it. He said no matter it was the move of the hand, the foot, or even the head, it was just not the normal way his body moved. Then, he laughed and said his body just did not feel right and comfortable to move such a Korean or Chinese way.

After the laugh, our discussion turned into my observation on his bodily action during the tai chi chuan practice. After I told him what I observed in the class, he hesitated a while and said,

I am not sure why I did that. I don’t think it’s the slow movement that bothers me, you know. Even though the movement form for me is unnatural, I really enjoy the motion and being in the group to practice this kind of Eastern movement form makes me feel special and spiritual. It’s challenging but I feel I pay more attention to my body and think about other cultures when I do the Korean dance and tai chi, and it’s nice!

Our discussion then turned to his experience of learning tai chi chuan. He told me that he could not help but think about how and why Chinese developed tai chi when he practiced tai chi chuan with me. He asked me how the tai chi was developed and whether there were some particular meanings behind those movements. I told him there was a cultural rationale for the development and practice of tai chi movements. I explained to him that the tai chi was originally tied to an ancient Chinese cosmological system based upon the I ching, a Chinese Classic, and tai chi was a form of Taoist meditation. The whole exercise technique was grounded in the Chinese yin-yang theory, a belief system of balance and equilibrium. The distribution of weights was constantly shifting and changing and this represents the shifting and changing between yin and yang, the two kinds of energy in the universe. The yin was light while the yang was heavy. In shifting and
changing the weight, the actor was shifting and changing the yin and yang within the body. In addition, the conceptual space of the tai chi chuan practice was based on a compass. When we practiced tai chi chuan, we could image ourselves standing in the center of the compass in the universe. Unlike most Western dance, tai chi chuan was not an expressive movement form. We practiced tai chi chuan not for communicating with an audience but for cultivating our inner self and connecting that inner self with the universe. I then told him how I benefited from the practice of jazz dance. Through the practice of this particular dance form, I found my expressive self that I had always neglected in my culture.

Our discussion lasted for about an hour, and we both enjoy the unplanned conversation. In the second tai chi chuan session, Andy told me that he felt more appreciated the movement form after he learned about the cultural rationale and value behind the tai chi chuan. Andy expresses his thoughts and feelings about his experience of learning the Korean dance and the Chinese tai chi chuan in two other different occasions:

In the reflective journal, Andy writes (Spring, 99/RE-J).

The Korean dancing was the most interesting and hard from a cultural and physical point of view. I had no experiences with this culture and yet I really liked why the dances were created. I also liked the instruments as well as the props we used. The rhythms, however, were unnatural for me and difficult to master in the time allotted.... Tai chi was also very interesting from a cultural point of view. I enjoyed our discussions on being cultural beings and how China and America have influenced each other. I like how all cultures use the energy from nature. Meditation is very important to the inner self.

In the post-project interview, Andy said (May 17, 00/PO-I):
I remember that the Korean dance was very unique and the pace of the movement that I could say first was difficult and challenging about life of the customary about our life to be. Just the whole of being exposed to that culture and dance, kind of help me to think about the culture of the people a little bit more.... Then, the tai chi, that was kind of, that was challenging too. Too, sort of to get into that particular culture. So, the history of that would even more interesting in sort of getting into the movement. You know what I mean — the influence from the world. Because that makes me think about they are not just about the movement but the thinking of the culture of people.

In addition to sharing his experience of Korean dance and Chinese tai chi, Andy also recounted his other movement experiences in his journal and interview. In the reflective journal, he briefly wrote about his jazz and Caribbean dance experience as follows:

The jazz dancing was a more natural movement experience for me yet it, by no means, was easy. The choreography was challenging but I liked the steps and the music.... Caribbean dance was probably the least interesting but I’m not quite sure why.

In the post-project interview, he recounted his experience in yoga, jazz dance, and Caribbean dance as follows:

I remember the yoga and the breathing, and how relaxing it was at first. Everybody thought that it was what we would be doing the whole time. Everybody thought we would be doing the yoga — this was nice and sort of relaxing after school. That was relaxing and easy, an easy way to sort of to get into a nice introduction. And then, I remember the African-American jazz — to pick up the pace is really hard, and that was kind of tough to kind of remember to put all together, but it’s fun! And then, the Caribbean dance, as far as of the movements go, that was one of the easiest, one that the sort of to feel natural about, you know what I mean. I feel more natural with that kind of movements.
Project Evaluation

Andy perceived his experience as informative and enjoyable. He enjoyed the movement experiences and valued the opportunity to discuss multicultural issues with his colleagues and somatic educators. He thought the teachers got much more out of the project experience as the project provided them with the opportunity not only to appreciate the five cultures through movement practices but also to examine their beliefs and perceptions on different cultures.

As Andy reflected in his journal, he particularly appreciated the chance to experience the Asian culture. He truly believed that an experience with something new and different is positive because the new experience always challenges us and forces us to grow. The whole Asian experience had been a good experience for him because he had his mind as well as his body stretched. These movement experiences had brought him a sense of awareness and made him more conscious about who he is and what he does not know. Andy believed anytime when a teacher grows, his experience will be passed to his students.

Whereas the practice of Asian movement forms “opened him to many aspects of movement arts/cultures/diversity that exist in the world,” Andy’s personal favorite Asian movement form is yoga. He found yoga a “very much needed relaxation technique.” The breathing and postures could calm him and made his body feel good. The yoga experience helped him relax and stayed focused.
In recounting his students’ experience, Andy said his children were excited about coming to dance. They talked about when and what they were going to dance all the time. However, he did not think the students learned much about the five cultures because of the tight schedule and always being in a large group. On the other hand, he thought the final performance was a great conclusive experience for the students. In that event, students had a chance not only to perform five movement forms they learned but also shared their experience with the school on the stage. And, he liked the idea of the final project that students could choose to be a kind of ocean creature traveling across the ocean. When they landed on the soil of a specific country, they performed the movement form which represents that country. He said (May 17, 2000/PO-1),

I thought [the students’ performance] came together well. It demonstrated the whole concept of everything. I thought that, I always love the way that the notion of providing an idea of using every level to make a point itself. So, I thought when you talked about how the ocean that we all connected by the ocean, I thought wow. I hadn’t thought about the whole world was being connected by the ocean. How easy the demonstration of the movement it was. Kids would be able to make that point. So, I thought that was great.

Overall, I would say, it was difficult to sort of to see how it would come together first, but I thought it came together well at the end.

In the post-project interview, Andy told me that his project experience had affected him in a personal way but not much in his classroom practice. He said although he agreed that multicultural education is important, it is the least important objective on his teaching agenda. Given the urgent demand to prepare his students well for proficiency tests, he does not have time to make and implement curricular plans for multicultural
education. When the class readings are related to culture, he would use them to address multi-cultural issues. However, in use at a personal level, Andy has now paid more attention to bodily relaxation after work. He has started having massages regularly because of his experience with the project. He has also practiced the breathing exercises he learned from the yoga sessions.

Beth’s Journey: From Reluctance to Appreciation

About Beth

I’ve never thought about bringing movements in my class. I don’t know how to do it. And I personally feel a little… maybe a little intimidated by the idea of somatic education. I am not really comfortable with it myself. You know, no teachers wants to be forced to teach something that they are uncomfortable with or wants to be criticized for not teaching in a certain way. The only way that I think teachers will change is to see there is a need. (Oct. 28, 98/PR-I)

It was rewarding and interesting to learn all the cultures related forms of movement that we were exposed to during the project. Though I often felt tired after a busy school day with first graders, changing into exercise clothes, and concentrating on the movement lesson was actually invigorating and relaxing at the same time! (Spring, 99/RE-J)

Beth is a Caucasian first-grade teacher who has taught in an inner-city school for twenty-four years. Beth said she always has minority students. She does not see her minority students as minority anymore because ten out of eight of her students are African-Americans. She looks at her students, regardless of their colors, as her children.

For Beth, the significance challenge of teaching in an urban setting is not that she has to work with students from different social, cultural, and economic backgrounds. She
feels the biggest challenge for a teacher nowadays is to deal with parents who lack parenting skills and who don’t value education.

In discussing multicultural education in the current school curriculum, Beth said teachers should talk about cultural diversity in the classroom because this is what our society is becoming. However, multicultural lessons should come out in a natural way. In her words,

I see a lot of people talk about multicultural this or that, and I think it causes the tension. I really do. I think it should be a natural thing. We are in the multicultural society, and it becomes more and more or so. It should be a natural learning situation for all of us. (Oct 22, 98/PR-I)

When asked what she meant by “a natural learning situation,” she responded in the following way:

We have a Black history month, but I don’t think it should just be one month. It could be a whole year. Most of our students are African-American, and so they should learn about their history. We also have Saint Patrick’s Day, and I always share with my students Leprechaun, the Irish fairy. I like to bring the most cultures that I can in the classroom. We have two Asian students here. We should have talked about the Asian culture too. I have a global perspective about multicultural education, and I like to show my students that we have different kinds of cultural heritages here in this country. I think they need to know there are all kinds of people living in the United States. The “multicultural” is more than one culture. We need to bring in more than one culture.

Other than teaching African-American history in the Black History Month, bringing in culturally relevant stories during some special holidays, and sometimes reading books about other cultures, Beth saw no room for a particular curriculum for addressing multicultural issues in her class because of the “non-stopping preparation” (Beth’s words) for the Proficiency Test in school. In addition, she found it very difficult to talk about
other cultures since she has lack of cross-cultural knowledge and experience. For her, planning lessons to accommodate diversity often makes the task a bit more time consuming and requires extra preparation. For example, she told me once she tried to read a book written by a non-American author with her students, and she ended up spending extra time going to the library. She needed the librarian to tell her how to pronounce some words in the books, and she spent extra time finding information about the place that non-American writer wrote about.

As Beth confessed in her reflective journal and evaluation interview, she was a little skeptical and reluctant when she was initially approached about being a participant in the project. Like Andy, she had very limited Asian cultural experiences. But, unlike Andy, Beth had some dance experience but did not dance for a long time. She said she did not know whether she could handle the movement. She didn’t know what somatic education was about prior to the project. In the first pre-project interview, she told me that she would not be able to stay long after school since she needed to be home early to take care of her family. In the second pre-project interview, she said she had never thought about integrating movement arts in classroom practices because she did not feel comfortable about the idea.

**Experiential Salience in Beth’s Engagement in Project Activities**

The major theme I focus in this presentation of Beth’s journey is her change of both the attitude toward the project and the perspective on the role of movement arts in cross-cultural understanding. As stated previously, Beth was a little reluctant to be
approached about being a participant in the project, and she felt a little intimated by the idea of bringing in movement arts to her classroom. In review of my observation notes, I have found that her attitude toward cross-cultural movement arts had dramatically changed during the second yoga session. In my observation notes on Beth’s experience during that yoga session, I wrote,

Beth comes in five minutes late and looks tense and tired. She told me she had a very rough day. She has had a headache with her all day long, and now feels her head is going to explode…. She soon joins the group, and starts the warm-ups: e.g., breathing journey meditation, body scan, simple twist, tone leg stretch, etc…. After the teachers finish the “homologous push,” they rest on the floor…. As Beth turns her head toward me, I see peace and ease on her face. I smile to her and ask her about the headache. She slightly moves her head, and her gesture makes me feel as if she were asking me, “what headache?” At the time I think she has forgotten our previous conversation about her headache, she said, “Oh, it’s gone.” (Nov. 4/OB-F)

In the same session, during the group discussion, Beth said,

The yoga makes me feel wonderful – both physically and mentally. The breathing and postures are calming and make my body feel good. I would highly recommend this to any teacher after a hard day at work, which is everyday! (Nov. 4.98/ON-I)

When I asked her to describe what had occurred in her practice that made her feel wonderful, she responded to me as follows.

What was working through me, I don’t know. It’s hard to explain. I can only tell you that it was wonderful…. It was marvelous! I feel peace settle over me. I remember at one moment I heard [the instructor] say, “breathing in… and breathing out…” and I tried to breath in and out in the rhythm of her voice. Then, the other moment, I… I was kind of not hearing anything but my own breathing. Do you know what I mean? It was just my breathing the most important thing, not anything else. There were music and sounds that I seemed to feel rather than hear. During [the imagery breathing exercise], I remember I first felt my shoulder turned
warm, and then the neck, the back, and finally the whole body. When I lay
down on the ground, it felt like flowing along with warm wave. There
were a current of warm water rushing through my body. It was such a
wonderful and peaceful feeling that it is hard to describe.

Her attitude toward cross-cultural movement practices stayed positive for the
remainder of the project series, and she never left before the session ended even though
said she would not be able to stay long after school during the pre-project interview. She
gave positive comments on each movement form she experienced in different aspects. For
example, in discussion of her jazz and Caribbean dance experiences, Beth highlighted her
favorite pieces of music accompanying the two dance forms, and she expected her
students would enjoy both jazz and Caribbean dances in spring. She said,

The [jazz] dance with its super hot music is fun for all. I like the energy
level of the dance although I am always two steps behind. I could
remember as a child dancing around with my sisters and enjoying every
moment of those memories. I know my African-American students would
love it. (Dec. 27, 98/ON-I)

[The Caribbean dance] is fun to learn – the drum seems to carry us along.
I enjoyed this and I believe my children would enjoy it also. (March 24,
99/ON-I)

Like Andy, Beth felt Korean traditional dance and Chinese tai chi chuan were
difficult to follow, but still, she expressed her appreciation of engaging in these movement
forms. She said,

I don’t know why I thought the Korean dance would be easy. Even the
basic steps are difficult and exacting, and the quality of the movements is
so unfamiliar. It’s a real challenge for our Western bodies and minds.
But, the music is unique and delightful. I love the drum sounds and the
unique way of playing it. (Jan 20, 99/ON-I)

[The tai chi] is pleasant for me. This art form seems very specialized. It
involves lots of concentration and very specific movements. It’s relaxing
and meditative. Like Korean dance, the movements are more difficult

than I expected but are physically satisfying to perform. I would be interested in knowing more about the historical background of this movement form. (Feb 24, 99/ON-1)

When I asked her what she wanted to know about tai chi, she answered,

There are a lot of things I want to know about, like who does this type of movement? Men or women? Rich or poor? Is this type of movement a part of school curriculum? What is the purpose of practicing this movement form? For celebration, performance, or just for fun?

In the evaluation interview, when Beth told me she did not expect that she would have such a rewarding experience, I asked her what she attributed the rewarding experience to, and what experience she remembered. Surprisingly, she did not mention her yoga experience that I thought had a beneficial effect on easing her headache. Instead, she told me it was the sense of connection to her colleagues and the students’ reaction to the movement practices she found most meaningful.

I didn’t expect that I would have fun with the dancing, and it was really fun interacting with my colleagues in these dance activities. I think it is difficult to make a group like this feel comfortable trying something so unusual. Most people do not like to get up to perform in front of others. But, once we started, it was not so bad. We actually enjoyed the activities. I remember there was a time when every Wednesday morning, we gathered around the coffee stand and talked about what kind of dance we would learn for the day. Then, sometimes on Thursday, those who missed the session would ask what they had missed. It’s a great way to build understanding and connections between people.

She stopped for a short moment, and continued her conversation about her relationship with her colleagues as follows

Sure we like each other well enough. But, we are certainly not intimate friends, nor has any one of us a common interest in another. In some occasions, we talk casually about everyday matters and school stuff. I think the dances really brought us together, and we had great communication and respected for each other’s ideas and thoughts. I know
they are still colleagues, not intimate friends – but it’s nice to have some
moments when I feel so close to them.

When I asked her to tell me the moments when she felt close to her colleagues, she
said,

I think all the dance activities and the discussions brought us closer, like
the jazz dance, the Korean dance, the yoga, and tai chi, they all did. I
remember the yoga helped us relax and we shared our images and talked
about the mind and body connection. And, the tai chi and Korean dance,
and how we talked about the meanings behind these dances and the ideas
of natural and unnatural. And, jazz, it was fun! I realized that I did have
some rhythm and I could dance. I particularly like the motion and the
spirit of moving together in the group. [The instructor] really made it fun!
And, all these brought the connection.

Beth’s perspective on the role of somatic education in classroom practices also
changed. During my tai chi session, when students were resting on the floor after the
close-up, Beth told me that she enjoyed the quiet moment and said,

I’ve been waiting to tell you about this. I had a crazy morning. My kids
were wild and I was too exhausted to get them calm down. One of the
girls suddenly got up and said, “Raise your arms, hands together, take a
deep breath, and drop.” She did it several times and the other kids
followed. She led the breathing exercise you taught in class, and the other
kids followed. For a while, they were all calm down. It was amazing!

In the reflective journal, she mentioned that she finally came to see the greater
importance of movement arts in multicultural education.

The dance activity makes me realize what kind of influence an era and a
culture can have on an individual…. My students asked me a lot of
questions about the movements they learned. They were burned with
curiosity. They asked a lot of questions, like when do people dance like
this? Does everyone in the country do the movements? Are these
movements taught in school? Does the dance have a story?
Project Evaluation

Beth perceived both her and her students’ project experiences as rewarding and enriching. She particularly appreciated the opportunity to work directly with the culturally diverse somatic educators and learned their cultures by “moving with them.” She thought “having the teachers involved directly in the group doing movements takes away a barrier between them (Spring/RE-J).” In one of the jazz dance session, Beth said (Dec 27, 98/ON-I),

I felt connected to the others in the class. The movement breaks down barriers and allows people to share common feelings & experiences. It’s a lesson I’ll remember when conducting activities dealing with racism. The goal is to break down barriers and allow people to communicate. Dance—especially ethnic dance—is an excellent vehicle.

Her favorite movement forms are tai chi chuan, yoga, and jazz dance. Whereas she finds tai chi chuan and yoga experience both relaxing and muscle strengthening, she likes the expressive spirit of jazz dancing. As she said (EV-I), “while tai chi and yoga helped me relax and brought me a sense of balance, the jazz dancing made me happy and I wanted to move.”

In recounting her students’ experience, Beth said that most of her children participated in the project activities wholeheartedly. She was surprised that her students enjoyed the tai chi practice as she thought her students would not appreciate slow movements. In observing her students practicing tai chi chuan, she found this cross-cultural movement practice could benefit students in many ways. She said (May 24, 99/EV-I),
My students enjoyed learning tai chi more than I thought they would. I always thought they would be too hyper to appreciate it. I wonder if it would be beneficial to teach children with attention deficit disorder tai chi. Would it help them focus? Anyway, I am fascinated with the ideas that a way of learning about diversity is through movements. It's simple yet profound.

In agreement with Andy, Beth thought the final performance was a prefect conclusion for students in this project. This performance provided students not only with an enjoyable stage performance experience but also with an opportunity to show the school what they learned from the project. Beth said (May 17, 00/PO-I),

From my memory of it now, as I just said it, I thought it was a positive experience for the children.... I think that it was positive for the children and it was enjoyable. It was a prefect performance as far as we are not judging it as an artistic aspect. I think the children got a lot of out of it. And, I think all the children got a lot of out of it for respecting other cultures.... I like the fact that the children had an opportunity to present what they learned in front of people. They were learning some life skill of performance. And, this is important. It's good that they were able to share with the rest of the school and that tied it up. They really enjoyed it and they should enjoy it -- with all the music and movements and the custom.

Since Beth believed multicultural education should be addressing issues about multiple cultures, Beth thought the greatest strength of the project was both the teachers and students had an opportunity to learn about five cultures instead of just one culture.

She said (May 17, 00/PO-I),

[The students] had known very little about the Asian culture, very very little.... That's why it's good for them to get a chance to learn about other cultures, not just the White American culture, or the African-American culture, but also the Chinese, Korean cultures and so on. It is a big world; we are not the only people in the world. People look like us are not the only people.
Beth also attributed her positive experience to the positive atmosphere that the somatic educators created. She said even though each somatic educator had her own unique teaching style, they all did a great job in creating a stress- and embarrassment-free environment where the teachers and students could freely experience the cross-cultural movement practice and talk about their movement experience and cultural perspectives. She particularly appreciated the tai chi and jazz dance instructors. She said (May 24, 99/EV-I),

I was very interested in learning tai chi movement before I came to the project. After the project I am even more interested. I think one of the reasons was because [the instructor] made me feel very comfortable. [She] reminded us that our bodies are all different, and we can’t move in the same way even if we want to. This is comforting because you don’t feel as though you have to do a move exactly right. It is liberating.

In the beginning, I was unsure of doing the jazz dance. I didn’t know if I could do the proper movements and keep a beat, etc. Then, I got more involved in the dancing and ultimately felt a sense of freedom and joy. I think [the instructor] did a great job of easing all of us, and made us feel comfortable with dance. Having the dance piece by piece really made a difference in the way I reacted to it. She took us through a step-by-step process until we were able to perform an entire dance. By simply adding one movement at a time, we had confidence and weren’t embarrassed to participate. She really made it fun! She made us forget we are teachers and the dancing is for fun and expression.

In discussing the weakness of the project, Beth said the student involvement portion could be improved. She thought students should have more time to experience the movements, and they needed a bit more background knowledge of the dances and the countries from which they come. She commented that once a week in one quarter is not enough to learn about five cultures.
In response to the question whether there are things she experienced in the project that have carried over to her teaching. Beth said she couldn’t do much about multicultural education in class because the principal requires the teachers to teach according to a reading and math focused curriculum. However, she now constantly plays various kinds of international music in her class. She now will take a couple of minutes and have the children to walk around the room and to do creative movements after they finish with reading. She also uses the warm-up and cool-down exercises she learned during the project to help her students cool down and get them better focused. She said those movement exercises are particularly helpful during summer. In addition, she said the project experience had helped her and her colleagues come up with the idea of soliciting external resources for implementing the multicultural curriculum. For example, once she called colleagues over the Department of Jewish Studies and asked them to encourage their Jewish Studies majors to come to her school to talk about the Jewish culture. One of her colleagues invited a Japanese musician to introduce to first graders the historical development of drum music in Japan.

Last, Beth (May 19, 00/PO-I) concluded her project experience as follow, “participating this project has helped me understand somatic education and cultural diversity more. It has also made me think about myself and the relationships I have with others. This project has offered me new ideas and things to think about.”
The Middle School Setting

The school is located in an urban public school district around the University main campus area. It houses approximately four hundred and thirty students, of which about one hundred and forty are in the sixth grade. The average class size of the sixth grade is twenty-four students.

The school serves a low income and culturally diverse population. While eighty-nine percent of students are eligible for free/reduced price lunch, one-third of student population are in the LEP (Limited English Proficiency) Program. Over 10 countries and several languages are represented in their English-as-a-Second Language Program. Students are mainly African-American (70%) and Caucasian-American (22%). Other major ethnic groups include Southeast Asian, Somalian, and Latino.

According to the principal, her staff and she are committed to involving parents, community members, and business in their educational programs. A joint partnership between the school, the University, and the community focuses on the academic, social, emotional, and environmental needs of the students. Forty community groups and over 160 University Honors Center tutors work with school students weekly. Their After-School Program features many activities such as: Science Club, Computer Club, Chess Club, Research Club, Cooking/Baking Club, Babysitting Club, flag football and basketball tournaments, and board games.

As the sixth-grade teachers addressed in the group meeting, diversity in the student population has been a challenge and strength in the school. Multicultural issues have been
covered mainly in the social studies curriculum, and the 6th grade history curriculum in
school includes issues about world regions and cultural differences. The teachers said they
usually use textbooks and library text materials to develop thematic units on the study of
different cultures.

All the sixth-grade teachers thought that the school is multicultural as they have
students from diverse cultural backgrounds, and they have a multicultural fair in May
during every school year. A special committee composed of the school social worker and
some teachers organizes and makes plans for various multicultural activities in that yearly
fair. Teachers and students are usually involved in different kinds of activities related to
other cultures in the process of preparing the multicultural events in that month.

The teachers were not familiar with somatic education. No teacher integrated
movement arts into the curriculum simply because they had never thought about it and did
not know how to do it. All six teachers showed interest in knowing more about somatic
education after we went over the program description.

The fall and winter schedules for the ongoing movement/discussion sessions were
set up in the meeting conducted on Oct 21st of 1998. There were five sessions in fall
(10/28, 11/4, 11/11, 11/18, and 12/2) and twelve sessions in winter (1/13, 1/20, 1/27, 2/3,
2/10, 2/17, 2/24, 3/3, 3/10, 3/17, 3/24, and 3/31). Five somatic educators were scheduled
to work with two groups of teachers in their sixth or seventh free time periods (1:35-2:05
or 2:06-2:45) every Wednesday at classroom 208. Each group was supposed to have
three teachers. The initial schedule of the fall and winter was set up as follows:

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<table>
<thead>
<tr>
<th>Date</th>
<th>Movement Forms</th>
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<tbody>
<tr>
<td>10/28/98</td>
<td>Jazz</td>
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<tr>
<td>11/4/98</td>
<td>Jazz</td>
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<tr>
<td>11/11/98</td>
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<td>Jazz and Yoga</td>
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<td>12/2/98</td>
<td>Yoga</td>
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<tr>
<td>1/27/99</td>
<td>Caribbean Dance</td>
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<tr>
<td>2/3/99</td>
<td>Caribbean Dance</td>
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<td>2/10/99</td>
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<td>3/3/99</td>
<td>Tai Chi</td>
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<tr>
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<td>Korean Dance</td>
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<tr>
<td>3/31/99</td>
<td>Project Evaluation and Plan for Spring Schedule for Students</td>
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It should be noted that although six sixth-grade teachers and students were selected by the principal to participate in the project but only four teachers appeared in the first four sessions. Since the fourth session, we combined the two group-sessions into one and extended the session to one hour (1:30-2:30) as the participating four teachers requested to have longer time. Among these four teachers, [Cathy] never missed any ongoing weekly movement/discussion session. Her journey of engaging in the project activities is presented in the following sections.
Cathy’s Journey: A Discourse of Self-Discovery

About Cathy

I’ve never thought dance is a way for me to know myself, and to see connection with the rest of the world. It was more than just learning steps. It introduced me to lots of things I was completely unfamiliar with…. My world seems to get wider. (May 99/EV-1)

Cathy is a thirty-one year old Caucasian Reading/Language Arts/Social Studies teacher. She has taught in an inner-city school for eight years, and the middle school where she has taught for five years is her second assignment.

In the pre-project interview, Cathy said it is good that students have an opportunity to learn about other cultures in a different perspective. Cultural diversity is an issue she faces everyday in the classroom. As a social studies teacher who has students from different countries, Cathy said she strives to make her lessons meaningfully diverse for her students. In terms of her movement experience, Cathy said it was very limited. She had never really danced. She just did a few sports, like playing volleyball.

In one of the on-going discussions in November, Cathy readdressed her initial thoughts and feelings about the project. She said she had mixed feelings and doubts at the time she came to the project. On the one hand, she liked the idea that both the teachers and students would have an opportunity to interact with five different cultures. She felt excited that she might be able to learn a new approach to addressing multicultural issues in class after she met the somatic educators in the orientation. She was curious about how movement arts can be linked to classroom instruction. On the other hand, she felt a bit
nervous and uncomfortable about the dancing. She worried that her students, particular male students, would not be willing to dance in front of their classmates and teacher. Also, since she had very limited dance experience and had never danced in public, she felt uneasy and nervous that she might need to dance with her colleagues and students. She wondered to what extent she would be asked to move or dance. She told me that there were many questions wandering around her head before her engagement in this project, such as “Will we have to perform before others?” “Will I make a fool of myself?” “Will my students be willing to dance?”

Compared with other teachers, Cathy took a more critical approach to addressing her ideas of multicultural education. She criticized the current multicultural education curriculum on a couple of occasions. For example, after the yoga session (January 13, 99), she told me that she had taken courses in multicultural education but always felt disappointed because those courses were not “really multi” at all. According to Cathy, most of the courses she took were taught by a “White” professor who tried to teach “White” teachers to understand the African-American culture and people. She did not like the fact that multicultural education courses always focused on the African-American culture because she believed cross-cultural understanding should be reciprocal, and multicultural education should be global and multi in nature.

In another ongoing discussion (Feb. 10, 99/ON-I), Cathy once again shared her idea of what multicultural education should be. She said,

I like the idea that both the teachers and students get a chance to participate in all the five movement forms. Most people just “expect” White teachers to know about the African-American culture. We sure have
many African-American students, but they are not the only ethnic group in school or society. That’s why it’s good for both teachers and students to get a chance to learn about other cultures.... We’re in a big world, and multicultural education should be “multi.”

Cathy also talked about the limitation of a teacher to plan a multicultural curriculum in another ongoing discussion (Dec 2, 98/ON-I):

It’s not easy for a teacher to teach and talk about other cultures, especially for those who never travel. Just like me, I have only been to Canada. For me, to truly know all of these different cultures is really asking too much. I am a good teacher, you know. And, I do work very hard. I’ve taken courses that may help me feel qualified but I still feel it is not enough. I usually go to the library to prepare unit lessons [on other cultures], but these are not real life experience. I really feel it would be beneficial to talk to people from the cultures. I wish I could visit Asian countries sometime in the future. Planning lessons to accommodate diversity requires not only extra preparation but also sensitivity.

In the discussion of the idea of integrating movement arts into classroom practice during the pre-project interview, Cathy expressed some apprehension. She thought the idea might work better for younger children. She said, “boys at the sixth grade level might feel embarrassed if we have them moved around in front of their peers.” As for her expectations for the project, Cathy said she wanted to see how the somatic educators approach the five cultures, and she was particularly interested in learning how somatic engagement in movement arts would enhance cross-cultural understanding.

Experiential Salience in Cathy’s Engagement in Project Activities

Throughout the project, Cathy took a critical approach to reflecting on her experiences of engagement in cross-cultural movement practices. As Cathy reflected in her last journal, she came to the project with mixed feelings and doubts, but her project
experience came out as a journey of self-discovery. As I review my notes of field observation and video-tape analysis, interview transcripts, and her reflection journals, I find Cathy's journey of self-discovery can be presented under the following two categories:

(a) Dancing Out of My Mind: My Body Comes Alive

(b) Cross-Cultural Understanding Beyond Words: The First Laugh with My Somalian Student

Dancing Out of My Mind: My Body Comes Alive

By observing and listening to the mumbling of her mouth, I can tell Cathy is repeating [the instructor's] verbal instruction: side, side, front, back, front, back, and side, side, and reverse...step-together, back-front, step-together, back-front.... Her head is down, and her eyes are focusing on her feet. Obviously, Cathy is trying to get her feet to move to the direction that she is mumbling, but it seems not very successful. Her left foot steps to the front while she is mumbling "back", and her right foot doesn't know where to go when she is mumbling "step-together".... My memory flashes back to the introductory jazz dance class I first attended several years ago as I am watching Cathy try so hard to discipline her body in catching up with the rhythm and with [the instructor's] verbal instruction.... Five, six, seven, eight, ready go, move your head.... And now your shoulders, up and down, up and down, up-forward, up-backward...now start you chest, start your hips, start your heels.... (Oct. 28, 98/OB-V)

For Cathy, her experience of engaging in cross-cultural movement practices was a process of regaining the power of her body and overcoming her inhibitions. In the last Caribbean dance session, Cathy (Feb 10, 99/ON-l) said, "I had a great time with the dance today, once I got over my self-consciousness.... I am free! I feel like I have found a new body." In describing this best experience in her dance practice, she said (Feb 10, 99/ON-
l), “I don’t know what happened. I wasn’t thinking of anything. It was just like my body
told me where to go and what to do. I feel I was dancing out of my mind.” Significantly,
in the process of engaging in this project, Cathy came to realize that she had never
seriously paid attention to her body, and valued her body the way she should. Cathy
mentioned it took quite a long journey for her to get to the point when she could loosen
up and could enjoy the “seemingly mindless” dancing.

The early stage of her dance experience, as Cathy reflected in her journal and
during the on-going weekly discussions, was full of frustration. However, it is this
experience of bodily discomfort made her start paying attention to her body, and
developing her interest in mind-body theory. Starting in the first session of the jazz dance
practice, Cathy questioned why her body did not follow the order of her mind in the
discourse of mastery of dance steps. She felt very frustrated because she could not follow
the rhythm and could not get the combinations right. In dancing with the African-
American instructor, two African-American colleagues, and Debbie, the other Caucasian
colleague with dance experience, Cathy was aware that while others were dancing at ease,
she was dancing clumsily. Although she tried very hard to discipline her body to catch up
with the music and steps, her body just didn’t respond in the way she wanted it to. In fact,
the harder she tried, the less she could get it right. She felt herself like an outsider of the
group. In her words (Oct 28, 98/ON-I),

I was exhaustingly trying to catch up with the beat. I can’t figure out how
to make my body follow the order of my mind. It’s frustrating! The harder
I tried, the more I felt I was clumsy and uncoordinated. While others were
dancing at ease, I was struggling to master the steps. It appears that my
body didn’t want to dance. I feel like a sort of outsider.
Cathy also expressed her curiosity of how others learned to dance. Lisa, one of her African-American colleagues answered Cathy’s question as follows,

I grew up moving and dancing. Most African-Americans are involved in church and church to dance, you know, it is just a natural thing to start moving. I think it is heritage. Once you think you practice of what is around you. We just dance; and I think it comes from our environment, the product, music -- the church and television. So, to dance is just a natural thing for me.

After Lisa shared her dance experience, I told the group that I had the similar bodily response that Cathy experienced when I first learned jazz dance, and it was that bodily discomfort that got me to the study of Somatics and contemporary social theory about the body, culture, and movements. At the end of the session, Cathy asked me to recommend readings and information that could help her better understand the dialectical relationship between body, mind, movement, and culture that I talked about in the group discussion.

Cathy had applied body-mind theories to understand and describe her dance experience since the third jazz dance session. However, as Cathy claimed, the readings helped her better understand her “self” but did not help her to become a better dancer. During that session, I asked Cathy whether she found the readings helpful. Cathy told me that the readings made her realize that she had neglected her body for a long time. She used to think her mind should always take control of the body, but now she was confused. When asked what confused her, Cathy (Nov. 11/98/ON-I) responded,

I am confused how my mind and body work when I learn to dance. When I think about my dance experiences, it was like.... I thought the learning process was: my eyes saw the movements and sent what I saw to the mind, and then, my mind memorized the movements and told my body what to do. But now, I am not so sure about that.
In response to her answer, I asked another question. “So, based upon your dance experience and what you read, what do you think the process of your dance learning is now?”

Cathy answered my question with hesitation.

I’m still not sure how I can learn dance better. From what I read and experience, it seems that I should learn jazz dance through my senses but not my mind. And, as [the instructor] has emphasized, jazz dancing is about expression, is about how we feel. But, I am not use to expressing my emotions in such a way. I guess I need to get over my inhibitions and self-consciousness. I think learning dance for me is not just learning the steps, but also how to trust my senses and my body, and I need to learn how to let the emotions “come out.”

When I asked how she felt about her practice so far, Cathy smiled and said,

Well, I am definitely still “outside” my comfort zone. I still feel uncoordinated and stiff. I tried to dance with oneness [mind-body connected] but not very successful as you can tell. But, I do feel I’ve become more comfortable with the dance and I have fun as long as I don’t try too hard.

In between jazz dance and Caribbean dance were three yoga sessions. As Cathy mentioned, whereas the jazz dance experience “pushed” her to search her body with emotions, the yoga experience helped her get in touch with her body and inner self in a gentle way. In comparing her jazz dance and yoga experiences, Cathy said (Jan. 13, 99/ON-I),

I think [the practice of the two movement forms] involved different kinds of concentration. When I did the jazz dancing, I concentrated on the coordination, the steps, getting the combination right, and catching up with the beat. I focused on the steps, the timing, the music, and the emotions. For me, it was kind of exhausting fun! And, yoga…. Yoga is gentle, calm, and peaceful. When I do yoga, I don’t have to worry about getting the steps right or keeping up with the beat. It seems just all me…. During the breathing exercises, I could just concentrate on the breathing and my body.
It was kind of relaxing and peaceful. It was kind of like I didn’t need to worry anything... I could just focus on my “SELF”....

When I asked how she felt her mind-body relationship in her yoga experience,

Cathy hesitated for a few seconds and said,

I think there was a moment that my body no longer followed my mind. I remember the time when I did the postures and the [imagery] breathing exercises; there were thoughts and images coming out of my breathing and movements. It seemed that my thoughts and images were guided by my movements and breathing. And, ... there was also a moment when I felt my mind and body were together at ease. It was kind of interesting because it was like my mind and body were totally resting and relaxing, but I felt I was more aware of what was going on inside me.

Cathy expressed similar feelings about getting in touch with her body when she practiced tai chi chuan and Korean traditional dance. She indicated that her somatic experience in the practice of these two movement forms was quite different from that of practicing yoga. She thought both Korean dance and tai chi movements, like yoga, were meditative; yet, unlike yoga, the mastery of movements of Korean dance and tai chi chuan was challenging and needed her full attention. Cathy (March 31, 99/EV-I) found that the two movement forms “have their own unique pace and sequence” and she needed to put special efforts to “get herself into it.” When describing how she felt about the practice of tai chi chuan, Cathy (Feb 17, 99/EV-I) said. “I felt kind like my body went into some other people’s private zone. Do you know what I mean? The pace, the sequence, the flow, and the concentration, they were so unfamiliar and challenging.... It was kind like I was invited to someone’s private zone and I experienced what I’d never experienced before.”
In describing what she felt about the two movements, in the journal, Cathy (Spring, 99/RE-J) wrote, “the practice brought a sense of balance back to me – in a world where there seems to be so little at times.” Cathy concluded that the practice of these two movement forms made her more aware of who she was and where she was.

Cross-Cultural Understanding Beyond Words: The First Laugh with My Somali Student

(May 19, 99/OB-F) 1:30-2:10, Classes 5 & 6, Girl Gym, Middle School

The class is expected to learn a set of tai chi chuan movements consisting of 12 forms... Starting the lesson with warm-up movements, I lead the class to relax the muscles of different parts of the body (e.g., stretching and bending, rising and falling, moving and circling different body parts). Then, I show the class some basic tai chi chuan movements including ball/heel steps, right/left turns coordinated with ball/heel steps, and some hand and head movements....

A sudden sound of laughter captures my attention as I am observing the class demonstrating the series of twelve movement forms they have just learned. My eyes follow the sound and see two Somali girls and Cathy beam with smiles in the right corner of the room....

The above excerpt recorded one of the tai chi lessons I taught on May 19. The class included two teachers, Cathy and Eva, and their students. After the lesson, the teachers and students went back to their regular class schedule. A week after the lesson, during the evaluation interview, I asked Cathy what happened during the session. Our conversation centered in Cathy’s description of what happened during the last few minutes in that tai chi lesson.

According to Cathy, the two Somali students spoke limited English. Since they were in the ESL program, she did not see them very often. In class, they were very quiet
and rarely talk, either to her or to their classmates. And, that was the first time she had fun and laugh with them (the first time Cathy saw them laugh was in the jazz dance session). In describing what happened, she said,

Oh, we were trying to practice the forms. You know, the steps and turns. Somehow, we always messed up. (Cathy smiles and it appears that she is thinking of something fun.) We knew we were supposed to see someone else’s back if we did the turn right, but we saw each other’s face instead. After a couple of times seeing each other, we couldn’t help laughing.

When I asked her to describe how it came to the point when she rolled with laughter, she responded,

I’m not quite sure how, it just... happened. I remember I was concentrating on the breathing, the softness, and the flow. I was trying to focus on the steps, the turns, and the balance. I was very serious, you know. And, I believe so was [Jan]. Then, we did the turn. And, I saw [Jan]. I smiled to her, and she smiled back. Then, we did the turn again, and I saw her again, and again.... Then, we couldn’t help laughing. Obviously, one of us turned to the wrong side again and again, no... I think, [Jan] turned to the wrong side the first two times, and the last time was I, but it doesn’t matter.

“So, you were both trying seriously to master the movements when the practice began. And, when you first saw each other during the turn, you smiled to each other. Did you smile to each other every time you saw each other? How do you feel about the smile and ‘this laugh for the wrong turn’? Does this experience mean anything to you,” I asked Cathy a series of questions. Cathy answered,

Yeah, we smiled to each other every time we saw each other. We both were very busy in doing the hands, the steps, and the balance, and it was nice to see and feel someone...to have someone to do the movements together. It was a wonderful experience! I still remember [Jan’s] smiles and our laugh together. That was the first time I felt so close to her, and I knew she felt it too. And, I think about the readings that we shared... those about the movements and the body. I have to say this experience has
provided me with a kind of experiential evidence to feel the power of the movements. And, it’s nice!

“You mean Kleinman’s articles, The significance of human movement and moving into awareness? How do you relate this experience to the readings?” I asked again.

Cathy said,

I remember the article that talks about how movements touch directly at people’s feelings, and how movements can bring people together. When we were doing the tai chi, I could feel there was a kind of vibration growing between us. I could feel there was some kind of energy across the room. And, in the moment I saw [Jan’s] smile, I felt there’s a kind of understanding between us.

“Can you describe to me that feeling of understanding,” once again, I asked.

“It’s hard to describe. It’s just like... just like here we are from different parts of the world, and we don’t know each other well. But, we were doing this tai chi together. We learn together, we grow together, and ... we mess up together,” Cathy laughed and responded.

In concluding her project experience which led to her awareness of the body, Cathy’s (March 99/RE-J) wrote,

I really enjoyed the class in the two quarters. It has opened me to many aspects of understanding of the body and culture. The movements made me more aware of my body, and the discussions were meaningful. As [the tai chi instructor] said in [her] session, to understand the body and movements is to see the body not in terms of kinesiological analysis but in awareness and human agency. I am thankful for the experience, as it leads to my awareness of my body, and enhance my appreciation of other cultures.
Project Evaluation

Cathy perceived both her and her students' project experience as meaningful and educational. She said the project introduced her and her students to a totally new way of experience and learning about the five cultures. She thought the project "excellently demonstrated that multicultural education is not just a matter of skin color, and that there are many things that make up cultural heritage." She particularly valued the opportunity to experience the cross-cultural movement forms with her students as she thought it built understanding and connections between them.

In her last reflective journal entry, Cathy summarized what she learned from the project as follows:

(a) Knowing oneself is an art, and one cannot fully know oneself without being aware of the body.

(b) The engagement of cross-cultural movements provides us an "inside out" perspective because it is hard to stay "outside" when engaging in movement practices.

(c) Learning cross-cultural movements is not about steps and forms, but is about the cultural perspectives, values, and beliefs.

Cathy said she enjoyed learning all five movement forms as each movement form exemplifies a particular culture perspective. All somatic educators presented their cultures well. Her personal preferences are yoga and tai chi chuan because these two movement
forms “have her concentrated on herself inwardly and help her see herself and others around her.”

Like Beth, Cathy attributed her and her students’ positive experience to the somatic educators’ teaching skills and capability of creating a non-threatening environment in which they could experience the cross-cultural movements fully with their bodies. For example, in expressing her appreciation of the spring student movement sessions, Cathy particularly complimented the pedagogy and teaching styles of the instructors of the jazz dance, tai chi chuan, and Korean dance in her reflective journal:

[The jazz dance instructor] was a very powerful teacher. She knew how to get students’ full attention and to get everyone involved. She made the dance fun and exciting. She never lost her audience. It was a terrific experience that showed me as a teacher what a good teaching was.

I think [the tai chi instructor’s] humor and enthusiasm motivated the students. [She] had a very positive attitude. [She was] able to create an atmosphere in which we did not feel threatened and embarrassed. The warm-up exercises also helped, kind of helping us relax and prepare. Although the movement forms were so unfamiliar and difficult to follow, [she] made us feel comfortable to take risk and try. [Her] way of teaching is encouraging us to take risk and not be inhibited or stifled.

The Korean instructor was informative and enjoyable. [The Korean instructor] showed great pride in her culture. She was very patient, and she had a kind of particularly unique graceful look when she danced and talked about her culture.

In recounting her students’ experience, Cathy said that she never thought that meaningful multicultural lessons could be offered through having students experienced the movements and dance of a culture. That was the first time she learnt about her students learning cross-cultural issues in such a fun way. She was amazed and felt surprised when
she saw the male students and the Somali students enjoyed the jazz dance. In the reflective journal, she wrote:

I really enjoyed the dance experience with my students. Even the boys were having fun with the dancing.... I have never seen my Somali students move in such a way. Two girls who rarely talk to us were smiling, laughing.... I just can’t believe what I saw.”

In addressing what she thought the strength of the project was, Cathy said she was very impressed with the “inside out” movement experience which she thought inspired her students to study cross-cultural issues in a more thoughtful and respectful attitude. Given her class as an example, Cathy described enthusiastically how the tai chi movement experience and the instructor’s lecture motivated students to do a project on the Chinese philosophy. Cathy said her class voted “The Tai Chi and Yin-Yang Philosophy in the Chinese Culture” as their project theme for presentation in the school Multicultural Fair. Her students were actively and enthusiastically involved in conducting research on the yin-yang theory and the development of tai chi chuan, learning how to write the Chinese characters of Tai Chi, and designing display of their work. She was particularly impressed by the voluntary demonstration of tai chi chuan by six students during the school open day for that multicultural fair. She thought that her students found their studies on multicultural issues more meaningful as a result of the different movement experiences.

In responding to the question what needed to be improved, Cathy said it would be nice if students could have a follow-up seminar after their movement experience because students had a lot of questions that she was not able to answer after they experienced the cross-cultural movements.
While reflecting on what experience she valued most, Cathy highlighted the sense of awareness that she experienced from the project. She said also learned lots about other cultures, like the yin-yang theory in the Chinese culture, the Hindu philosophy in the Indian culture, the historical origins of Korean traditional dance, and the richness and expression in African-American culture. In addressing her thoughts on her project experience, Cathy said,

I felt I learned so much about my body and other cultures, and felt the connection with the world. The project experience has made me think more about who I am and what culture I feel comfortable with. I now always remind myself to slow down and take some time to take care of my body.

Cross Cases Analysis: Discussion on Three Teachers' Journeys

In this section, the emerging themes of the experiential salience in three teachers' journeys will first be interpreted and presented as a whole in use with a theoretical framework derived from contemporary social theory and somatic theory. The discussion will focus on how three teachers' bodily experiences throughout the project can be incorporated into theory simultaneously within the paradigms of representation and embodiment. I will show that it is through teachers' awareness that the difference between the paradigm of representation: the body as the passive object of ideological representation and the paradigm of embodiment: the body as the active experiencing agent of being-in-the-world can be clearly drawn in social discourse and analysis.

To begin with, a brief overview of Mauss' ([1934] 1973) concept of body techniques and Pierre Bourdieu's (1977) notion of habitus, two major sources of the
ideological representation of the body in modern Western society, will be provided. The conceptions of the body implicit in these converge in so far as they postulate the body as more or less passive in social processes and analysis.

A different conceptualization of the body is proposed in the second section of the chapter. A paradigm of embodiment is employed whereby the body is understood not merely as a passive recipient, but as an experiencing agent in its own world construction. Here the body is treated as intercommunicative and active agent; and it is through awareness. The discussion will focus on the role of awareness in teachers' bodily agency and experience of interconnectedness with the external world.

Finally, pedagogical issues on incorporating cross-cultural movement practices in multicultural curriculums will be addressed in the last section. The discussion will focus on emerging issues of the findings, which provide us with directions for implication of embodiment in multicultural teacher education.

Techniques and Habitus in Andy, Beth, and Cathy's Socially Constructed Bodies

Body techniques are the sum total of culturally patterned uses of the body in a society” (Mauss, 1973. p. 11)

Habitus are systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures, that is, as principles of the generation and structuring of practices and representations which can be objectively “regulated” and “regular” without in any way being the product of obedience to rules. (Bourdieu, 1977, p. 72)

As stated in the Chapter Two, there has been growing interest in the study of human body in social theory in the past three decades. A lot of early inquires have focused on the body as an outcome of social processes. For example, the work of Mauss
(1973 [1934]) and Bourdieu (1977) investigates how societal forces have shaped the bodies of humans beyond their controls.

In a seminal paper, *Techniques of the body*, Mauss ([1934] 1973) catalogues the cross-cultural variations in a broad range of different types of body techniques, from walking to sleeping, swimming to playing, washing to spitting, and dancing to ritual breathing in meditation. As Mauss claims, each society has its own habits, and each society literally shapes the body of each of its members. Body techniques identified in each society or historical period may be unique.

Under the notion of body techniques, there is no such thing as a “natural way” for the adult. Rather, in every society, “everyone knows and has to know and learn what he has to do in all conditions” (Mauss. 1973, p. 85). In stressing corporeal-cultural body techniques in society, Mauss emphasizes how powerfully each society inscribes itself on the body of each of its members, and how resistant the body would be to altering the techniques it “knows.”

Whereas Mauss argues that body techniques are shaped by habitus, which he refers as a collection of culturally patterned behaviors, Bourdieu (1977) defines habitus differently. He denotes habitus as a system of dispositions, which are unconscious, collectively inculcated principles for the generation, and structuring of practices and representation.

According to Bourdieu (1977), habitus are a system of durable and transposable dispositions, which are cultivated through interaction with “a whole symbolically
structured environment (p. 15).” This claim implies that there is a dialectical relationship between the social world and the individual agent. Not only is the way that the body is conceived, used, and experienced necessarily reflects the practical and symbolic structures of the outside social environment, but also habitus are developed and reproduced by each individual agent through enculturation in the process of interaction with the objective social world. In mastering his or her body, simultaneously, the social agent develops and reproduces habitus to act in and on the world. Bourdieu calls this dialectical process “the appropriating by the world of a body thus enabled to appropriate the world” (p. 89). As Bourdieu (1977) argues, these “cultivated dispositions” can designate “the result of an organizing action; [they] also designate a way of being, a habitual state (especially of the body), and in particular, a predisposition, tendency, propensity or inclination” (p. 214).

As for principles, the other key concept in the notion of habitus, Bourdieu (1977) further elaborates as follows:

principles generate and unify all practices, the system of inseparably cognitive and evaluative structures which organizes the vision of the world in accordance with the objective structures of a determinate state of the social world: this principle is nothing other than the socially informed body, with its tastes and distastes, its compulsions and repulsions, with, in a word, all its senses, that is to say, not only the traditional five senses – which never escape the structuring action of social determinisms – but also the sense of necessity and the sense of duty, the sense of direction and the sense of reality.... (p. 124).

In following Bourdieu’s definition, habitus, as principles of the generation and structuring of practices and representations, have a dual function in social analysis. As in society, the agent carries inside himself or herself habitus, the same kind of durable manner
of mundane practices such as standing, sitting, speaking, walking. Habitus, as for this account, are social representation. However, at the same time, the habitus in the outside social world “causes an individual agent’s practices, without either explicit reason or signifying intent” (Bourdieu, 1977, p. 79). In this respect, other than social representation, habitus are a system of principles that shapes, generates, and structures not only the social agent’s everyday practices but also their perceptions of himself or herself and his or her world. As Bourdieu (1977) argues, since the social world outside the body constantly permeates our senses and generates “a certain subjective experience” (p. 87), habitus are both socially “inscribed in the body schema” and “in schemes of thought” (p. 15).

Bourdieu’s theory of practice together with Mauss’ concept of body techniques have made an important contribution to bringing the body back in social and cultural analysis. In providing us with a profound analysis of the culturally acquired techniques and habitus encountered in our everyday mundane practice, Bourdieu and Mauss have drawn our attention to the importance of the socially constituted body and the socially constructed reality in the understanding of the dialectic relationship between the individual agent and the social world. Not only that are the culturally acquired techniques and habitus inscribed on our bodies, but also that it is these experientially based techniques and habitus structure our perception on, concept of, attitude toward, and belief in social reality, and further direct us to act in and upon the social world. In following these lines of analysis, we can conclude that we unconsciously carry cultural techniques and/or
habitus in our body with us. These culturally acquired techniques and habitus encountered in our everyday mundane practice constantly shape, generate and structure our perception, concepts, attitude, and belief, and affect consequently how we act in and upon the world.

It is within this notion of body techniques and habitus that Andy, Beth, and Cathy's description of their corporeal experience in cross-cultural movement practices can be understood. As they mentioned respectively in the pre-project interview, they all had very limited exposure to Eastern cultures. Under Bourdieu's notion of habitus, we can argue that all three teachers' bodies did not carry "Eastern habitus" at the time they engaged in the Asian movement practice. For this reason, as Mauss and Bourdieu would argue, Andy, Beth, and Cathy felt difficult, unfamiliar, uncomfortable, and unnatural when they corporeally engaged in both the Korean dance practice and the Chinese tai chi chuan practice. As Andy shared in our spontaneous discussion, he didn't feel unnatural when he saw others practice the Asian movement forms. However, when he was corporally engaging in those practices, he felt that no matter it's the move of the hand, the foot, or even the head, it was just not the normal way his body moved. As he said (March 10, 99/ON-I), "my body just didn't feel right and comfortable to move such a Korean and Chinese way."

In agreement with Andy, both Beth and Cathy found the quality of movements of Korean dance and tai chi chuan challenging and unfamiliar. Similar with Andy, Beth did not think learning Korean dance and Chinese tai chi chuan would be difficult before her body actually experienced the two movement forms. Not until her body engaged in the
practice, she realized that the practice of these two movement forms was a challenge for her Western bodies and minds. As for Cathy, she claimed that she felt like her body went into some other people's private zone when she engaged in these two movement practices. In addition, she was aware that she was outside her comfort zone during the jazz dance practice and said, "I am not used to expressing my emotions in such a way."

On the other hand, Andy found both jazz and Caribbean dance movements "more natural" for him. As Andy addressed in the reflective journal and post-project interview, although he found the choreography of jazz dance challenging and hard to follow, jazz and Caribbean dance movement forms for him were "more natural." Again, if we follow Bourdieu’s and Mauss’ line of argument, we would agree that even though Andy had limited dance experience, somehow his African-American body had carried some cultural acquired "habitus" that more or less made him feel the jazz and Caribbean dance movement forms natural.

Significantly, Andy, Beth, and Cathy’s descriptions of their cross-cultural movement learning experience has provided us with empirical evidence that our socially constructed bodies, which referred to as "body techniques" and "habitus" by Mauss and Bourdieu, play a significant role in cross-cultural interactions and understanding. As the three teachers’ descriptions of their experience have shown us, the cultural perception and bias, such as what the naturally and unnaturally or comfortable or uncomfortable cultural movements are, are carried profoundly in our bodies as well as in our minds. This kind of teachers’ bodily experience, together with Mauss’ and Bourdieu’s argument, reminds us...
that other than intellectual and cognitive processes, we need to include the bodily process in the inquiry and analysis of social discourse and cross-cultural interactions.

Despite that the concepts of "body techniques" and "habitus" contribute to our understanding of three teachers' description of their natural and unnatural movement practice experience, Mauss' and Bourdieu's overly deterministic theory about culturally inscribed bodies and socialized products creates a potential epistemological problem by precluding the role of human agency in the dialectic relationship between the individual and the socio-cultural world. Under the notion of body techniques and habitus, social agents are implicitly portrayed as a passive object of ideological practice and representation, and act in a largely unreflective way. As Bourdieu claims, social agents cannot become aware of the social construction of their bodies since habitus are placed "beyond the grasp of consciousness and hence, cannot be touched by voluntary, deliberate transformation, cannot even be made explicit" (p. 94). This overemphasis of the socially constructed body appears to leave no room for the understanding of social agents' emotions, awareness, and intentionality that emerge in the social processes and practice. For this reason, the theories of body techniques and habitus are not able to guide analysis of the affective and experiential aspects of the acquisition, role, and consequence of Andy, Beth, and Cathy's emerging awareness, curiosity, and feelings/emotions in the process of being in the cross-cultural movement practice.

As the notions of body techniques and habitus minimize the role of the embodied agent in the social and cultural discourse, it is difficult to conceive of social change and
cultural transformation. In recovering the critical notion of embodied human agency in Andy, Beth, and Cathy's somatic journey of being in the cross cultural movement-practice, we need to turn to the more recent work about embodiment in social theory and in particular Somatics.

Experience From Within: Andy, Beth, and Cathy as Active Agents of Being in Cross-Cultural Movement Practices

In the last section, I employed Mauss (1973) and Bourdieu's (1977) constructs of techniques and habitus to analyze the experiences of Andy, Beth, and Cathy within the movement project. I discussed how bodily movement techniques are unique to different cultures, which in part accounted for the feelings of unfamiliarity and bodily discomfort on the parts of the three teachers. Body techniques and/or habitus as a system of social representations have provided scripts for the teachers to follow in their learning. Both constructs have emphasized the body as an outcome of social processes and focused on the recipient role of individuals, with the particular emphasis on techniques and/or habitus that individuals carry unconsciously with in the day-to-day living. Recent paradigms of embodiment (Csordas, 1999c; Hanna 1984; Yuasa, 1993) stress the active and intercommunicative role of the individual, and I will use these to frame my understanding of the teachers' embodiment in movement practices. I will also elaborate on how this paradigm of embodiment has guided my understanding of teachers' active role in the process of engaging in cross-cultural movement practices. In particular, the analysis will
focus on their experiences of awareness, which refers to the capacity for simultaneous sensing and action in the field of somatics.

Awareness: Experience of Embodied Self and Interconnectedness with the World

Andy, Beth and Cathy spoke of cross-cultural movement practices in relation to their awareness of their body, inner self, and interconnectedness with the external world in different aspects and levels. For Andy, his first account of bodily awareness with his project experience came from his first practice of Korean dance, an unfamiliar movement form for his body. He discovered these seemingly simple basic steps of Korean dance became difficult when he bodily experienced it. As he said, “I thought it would be easy to walk in a small step when I saw the Korean dancer show me the basic steps. But, my body just couldn’t do it…. I felt tense and my feet just didn’t cooperate.” In the course of dealing with the bodily discomfort, he became curious about how these Korean dance steps were created and interested in the invisible meaning of these “seemingly simple but actually difficult” movement forms. This experience of bodily discomfort with the practice of culturally unfamiliar movement forms is significant for Andy, as he not only mentioned it on different occasions (e.g., reflection journal, on-going and evaluation interviews) throughout the project, but also re-addressed his feelings of and thoughts on this experience one year after the project. As Andy said in the post-project interview, “I remember that the Korean dance was very unique and the pace of the movement that I could say first was difficult and challenging…. Just the whole of being exposed to that culture and dance, kind of help me to think about the culture of people a little bit more....”
Andy experienced a similar bodily discomfort as he engaged in Chinese tai chi chuan practice, another culturally unfamiliar Asian movement form for him. This similar bodily discomfort with the practice of a culturally unfamiliar movement form also aroused Andy’s curiosity and interest in the culture of the bodily movement. Andy’s multiple descriptions of his bodily discomfort and how he became curious about and interested in the Korean and Chinese cultures indicate that his experience of bodily discomfort contributed in part to his pursuit of the historical origins and symbolic cultural meanings underlying the various movement forms. As Andy said (May 17, 00/PO-I), “The tai chi, that was kind of, that was challenging too. Too sort of to get into that particular culture. So, the history of that would even more interesting in sort of getting into the movement.”

Other than his awareness of bodily discomfort, Andy also mentioned that meditative movement forms, like yoga and tai chi helped him find his inner self. He also said the Asian movement experience brought him “a sense of awareness and made him more conscious about who he is and what he does not know.”

We can summarize the findings of analysis of Andy’s description of his experience of bodily engagement with cross-cultural movement as follows:

(a) Awareness of the body and inner self occurred in the process of engaging in cross-cultural movement practice.

(b) The bodily discomfort coming from inside out experience of engaging in culturally unfamiliar movement forms causes Andy’s curiosity and interest, and
that led his pursuit of the historical origins and symbolic cultural meanings underlying these movement forms.

(c) In the process of engaging in cross-cultural movements, Andy thought more about his “self” and other cultures and people.

These experiences in relation to awareness of inner self, body discomfort, and interconnectedness with the external world were also shared by Beth and Cathy. Beth spoke of her body awareness and described how she felt her body during the yoga practice. In the ongoing interview, she said, “I remember I first felt my shoulder turned warm, and then the neck, the back, and finally the whole body.” After the Korean dance, she was aware that the unique quality of the movement was a challenge for “Western bodies and minds.” Like Andy, she expressed interested in knowing more about the Chinese culture after she learnt the basics of tai chi chuan, and told me that her students were burning with curiosity about Chinese culture after the tai chi experience.

Beth also spoke of her awareness and feeling of interconnectedness with her colleagues in the course of movement practices. In several occasions, she enthusiastically talked about her appreciation of the movement practice with the focus on the feeling of interconnectedness with the external world, like having fun with her colleagues in a jazz dance, casual talks about her movement experience with other teachers around the coffee stand, meaningful discussions in a group about cultures and self, and sharing common feelings and experiences after the movement practice. Based upon Beth’s expression and description of her experiences, we can conclude that Beth had similar experience of

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awareness of the inner self, bodily discomfort with the culturally unfamiliar movement practice, and interconnectedness with external world as Andy’s. However, the feeling of interconnectedness seems to be more significant to Beth. For this feeling of interconnectedness with others, Beth enjoyed the jazz dance “even though she was always two steps behind,” and changed her attitude to the project from reluctance to appreciation.

Among the three teachers, Cathy’s description of her movement experience more significantly indicates the journey of her awareness of her embodied self in the movement practice. Cathy said that it took her quite a while to have her mind and body working harmoniously during the practices. In her words, “Once I got over my self-consciousness…. I am free!” and “I feel I was dancing out of my mind.”

From Cathy’s description, Cathy did not experience her embodied self in the early dance practice, on the contrary, she was aware that her mind and body were not synchronized during her first jazz dance practice. As she said, “I can’t figure out how to make my body follow the order of my mind.” Her first account of expressing her understanding and pursuit of mind-body oneness (her embodied self) in the dance practice came in the third jazz dance session. During the discussion, she said, “I think learning dance for me is not just learning the steps, but also how to trust my senses and my body.” In that session, according to Cathy, she tried to dance with oneness [mind-body connected]. However, her intellectual understanding of the role of mind-body oneness in a successful dance performance did not bring her physical achievement of embodiment in her dance practice. As she recounted her dance experience after the session, she still felt
uncoordinated and stiff even though she understood she should have used her senses and let her emotion lead her dance if she wanted to have a successful performance, which was to dance in the condition of mind-body oneness.

As Cathy emphasized, her experience of engaging in cross-cultural movement practice was a process of regaining the power of her body and overcoming her self-consciousness. In the process of practice, she finally “found a new body” that allowed her to enjoy the “seemingly mindless dancing.” For this experience, Cathy began to redefine the relationship between her mind and body. She became more conscious about how her body and mind work together. As she said in one of the ongoing interviews, whereas the jazz dance experience pushed her to search her body with emotions, the yoga experience helped her get in touch with her body and inner self in a gentle way.

Like Andy and Beth, the culturally unfamiliar movement practice experience made her feel challenged, pay more attention to her body, sparked her curiosity about the cultures she experienced the movement, and made her feel close to others, particular her Somali students. Unlike Andy and Beth, Cathy’s awareness of bodily discomfort first came from jazz dance practice but not from the practice of Asian movement forms. As she took further step to study body-mind theory, Cathy was able to develop a better understanding of the dialectical relationship between mind and body and the body and society. In particular, she valued highly the experience of sensing her body and inner self, and the sense of balance that the practice brought to her. As Cathy mentioned, these experiences of awareness had pleasurable effects on her.
The above themes of teachers’ awareness of the inner self and interconnectedness with the external world are consistent with what the somatic theory contends and postulates. As stated in the previous chapter, the living body is considered as an on-going embodied process of internal awareness in the field of somatics. Hanna (1983) defines somatics as “the art and science of the inter-relational process between awareness, biological function, and environment, all three factors being understood as a synergistic whole” (p.1). This synergistic whole refers to the soma, the living body as a site of the synergistic inter-relational process of awareness, biological function, and environment. The concept of internal functioning process includes the sense of awareness and all physical, mental, and emotional responsiveness to the external world. This sense of internal awareness and somatic responsiveness to being-in-the-world, according to Hanna (1991), “is a system that simultaneously receives the world into itself and moves itself into the world” (p. 136). As sensation, thought, and raw stimuli are brought into consciousness by the system of awareness, we come to a new understanding of self and its relation to the world. This self-understanding is a kind of somatic knowledge involved in a process of bodily knowing gained through the personal and situational embodied inside-out experience of being-in-the-world. Significantly, Andy, Beth, and Cathy’s experience of sensing their inner self and feeling the interconnectedness of the world provide us with experiential evidence that there is a kind of somatic knowledge which is an individual’s awareness of his/her own bodily responsiveness to internal sensation that comes from an
inner self-understanding of his or her embodied inside-out experiences of being-in-the-world.

As discussed previously, Yuasa’s (1989, 1993) studies of self-cultivation also highlight this embodied internal bodily process as a state of presence to ourselves and a means of knowledge as we are actively involved in the ongoing self-disciplined bodily practices. In Eastern self-cultivation theory, our internal awareness is subject to the voluntary control of intent, cultivation of the ability to notice and feel sensations in our body, and it can be enhanced through cultivating the body. As Yuasa (1993) proposes, self-cultivation is a process by which we can gradually change what we existentially are since the individual can recognize the transcendental experience within the living body in the process of a regular disciplined practice. When an individual becomes internally aware of his or her own transformation in between consciousness and unconsciousness, the power of awareness has the capacity to invoke internal change. As Yuasa (1987) claims, knowledge regarding personal growth “cannot be obtained simply by means of theoretical thinking, but only through “bodily recognition or realization”” (p. 25). The construction of somatic knowledge is understood as an embodied subjective bodily process within the living body.

Significantly, this kind of awareness gained through bodily experience of engagement in a regular disciplined practice is quite different from the awareness gained through intellectual analysis. It is not the awareness of an external observer who is in seeking to be objective, but the awareness of a participant whose responsiveness emerges
from the fact that he or she is both respectfully attentive to and subjectively engaged with what is being encountered. This kind of awareness comes from regular engagement of a practice. We can say this is an awareness in which something of personal engagement with, and a sense of the personal significance of, and together with a recognition of the wholeness and interconnectedness within the being and with the external world.

The evidence found in Andy, Beth and Cathy's experiences of awareness together with the somatic theory of the living body has provided us with a new framework to understand the somatic aspect of awareness.

**Pedagogical Issues on Somatic and Multicultural Education**

As themes of the experiential salience in each teacher's journey were interpreted and presented incorporated into the two social theory frameworks of the body as representation and embodiment in the previous sections, this section discusses overall program characteristics. Four characteristics of the program addressed by teachers relevant to their appreciation of the program are presented. These four areas include the program content, the climate, students' reactions, and somatic educators' pedagogy and teaching style.

**Program Characteristics**

The interview data have suggested that several factors that influenced teachers' attitudes towards and perceptions are the unique nature of the program content, the supportive and stress-free environment, students' responses, and somatic educators' pedagogical skills and performance. These factors were described respectively as follows.
(a) Program Content

Teachers indicated that the unique experience of somatically engaging in five movement forms was significant in bringing about change. The gradual stepping into the “unfamiliar zone” of other cultures, from which discomfort and sometimes frustration was useful for the cultivation of the awareness. Through the awareness, teachers examined their beliefs about and perceptions of other cultures, and recognized the dialectic relationship between an individual and culture. They also valued the ongoing discussions in which they could reflect on and share with others their feelings and experience. Teachers found that movement experiences together with follow-up discussions were important in its effective and successful implementation in this project.

The teachers came to realize how invisible cultural values, social organization, and human beliefs and intentions shape the meanings of the different visible movement forms of the five cultures when they bodily experienced the significant difference between participating in yoga and jazz dance in fall, and Caribbean and Korean dances and tai chi in winter. For example, Cathy said in the evaluation interview, she enjoyed learning all five movement forms as each movement form exemplifies a particular culture perspective. In the reflective journal, in summarizing what she learned from the project, she wrote, “Learning cross-cultural movements is not about steps and forms, but is about the cultural perspectives, values, and beliefs.” In agreement with Cathy, but expressed in a
different way, Beth said, "It's interesting! It seems that each movement form carries its own cultural beliefs, and I realize it only when I practice it one after one.... I particularly like the motion and spirit of the movements. While the yoga and tai chi help me relax and bring me a sense of balance, the dances make me happy and I want to move." Another teacher, Andy, also felt and found out later that there were some particular meanings behind the tai chi chuan after he practiced this movement form.

In addition, the attitudes of all teachers towards somatic education/movement changed. They became more receptive to the somatic approach to education. As presented previously in the data description section, teachers did not know what somatic education was about before the project began. Andy felt intimidated by the concept of somatic movement, Beth felt a little skeptical and reluctant, and Cathy had mixed feelings and doubts at the time when the project began. However, in the evaluation and post-project interviews, they all reflected that they had positive experiences. In recounting their project experience, Andy perceived his experience as informative and enjoyable, Beth thought hers was rewarding and enriching, and Cathy see it as meaningful and educational.

Whereas the findings indicate that the project had significant effects on the change of teachers' perceptions of and attitude toward somatic education and on teachers' understanding of the five cultures, there was little evidence that the teachers incorporated the approach in their classroom practice. The movement
experiences seem to affect the teachers at a more personal level. For example, Andy has started having massages and practiced the breathing exercises he learned from the project. Similarly, Beth has practiced the breathing exercises occasionally as she found the exercises help her relax and focus, and Cathy has taken some yoga classes. Among three teachers, only Beth indicated that she had started constantly playing various kinds of international music in her class and would take some time to have the children done creative movements after they finished with reading.

(b) Students’ Reactions

As the findings indicate, students’ responses to cross-cultural movement practices influenced teachers’ attitudes and perceptions regarding using cross-cultural movement forms as a means to understand the concept of cultural diversity. When teachers saw how enthusiastic students were about participating in cross-cultural movement practices, their own attitudes became more positive, and their appreciation of project increased. Andy, Beth and Cathy all mentioned that their students were excited about and enjoyed the learning of various movement forms. They all reflected that the project brought students positive experiences of learning about other cultures. Significant individual stories include that Beth had a student voluntarily led the breathing exercise when the class “went wild,” and Cathy had her first laugh with her Somali students and had students voluntarily demonstrated the movement forms during open school day in the
multicultural fair. This view that students’ favorable reactions during the implementation of an innovation tend to have a positive effect on teachers are supported by researchers (Crandall et al., 1986; Fullan, 1982; Guskey, 1986).

(c) The Climate

Climate refers to an approach that facilitated comfort and helped teachers feel free from tensions. Comments by teachers in both evaluation and post-project interviews emphasized the importance of feeling free from tensions, stress, doubt, or embarrassment during the movement/discussion sessions. Both Beth and Cathy reflected particularly how they appreciated the supportive climate in which they could feel comfortable to take risks and try the culturally unfamiliar movement forms. They enjoyed the mutual understanding among the participants during the group discussions. Alexandra (1985), Sarason (1982), Shor and Freire (1987), and Smyth (1989) have all found that the climate in which in-service program takes place can affect the participants.

(d) Somatic educators’ pedagogy and teaching style

Teachers also attributed their positive experience to somatic educators’ pedagogical skills and abilities to create a non-threatening environment. Whereas Cathy particularly complimented the pedagogy and teaching styles of the somatic educators in her reflective journal, Beth talked about how she appreciated the somatic instructor’s lessons and performance during the evaluation interview. This
finding is consistent with research on the role of professionals in the change process (Guskey, 1986; Sarason, 1982; Zahorik, 1987).
CHAPTER 5

CONCLUSIONS AND IMPLICATIONS: BRINGING IN THE BODY TO TEACHER EDUCATION

This research has explored the feasibility of the use of cross-cultural movement practices as an instructional tool to enhance teachers' understanding and appreciation of cultural diversity. I have used contemporary social theory to understand and interpret the experiences of the participating teachers and the role of the living body in their cross-cultural movement practices. As presented in the last chapter, teachers became increasingly curious and gradually developed a fuller appreciation of diversity in the course of engaging in a series of ongoing cross-cultural movement practices. Through the practice, they became aware of the significant role their bodies played in self- and cross-cultural understanding.

The findings of this research extend recent scholarly work on human embodiment in social theory and somatics studies. The empirical evidence together with the new understanding of human agency in the dialectical relationship between the individual and culture in contemporary social theory provides teacher educators with both a new framework for inquiry of teachers' firsthand embodied cross-cultural experience and new possibilities to develop bodily focused programs committed to preparing and supporting
culturally sensitive teachers. Presented below are discussions on these possibilities of 
embracing the notion of embodiment in teacher education, in both research methodology 
and program development.

*Embody as a Paradigm from/for the Study of Inside-out Cultural Practices:*

**Ontological and Epistemological Considerations**

The implications of this study initiate the theory regarding the living body in 
inquiry of cultural practices. As stated in the chapter two, implications of embodiment for 
the study of culture and self have been addressed in a variety of approaches across 
disciplines in social sciences in the last two decades. Anthropology (Csordas, 1994, Lock, 
1993), medicine (Leder, 1990, 1992), sociology (Shilling, 1993; Turner, 1996), and 
feminist theory (Grosz 1991, 1994) are all implicated in the move toward asserting 
centrality of the body in social action and cultural analysis. In conjunction with this new 
focus on the body in social theory, the field of somatics (Hanna 1976, 1984) and Yuasa's 
(1989, 1993) self-cultivation theory have brought together the cross-cultural interest in a 
holistic and integrative approach to cultivating the body, which involves a process of 
learning and knowing based upon regularity and continuity of self-disciplined bodily 
practices.

*Whereas these recent movements regarding human embodiment across academic 
disciplines taken together have provided insights and language for the development of a 
new paradigm for the body’s place in preparing teachers for cultural diversity, the three 
teachers’ first person accounts of embodied experiences in cross-cultural movement*
practices have provided empirical evidence that allows one to view cross-cultural understanding and appreciation in a somatic context. Presented below is a description of implications of embodiment as a research paradigm for multicultural teacher education preparation. The major premises of this paradigm of embodiment will be provided. The discussion will focus on ontological and epistemological considerations of this paradigm as an alternative approach to educational inquiry of cross-cultural experience.

**Ontological Considerations**

Theoretically grounded in the phenomenological and somatic perspectives, and in the works of Csordas (1990, 1993, 1994, 1999) and Yuasa (1987, 1989, 1993), the paradigm of embodiment I propose here is particularly developed from this research and for the future study of the individual's bodily engagement in cultural practices.

Although stemming from different academic traditions that are associated with diverse philosophical doctrines transmitted respectively in Eastern and Western cultures, Yuasa's, Csordas', and somatic approaches to embodiment are united in the following two distinct, but interrelated ontological premises that are consistent with research findings of the role of the living body in three teachers' cross-cultural movement practices. They are:

(a) the phenomenological reality: the living body as a subject in relation to the world, and

(b) the somatic knowledge: knowing as an embodied inside-out experience of being-in-the-world.
The Phenomenological Reality: The Living Body as a Subject in Relation to the World

As discussed in the chapter two, for phenomenologists, what needs to be explained in phenomenology is the given phenomenon as it is experienced by the living body. This living body, as in both Merleau-Ponty’s (1962) theory of perception and Sartre’s (1956) three dimensions of the body, is regarded as a subject in relation to the world from the beginning. If we begin with the lived world of perceptual phenomena, as Merleau-Ponty (1962) claims, the living body is an integral part of the perceiving subject since our intellectual analysis requires the perceptual synthesis of the object to be accomplished by the subject, which is the living body. This living body as a field of perception and practice is viewed as a constituting process from beginning to end.

For Sartre, I am my body, and I am an embodied subject in experiencing the world. As Sartre (1956) claims, it takes an act of reflection to make my living body stand out as an objective body to be studied by the others or by myself. When the body is observed and analyzed, the body is no longer “my” body or a “living” body. The body as a subject and one’s own experience is subjective. This embodied subjectivity cannot be analyzed in a scientific approach or explained by the laws of cause and effect in physiology or physics since it takes on privacy and irrationality that are often difficult to translate into absolute theories, truths, and values.

In following Merleau-Ponty and Sartre’s arguments, in the phenomenological reality, the living body is a subject in relation to the world, starting from perception, which begins in the body and ends in objects. As a paradigm for the study of culture and self,
embodiment is an indeterminate methodological stance in which the living body is to be considered as the subject of culture, and it is about the living body’s embodied experience and subjectivity as it relates to the cultural world. These embodied experiences and subjectivity of being in the cultural world include our prereflective gut feelings, sensory engagement, and internal awareness as well as our reflective thinking about our action and reaction upon the world where we are engaging in from beginning to end. In this respect, it demands our special attention to capture the experiential immediacy of being-in-the-world when we investigate how cultural meaning is constituted or objectified in the living body from the beginning. That is, our gut feeling, sensory engagement, and internal awareness in the discourse of participating in and interacting with a cultural world.

As Csordas (1999) argues, since our bodies carry cultural values “inseparably with us before any objectification,” “the culture does not reside only in objects and representations, but also in the bodily processes of perception by which those representations come into being” (p. 147). Also, since cultural meanings are intrinsic to embodied experience on the existential level of being-in-the-world, starting from the objective point of view does not accurately capture perception as a constituting process from the beginning with the world. It is necessary to return to the primordial experience in which the body is a subject as a starting point for analysis of self, knowledge, and culture. The methodological paradigm of embodiment as Csordas (1990) highlights, “is to capture that moment of transcendence in which perception begins, and, in the midst of arbitrariness and indeterminacy, constitutes and is constituted by culture” (p. 9).
This conception of the living body as a subject in relation to the world becomes clearer when we review Andy, Beth, and Cathy's experiences. Three teachers' feelings of bodily discomfort, and awareness of embodied self and interconnectedness with the external world came from their subjective bodily responsiveness to the cross-cultural movements they engaged with. In the process of engaging in the cultural world, All Andy, Beth, and Cathy were self-focused, and their subjective ongoing experience and inner awareness were central foci for themselves. Andy’s unnatural feelings emerged from the process of bodily engagement in culturally unfamiliar movement practices, Beth’s feelings of peace in the yoga practice and joy in the jazz dance practice, and Cathy’s frustration at the beginning of and sense of freedom in the later practice of jazz dance and her feeling of cross-cultural understanding with her Somali students in the tai chi practice all are their bodily experiences from within. These feelings came from their subjective experience in relation to the world, and from their inner awareness of bodily sensation, which was a first-person’s perspective of self-awareness and self-understanding from the inside out experience of being in a cultural world.

Somatic Knowledge: Knowing as an Embodied Inside-out Experience of Being-in-the-world

The phenomenological approach to the living body as a subject in relation to the world leads to the second ontological assumption that the body plays a significant role in the process of knowing. As a subject of culture, the living body learns and knows since the body is both a source and a field of perception and practice in the discourse of being in
the cultural world. The notion of somatic knowledge and its interconnectedness of the individual’s self-transparent consciousness that leads to personal growth are explicitly delineated in both Western somatic theories and Eastern studies of self-cultivation.

As stated in the previous chapter, Andy, Beth, and Cathy’s experience of sensing their inner self and feeling the interconnectedness of the world provide us with experiential evidence that there is a kind of somatic knowledge which is an individual’s awareness of his/her own bodily responsiveness to internal sensation that comes from an inner self-understanding of his or her embodied inside-out experiences of being-in-the-world. Their experiences, as previously stated, are consistent with what the somatic theory contends and postulates. Both somatic theory and Yuasa’s studies highlight this embodied internal bodily process as a state of presence to ourselves and a means of knowledge as we are actively involved in the ongoing self-disciplined bodily practices. As Yuasa (1993) proposes, self-cultivation is a process by which we can gradually change what we existentially are since the individual can recognize the transcendental experience within the living body in the process of a regular disciplined practice. When an individual becomes internally aware of his or her own transformation in between consciousness and unconsciousness, the power of awareness has the capacity to invoke internal change.

Embedding the above somatic and Yuasa’s insights of the bodily process of knowing in the methodological paradigm of embodiment means that we should situate somatic knowledge in the investigation of the nature and discourse of bodily experience in cross-cultural practices. This methodological paradigm of embodiment not only validates
personal experiences of being-in-the-world but also recognizes the significance of somatic
knowledge in human inquiry. Unlike traditional cognitive theories that treat knowledge as
the manipulation of symbols inside the mind of individuals (Putnam & Borko, 2000) or as
a product of intellectually mental construction, the paradigm of embodiment honors
somatic knowledge as a legitimate source of knowledge. Significantly, this recognition of
somatic knowledge as the condition of knowing something familiarity gained through the
bodily inside-out experience or association challenges the overly focus on cognitive
accounts of knowing in teacher education research, particularly in the study of teachers' understanding of cultural diversity.

We can conclude that based upon the above ontological premises, within the
paradigm of embodiment, realities are apprehendable not as constructivists claims, “in the
form of multiple, intangible mental constructions” (Guba & Lincoln, 1994, p. 110), or as
positivists assume, the reality is “to be driven by immutable natural laws and mechanisms”
(Guba & Lincoln, 1994, p. 109). Rather, realities are apprehendable in the form of the
individual’s subjective embodied bodily processes of being-in-the-world. This kind of
apprehendable reality is both to constitute and to be constituted in our perception, which
begins in our living body in relation to the ongoing indeterminacy of flux of adult cultural
life (Csordas, 1990).

Epistemological Considerations

As Guba & Lincoln (1994) highlight in the Competing Paradigms in Qualitative
Research, epistemological considerations are inevitably constrained by ontological
premises. In this study, the ontological beliefs in the phenomenological reality of the living body and the somatic knowledge as embodied experience represent an epistemological commitment that situates subjectivity in human inquiry. Presented below is the epistemologically fundamental concern of subjectivity in the paradigm of embodiment.

Subjectivity in Human Inquiry

In recent years, issues of subjectivity have increasingly caught the attention in the educational research community along with the tremendous change in the nature of social science research (Eisner, 1998; Guba, 1990; Peshkin, 1987; Phillips, 1990). In teacher education particularly, one of the most noticeable developments as Ziechner (1999) observes, has been a shift in focus from an exclusive reliance on positivistic studies to post-structural analysis in the political and socio-cultural context of educational inquiry. A variety of naturalistic and interpretive research methodologies such as narrative inquiry, biography, and lived story telling have been employed to collect individual and collective experience in understanding the complexity of cultural and social activities in diverse educational settings (Addison & McGee, 1999; Carter, 1992; Davidson, 1996; Knowles, 1993; Mohanty, 1994; Weber, 1993; Weis & Fine, 1993). This explosive growth of interest in qualitative methodologies has led to a challenge of the dominated positivism’s assumption that objectivity is a “regulatory ideal” in rigorous research (Guba & Lincoln, 1994, p. 110). A continuing debate on the legitimacy of subjectivity in educational inquiry has appeared (Guba, 1990; Phillips, 1990; Roman & Apple, 1990) in the last two decades.
Derived from the phenomenological and somatic approaches to the living body, and Csodas' and Yuasa's studies on human embodiment of being-in-the-world, the paradigm of embodiment proposed here is particularly developed from searching of the meaning of three teachers' ongoing movement experiences and for future inquiry of the individual's embodied bodily process of knowing in the mode of being-in-the-world. In the mode of presence, the bodily process of knowing is an on-going process and is subjective in nature. Thus, subjectivity is treated as a topic for investigation in its own right in the paradigm of embodiment. The living body as in Merleau-Ponty's (1962) theory of perception, Sartre's (1956) first dimension of the body, and somatic theory, is perceived from within by first-person perception. This first-person perception as Hanna emphasizes, is that one looks at oneself from the inside out, where one is aware of feelings, movements, and intensions.

In following phenomenological, somatic, and Yuasa's approaches to the living body, working in a paradigm of embodiment for the study of culture and self, as Csordas (1990, p.9) claims, "is to capture that moment of transcendence in which perception begins, and, in the midst of arbitrariness and indeterminacy, constitutes and is constituted by culture." There is no special kind of data or a special method for eliciting ethnographic data, but a methodological attitude that demands attention to bodily subjectivity.
Implications of Embodiment in Teacher Professional Development and Preparation Programs

Movement touches directly at a person's primary - even primitive - sensations, feelings and intuition. North (1972, p. xv)

The experiences of the participating teachers suggest that cross-cultural movement practices can be an effective instructional approach for teacher education. As the findings of the study indicate, the practice of cross-cultural movements is an effective tool to (a) break down barriers among individuals and open a door of discussions in which individuals can examine and reflect on their cultural perceptions and beliefs; (b) learn the different cultural ideas, perspectives, values, and beliefs from an inside out perspective which involves one's sensory engagement with feelings; (c) achieve mind-body oneness and interconnectedness with the external world; and (d) enhance one's understanding of the dialectical relationship between oneself and culture. Whereas the project prepared in-service teachers to co-ordinate the movement practices for their students and has direct implications for teachers' professional development, the approach should contribute to the multicultural training of pre-service teachers as well. In the following sections, issues of implications of embodiment in teacher education programs will first be addressed in four areas in correspondence to the four findings of the research. These four areas are: Ethnic movements as a means of cross-cultural communication, inside-out perspective of cross-cultural understanding, the achievement of mind-body oneness, and habitus and human agency in the dialectical relation between culture and self. Then, suggestions on implementation will be presented.
Ethnic Movements as a Means of Cross-Cultural Communication

Many teacher educators have argued that to achieve authentic, culturally sensitive pedagogical changes, teachers must first confront personal beliefs and attitudes (Cabello & Burstein, 1995; McDiarmid & Price, 1990; Scott, 1995). However, teachers are found reluctant to talk about their cultural perspectives, values, and beliefs (Benton, 1994; Boyle, 1982; Grant & Sleeter, 1986; Tatum, 1992) in a racially mixed setting. Personal thoughts about and perspectives of cultural diversity and racial differences are found to consider as a taboo topic for discussion in educational settings (Benton’s et al. 1996; Metz’s 1986). For example, Harrington & Hathaway (1995) find that public discussions on racial and cultural differences are often replete with dynamics that silences many dialogue participants. Even skillful educators who are aware of power of group dynamics to silence dialogue struggle with how to make discussions fully participative. Tatum’s (1992) study suggests that many students, particularly White students, initially deny any personal prejudice. They recognize the impact of racism on other people’s lives, but fail to acknowledge its impact on their own. All of the above work points out that the avoidance of topics addressing cultural differences, especially race, is embedded in social processes and the cultural context within America’s educational settings.

As teacher educators have struggled to find a non-threatening way to access beliefs and to encourage teachers to talk about their cultural perceptions and racial approaches, bodily movements, as highlighted by Farnell (1995), are a creative power of understanding the invisible through the visible, can be considered as a neutral means for teachers to
examine and understand their invisible beliefs and attitudes toward cultural diversity. As the findings of the study have shown us, the practice of cross-cultural movement not only broke down barriers among individuals but also opened a door to frank discussion on cultural diversity issues. The movement experience provided teachers with a common ground in which they were able to share their cultural perspectives and beliefs. Based upon their immediate bodily experience, teachers were able to talk about cultural differences and similarities in the group. Through both movement experiences and the follow-up discussions, teachers were able to experience and understand both what is seen and what is unseen in cultural practices and social processes.

**Inside Out Perspective of Cross-Cultural Understanding**

As presented in the first chapter, efforts in preparing teachers for cultural diversity, including implementing special courses and/or short-term interventions and placing student teachers teaching in culturally diverse settings, have consistently been found ineffective (Grant, 1981; Haberman, 1991). Courses that concentrate on giving teachers more knowledge about different cultural groups appear not to improve teachers' abilities to connect subject matter to their biases and prejudices (Noordhoff & Kleinfeld, 1993; Scott, 1995). As Kleinfeld (1998) claims, intellectual analysis is not enough to prepare teachers for cultural diversity. Teachers need experiences that are emotionally unsettling, that open their hearts as well as their minds (Zeichner & Hoeft, 1996).

Significantly, the findings of the study suggest that kinesthetically stepping into culturally different movement practices simulates such emotional responses. All teachers
reported their feelings in different aspects in the course of practicing the culturally
different movement forms. Whereas Beth had fun and felt interconnected with her
colleagues in her jazz dance practices, Cathy had her first frustration in the jazz dance
practice and her first laugh with her Somali students in the tai chi chuan practice. As
Cathy stated in her reflective journal, she inevitably stepped “inside” of a culture while
engaging in a specific cultural movement practice because the movement experience
involved sensory engagement, which led to her emotional responses. As Barbalet (1983)
claims, emotion has a role in social agency as it guides and prepares the organism for
social action through which social relations are generated. It is through emotion that
people’s activity has practical direction and force.

On the other hand, since each cultural movement form was created and continues
to be shaped by a specific ethnic group’s view in which the movement is an integral aspect
of the culture, its movements reflect historical, mythological, religious, and philosophical
concerns. In the course of learning particular movements, teachers were introduced to
pertinent historical, political, and cultural information. The practice provided teachers
with an inside out experience and a cultural text for movement expression. For instance,
teachers learned about how African values and religious beliefs are reflected in the use of
the body as a medium of expression at the same time that they learned different
movements of a jazz dance. In the course of practice, the teachers learned the emphasis
on the grounding philosophical importance of the earth in the African tradition. When
they inclined their torso close to the earth, they knew they paid homage not only to the
African ancestors who were buried there, but also to the life-giving properties of the earth. The rapid movements of the feet, barely lifting off the ground, also paid tribute to ancestors, as they highlighted the importance of the feet remaining in contact with, or returning to, the earth.

**The Achievement of Mind-Body Oneness**

As stated previously in the section of *Awareness: Experience of Embodied Self and Interconnectedness with the World*, the achievement of mind-body oneness occurred in teachers’ engagement of cross-cultural movement practices. This finding of teachers’ awareness of embodied self and interconnectedness with the external world together with somatic theory provides us with a somatic context for considering issues of teacher education. As stated earlier, teachers’ awareness of and responsiveness to bodily sensations occurred when they experienced the embodiment of achieved oneness of mind and body and interconnectedness with the external environment. In this respect, teacher education, in a somatic context, is directed toward enhancing teachers’ self-discovery and self-understanding of their inner awareness of bodily sensation. Other than helping teachers understand the specific cultural meanings and perspectives of the movement form, discussions on teachers’ movement experience should also focus on helping them recognize the somatic process of embodiment – the internal unity of mind and body, and the external connectedness with the environment.
Habitus and Human Agency in the Dialectical Relation Between Culture and Self

As shown in the previous chapter, the interpretation of teachers' bodily experiences can be incorporated into social theory simultaneously within the paradigms of representation and embodiment. These two paradigms provide us with a theoretical framework that contributes to our understanding of the dialectical relation between an individual and the social world. Whereas our bodies carry socially inscribed habitus unconsciously in our day-to-day living, our bodies are never isolated in their active and initiatory capabilities of action in their own world construction. As Bourdieu (1977) claims, social agents cannot become aware of the social construction of their bodies since habitus are placed "beyond the grasp of consciousness and hence, cannot be touched by voluntary, deliberate transformation, cannot even be made explicit" (94). However, with the findings from the study, we can argue that under normal circumstances, social agents may not be able to be aware of the habitus that socially inscribed in their body, but through bodily engagement in a culturally unfamiliar movement form, social agents become aware of habitus.

The findings of the study together with the social theory about representation and embodiment provide educators with a new framework to consider and address multicultural issues. If teacher education moves towards embracing embodiment, it will be necessary to treat teachers as embodied beings, and help them understand the dialectical relation between culture and a social agent. Through cross-cultural movement learning experience, teachers will become aware of different aspects of their bodies in a social
context. They will become aware of their habitual patterns and human agency, and come to understand how their socially constructed bodies carry habitus that shape the way they perceive the world and how human agency can bring about social change.

**Suggestions on Implementation**

Several factors suggested by the teachers are important in the project’s effective and successful implementation. First, good pedagogical skills and a supportive, stress-free environment are conducive to a positive movement experience. Second, the gradual stepping into the "unfamiliar zone" of other cultures, from which discomfort and sometimes frustration is to be expected, is useful for the cultivation of the internal awareness with which one examines one's beliefs and perceptions of other cultures. Third, the movement practice program should include a component for participants to reflect on and share their feelings and experiences. Fourth, it will be useful to solicit outside resources like cooperation with people from the communities in which the schools are located. Educators who are interested in incorporating cross-cultural movement practices in their programs are encouraged to work collaboratively with community arts specialists or faculty from dance, art education, music, or somatics. This experience would be a useful addition to teacher preparation programs aimed at enhancement of the multicultural awareness of the student teachers. The program should also include relevant literature and group discussions for prospective teachers to reflect upon their experience.

In conclusion, the empirical evidence together with the new understanding of human agency in the dialectical relationship between the individual and culture in social
theory provides teacher educators with both new possibilities to develop bodily focused programs committed to preparing and supporting culturally sensitive teachers, and a new methodological framework for inquiry of teachers' firsthand embodied cross-cultural experiences. Within this paradigm of embodiment, teacher educators are encouraged to:

(a) go beyond the duality-based mind cultivating approach, and to embrace firsthand cross-cultural practices to prepare teachers to work with greater cultural sensitivity and competence;

(b) enhance teachers' self-discovery and self-understanding of their individual internal awareness of bodily sensation through cross-cultural movement practices, and

(c) situate embodiment in a methodological framework as well as an empirical position to study teachers' living cross-cultural experience.

Conclusion: The Cultivation of a Multicultural Living Body

As stated previously, the current teacher education curriculum focuses only on cultivating teachers' intellectual understanding of cultural diversity. The body has remained a major lacuna in teacher education curriculum. Although there have been increasing research studies that recognize the importance of involving prospective teachers in firsthand cross-cultural experiences to enrich teachers' understanding of cultural diversity (Mahan, 1993; Wiest, 1998; Zeichner & Melnick, 1996), the significant role of this kind of firsthand cross-cultural bodily experience has rarely been explicitly addressed. The human embodiment has seldom been studied in its own right in the field of
multicultural teacher education. On the other hand, as the review of the literature and the findings of this study have shown, we need a multicultural body to appreciate cultural diversity. Our sense of appreciation comes from bodily experiences. It is believed that if we consistently engage in cross-cultural practices, our bodies will develop multicultural habitus that allow us to enjoy being in a multicultural world.

Cultural sensitivity, like music or arts appreciation, is a cultivated mode of relating to the world. A continued and prolonged exposure to a particular bodily training can enhance one’s awareness and appreciation of cultural diversity. Engaging the living body in cross-cultural movement practices, as the findings indicate, can be considered as one more way in preparing teachers to work better in culturally and ethnically diverse educational settings.
APPENDIX A
School Profiles
**The Middle School**

<table>
<thead>
<tr>
<th>Student</th>
<th>Numbers</th>
<th>Ethnicity</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>432</td>
<td>African-America</td>
<td>70%</td>
</tr>
<tr>
<td>Male</td>
<td>247</td>
<td>Asian</td>
<td>5%</td>
</tr>
<tr>
<td>Female</td>
<td>185</td>
<td>Latino</td>
<td>3%</td>
</tr>
<tr>
<td>Special Ed.</td>
<td>81</td>
<td>White</td>
<td>22%</td>
</tr>
<tr>
<td><em>LEP - in ESL</em></td>
<td>118</td>
<td>Other</td>
<td>-</td>
</tr>
</tbody>
</table>

*LEP refers to Limited English Proficiency

School Structure – Number of Students in Each of the Grades Listed Below:

<table>
<thead>
<tr>
<th>Grade 6</th>
<th>Grade 7</th>
<th>Grade 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>141</td>
<td>152</td>
<td>139</td>
</tr>
</tbody>
</table>

**The Elementary School**

<table>
<thead>
<tr>
<th>Student</th>
<th>Numbers</th>
<th>Ethnicity</th>
<th>% of Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>359</td>
<td>African-America</td>
<td>77.2%</td>
</tr>
<tr>
<td>Male</td>
<td>170</td>
<td>Asian, Pacific Islander</td>
<td>1.7%</td>
</tr>
<tr>
<td>Female</td>
<td>189</td>
<td>Latino</td>
<td>0.4%</td>
</tr>
<tr>
<td>Special Ed.</td>
<td>23</td>
<td>White</td>
<td>18.8%</td>
</tr>
<tr>
<td><em>LEP - in ESL</em></td>
<td>-</td>
<td>Other</td>
<td>1.9%</td>
</tr>
</tbody>
</table>

School Structure – Number of Students in Each of the Grades Listed Below:

<table>
<thead>
<tr>
<th>Kindergarten</th>
<th>Grade 1</th>
<th>Grade 2</th>
<th>Grade 3</th>
<th>Grade 4</th>
<th>Grade 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>85</td>
<td>55</td>
<td>58</td>
<td>39</td>
<td>37</td>
</tr>
</tbody>
</table>

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APPENDIX B
The Accepted Grant Proposal
Cultural Diversity as Practice: Introducing Somatic Education into Two University District Schools

Program Description

In response to growing concerns regarding diverse student populations at University community schools, the Somatics Studies/Cultural Studies faculty and students in the College of Education plan to conduct a pilot project to facilitate and enrich community understanding and appreciation of cultural diversity in an ongoing manner. Rather than focusing solely on speech and language interactions, Professor Kleinman will work closely with a Somatic Studies cohort of OSU Afro-Caribbean, Hispanic, Chinese, Korean, and American graduate students to provide cross-cultural movement teaching, learning and research experiences for teachers and students at two selected schools in the campus community. This cross-cultural inter-disciplinary movement approach will focus on Caribbean dance and culture, Chinese martial arts and philosophy, Korean dance, self-defense and meditation, yoga and Western stress reduction and body awareness techniques.

Our interest in stimulating and nurturing development of positive cross-cultural experiences in the University community came as a result of conversations with [ ], Principal, [Middle School], and [ ], Principal, [Elementary School]. The student population at [Middle] currently has more than a 70% enrollment of non-European children, some of them newly arrived immigrants. [Elementary School] has a diverse student population with over 80% of the children from African, Hispanic and Asian backgrounds. It is apparent that students of both schools urgently need diverse educational experiences to enhance positive cross-culture understanding and appreciation in their diverse educational environments. Moreover, teachers are eager to develop effective pedagogies and curricula for teaching in diverse classrooms.

The proposed project has several components:

1. A planned series of movement awareness and rhythmic activities conducted at each school for students and their teachers.
2. Inquiry into the processes and outcomes resulting from these experiences conducted by the Graduate Research Associate and faculty member associated with the project.
3. Identify the impact on teachers and students concepts, beliefs and ability to gain greater understanding and become more sensitive to the issues surrounding cultural diversity.

Inquiry will be grounded in naturalistic research and will draw upon a variety of methodological tools best suited to this paradigm. These methods include:

1. individual and group interviews of the participants;
2. field observations;
3. video and audio tapes of significant events, such as somatic educational training sessions and discussions on cultural diversity;
4. the use of reflective journals;
5. narratives from the participants in the program.

Connection to Campus Partners

"The citizens of the University District are understandably proud of their diversity. While this characteristic is clearly a strength, it also requires deliberate efforts by everyone to find common ground and work together to improve the quality of life for all." (Revitalization Concept Document, Acknowledgments)

Taking seriously the Campus Partners Revitalization Concept of “building community from the inside out,” this project seeks to put OSU faculty, graduate students in the College of Education, and University District teachers and their students, at the center of the process. In addition to serving the “actual community needs,” this project has the potential to strengthen connections between Somatic Studies and local community schools.

The newly approved minor in education introduces the course, “Body/Mind Goes to School: An Introduction to Somatic Education” in the coming year. Our graduate students will be involved in this offering which includes an interactive experience with teachers and students in a university district school.

Expected Deliverables

The Somatic Studies program requires its students to be engaged in field based activities. This project will fulfill that requirement for the seven students involved. The finding of the inquiry can also serve as a guide for our Somatic Studies students to become involved in community service and service learning.

Time Table

- Summer, 1998: hire a graduate research associate; establish Fall Quarter dates and times for experiential sessions with teachers and students at the [ ] and [ ] schools; and develop lesson plans for each movement session and develop interview protocols
- Autumn, 1998: conduct weekly training sessions for teachers at the two schools; observe interactions among the participants in those training sessions; and conduct interviews with teachers and somatic graduate students.
- Winter, 1999: conduct weekly training sessions for students at the two schools; observe interactions among the participants in those sessions; conduct interviews with students and somatic graduate students.
- Spring, 1999: Weinland and Indianola teachers assume the lead in conducting the weekly sessions for students; OSU graduate students serve as resource assistants in this process; observe interactions among the participants in those sessions; and conduct interviews with students, teachers and somatic graduate students.
- Summer, 1999: data analysis and write-up
Capabilities of Applicants

As a long time faculty member at Ohio State and resident of the University District, I am keenly interested in establishing a stronger bond between campus and community. As a professor in the College of Education, it becomes especially important that this institution becomes more intimately involved with the neighborhood schools. For the past few years I have taken an active role in the University Community Association and the Iuka Ravine Association.

The Somatic Cohort:
- Professor Seymour Kleinman, Cultural Studies/Somatics Studies, College of Education
- Project Assistant Kam Chi Chan, Doctoral Student in Cultural Studies – Chinese with expertise in tai chi and Chinese somatic theory and practices,
- Helen McKnight, Doctoral Student in Cultural Studies – Afro-Caribbean with expertise in Caribbean Dance & Culture
- Fanny Santiago-Saavedra, Doctoral Student in Somatic Studies – Latino (Puerto Rico) with expertise in dance, yoga, movement techniques
- Mihyun Chun, Doctoral Student in Somatic Studies – Asian (Korean) with expertise in Korean Traditional Dance
- Rhonda Burke-Spero, Doctoral student in General Professional Studies – African-American with expertise in dance, cooperating movement into learning academic subjects

Letters of Support
See Attached

Additional Outside Funding
We are seeking additional support from the College of Education’s Office of Diversity and Outreach.
APPENDIX C
Project Schedules
### AU98/W199 Schedule for The Middle School Teachers

<table>
<thead>
<tr>
<th>Date/time</th>
<th>Movement/Discussion Sessions at a teacher’s classroom</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/28/98</td>
<td>African-American jazz</td>
</tr>
<tr>
<td>1:35-2:45</td>
<td></td>
</tr>
<tr>
<td>11/4/98</td>
<td>African-American jazz</td>
</tr>
<tr>
<td>1:35-2:05</td>
<td></td>
</tr>
<tr>
<td>11/11/98</td>
<td>African-American jazz</td>
</tr>
<tr>
<td>1:35-2:05</td>
<td></td>
</tr>
<tr>
<td>11/18/98</td>
<td>African-American jazz &amp; Indian yoga integration</td>
</tr>
<tr>
<td>1:35-2:45</td>
<td></td>
</tr>
<tr>
<td>12/02/98</td>
<td>African-American jazz &amp; Caribbean dance</td>
</tr>
<tr>
<td>1:30-2:20</td>
<td></td>
</tr>
<tr>
<td>1/13/99</td>
<td>Caribbean dance</td>
</tr>
<tr>
<td>1:25-2:10</td>
<td></td>
</tr>
<tr>
<td>1/20/99</td>
<td>Caribbean dance</td>
</tr>
<tr>
<td>1:35-2:20</td>
<td></td>
</tr>
<tr>
<td>1/27/99</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>1:30-2:20</td>
<td></td>
</tr>
<tr>
<td>2/3/99</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>1:30-2:20</td>
<td></td>
</tr>
<tr>
<td>2/10/99</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>1:35-2:30</td>
<td></td>
</tr>
<tr>
<td>2/17/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>1:35-2:30</td>
<td></td>
</tr>
<tr>
<td>3/3/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>1:30-2:30</td>
<td></td>
</tr>
<tr>
<td>3/10/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>1:35-2:30</td>
<td></td>
</tr>
<tr>
<td>3/17/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>1:35-2:20</td>
<td></td>
</tr>
<tr>
<td>3/24/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>1:30-2:20</td>
<td></td>
</tr>
<tr>
<td>3/31/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>1:30-2:25</td>
<td></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Date/time</th>
<th>Movement/Discussion Sessions (fall in gym, winter in library)</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/28/98</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>3:30-4:50</td>
<td></td>
</tr>
<tr>
<td>11/4/98</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>11/11/98</td>
<td>Indian yoga</td>
</tr>
<tr>
<td>3:35-4:40</td>
<td></td>
</tr>
<tr>
<td>11/18/98</td>
<td>Indian yoga &amp; African-American dance</td>
</tr>
<tr>
<td>3:35-4:50</td>
<td></td>
</tr>
<tr>
<td>12/2/98</td>
<td>African-American dance</td>
</tr>
<tr>
<td>3:35-4:50</td>
<td></td>
</tr>
<tr>
<td>12/27/98</td>
<td>African-American dance</td>
</tr>
<tr>
<td>3:45-4:30</td>
<td></td>
</tr>
<tr>
<td>1/13/99</td>
<td>African-American dance</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>1/20/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>3:42-4:40</td>
<td></td>
</tr>
<tr>
<td>1/27/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>2/3/99</td>
<td>Korean dance</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>2/10/99</td>
<td>Korean dance and Chinese tai chi chuan</td>
</tr>
<tr>
<td>3:30-4:50</td>
<td></td>
</tr>
<tr>
<td>2/17/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>3:30-4:50</td>
<td></td>
</tr>
<tr>
<td>2/24/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>3:30-4:30</td>
<td></td>
</tr>
<tr>
<td>3/3/99</td>
<td>Chinese tai chi chuan</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>3/10/99</td>
<td>Caribbean dance</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>3/17/99</td>
<td>Caribbean dance</td>
</tr>
<tr>
<td>3:30-4:40</td>
<td></td>
</tr>
<tr>
<td>3/24/99</td>
<td>Caribbean dance</td>
</tr>
<tr>
<td>3:35-4:45</td>
<td></td>
</tr>
<tr>
<td>3/31/99</td>
<td>Project evaluation</td>
</tr>
<tr>
<td>3:35-4:35</td>
<td></td>
</tr>
</tbody>
</table>
## Middle School Spring Schedule for Students and Teachers

<table>
<thead>
<tr>
<th>Date/Time</th>
<th>Somatics Educators-Activities</th>
<th>Setting/Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 16 (Fri)</td>
<td>Caribbean educator - Social Studies time periods: social life and dance in the Caribbean culture</td>
<td>(Classroom)</td>
</tr>
<tr>
<td>10:28-11:07</td>
<td>Class 1 &amp; Class 2</td>
<td>Class 3 &amp; Class 4</td>
</tr>
<tr>
<td>11:50-12:34</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>12:38-1:18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 21 (Wed)</td>
<td>Caribbean educator with a drummer - students and teachers learned Caribbean dance</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 23 (Fri)</td>
<td>Chinese educator - Social Studies time periods: the yin-yang theory and tai chi chuan</td>
<td>(Classroom)</td>
</tr>
<tr>
<td>10:28-11:07</td>
<td>Class 1 &amp; Class 2</td>
<td>Class 3 &amp; Class 5</td>
</tr>
<tr>
<td>11:50-12:34</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>12:38-1:18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 28 (Wed)</td>
<td>Teachers and students learned tai chi chuan</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>April 30 (Fri)</td>
<td>Korean educator - Social Studies time periods: the traditional beliefs and Korean dance</td>
<td>(Classroom)</td>
</tr>
<tr>
<td>10:28-11:07</td>
<td>Class 1 &amp; Class 2</td>
<td>Class 3 &amp; Class 5</td>
</tr>
<tr>
<td>11:50-12:34</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>12:38-1:18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 5 (Wed)</td>
<td>Teachers and students learned traditional Korean dances</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 6 (Thur)</td>
<td>African-American educator - Social Studies time periods: the richness &amp; diversity of the African-American culture</td>
<td>(Classroom)</td>
</tr>
<tr>
<td>10:28-11:07</td>
<td>Class 1 &amp; Class 2</td>
<td>Class 3 &amp; Class 4</td>
</tr>
<tr>
<td>11:50-12:34</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>12:38-1:18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 7 (Fri)</td>
<td>Teachers and students learned jazz dance</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 14 (Fri)</td>
<td>Indian educator - Social Studies time periods: yoga &amp; the Indian culture</td>
<td>(Classroom)</td>
</tr>
<tr>
<td>10:28-11:07</td>
<td>Class 1 &amp; Class 2</td>
<td>Class 3 &amp; Class 4</td>
</tr>
<tr>
<td>11:50-12:34</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>12:38-1:18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 18 (Tue)</td>
<td>Project observation</td>
<td>Multi-Cultural Fairs – students performed the movement forms</td>
</tr>
<tr>
<td>9:00-11:00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 19 (Wed)</td>
<td>Teachers and students practiced tai chi chuan</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 26 (Wed)</td>
<td>Project evaluation</td>
<td>(girl gym)</td>
</tr>
<tr>
<td>11:50-12:30</td>
<td>Class 3 &amp; Class 4</td>
<td>Class 1 &amp; Class 2</td>
</tr>
<tr>
<td>12:40-1:20</td>
<td>Class 5 &amp; Class 6</td>
<td></td>
</tr>
<tr>
<td>1:30-2:10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Date/Time</td>
<td>Somatics Educators-Activities</td>
<td>Setting/Class</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------------------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>April 19 (Mon)</td>
<td>Caribbean Dance, Caribbean educator with the drummer</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (15)</td>
<td></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 2 (12)</td>
<td></td>
</tr>
<tr>
<td>11:30-12:15</td>
<td>Class 3 (13)</td>
<td></td>
</tr>
<tr>
<td>April 21 (Wed)</td>
<td>Caribbean Dance with the drummer</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 4 (11)</td>
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<tr>
<td>10:30-11:30</td>
<td>Class 5 &amp; Class 6 (25)</td>
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<tr>
<td>April 26 (Mon)</td>
<td>Yoga</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (12)</td>
<td></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 2 (13)</td>
<td></td>
</tr>
<tr>
<td>11:30-12:15</td>
<td>Class 3 (12)</td>
<td></td>
</tr>
<tr>
<td>April 28 (Wed)</td>
<td>Yoga</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 4 (12)</td>
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</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 5 &amp; Class 6 (24)</td>
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<tr>
<td>May 3 (Mon)</td>
<td>Korean Dance</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (14)</td>
<td></td>
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<tr>
<td>10:30-11:30</td>
<td>Class 2 (12)</td>
<td></td>
</tr>
<tr>
<td>11:30-12:15</td>
<td>Class 3 (12)</td>
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</tr>
<tr>
<td>May 5 (Wed)</td>
<td>Korean Dance</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 4 (13)</td>
<td></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 5 &amp; Class 6 (22)</td>
<td></td>
</tr>
<tr>
<td>May 7 (Fri)</td>
<td>Jazz</td>
<td>In library</td>
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<tr>
<td>9:30-10:30</td>
<td>Class 4 (12)</td>
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<td>Class 5 &amp; Class 6 (24)</td>
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<tr>
<td>May 11 (Tue)</td>
<td>Jazz</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (14)</td>
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<tr>
<td>10:30-11:30</td>
<td>Class 2 (13)</td>
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<tr>
<td>11:30-12:15</td>
<td>Class 3 (13)</td>
<td></td>
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<tr>
<td>May 17 (Mon)</td>
<td>Tai Chi Chuan</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (15)</td>
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<tr>
<td>10:30-11:30</td>
<td>Class 2 (12)</td>
<td></td>
</tr>
<tr>
<td>11:30-12:15</td>
<td>Class 3 (14)</td>
<td></td>
</tr>
<tr>
<td>May 19 (Wed)</td>
<td>Tai Chi Chuan</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 4 (13)</td>
<td></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 5 &amp; Class 6 (25)</td>
<td></td>
</tr>
<tr>
<td>May 24 (Mon)</td>
<td>Project Evaluation</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 1 (15)</td>
<td></td>
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<tr>
<td>10:30-11:30</td>
<td>Class 2 (13)</td>
<td></td>
</tr>
<tr>
<td>11:30-12:15</td>
<td>Class 3 (12)</td>
<td></td>
</tr>
<tr>
<td>May 26 (Wed)</td>
<td>Project Evaluation</td>
<td>In library</td>
</tr>
<tr>
<td>9:30-10:30</td>
<td>Class 4 (14)</td>
<td></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Class 5 &amp; Class 6 (23)</td>
<td></td>
</tr>
<tr>
<td>June 1/2 (Tues, Wed)</td>
<td>Movement Performance Rehearsal</td>
<td>In gym: Rehearsal for the June 3rd movement performance</td>
</tr>
<tr>
<td>1:30-2:30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>June 3 (Thur)</td>
<td>Movement Performance</td>
<td>In gym: students perform the cross-cultural movement forms to the whole school</td>
</tr>
<tr>
<td>1:30-2:30</td>
<td></td>
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</tr>
</tbody>
</table>
APPENDIX D
Guidelines for Reflective Journals
Guidelines for Reflective Journals - Cultural Diversity As Practice: Introducing Somatic Education Into Two University District Schools

The journals are only required to be one to two pages long. They are to be thoughtful reflections and responses to your movement participation experiences. We would like you to focus on two aspects in describing your experiences, feelings, thoughts, and dealing with anything that has come up for you throughout the year as a result of participating in this project. Specifically, we would like you to focus on your experiences (a) as an individual participant who has been involved in learning the diverse cultural movement forms, and interacting with the somatics educators; and (b) as a teacher who has been involved in observing your students’ learning of the diverse cultural movement forms, and interacting with the somatics educators. There are no right or wrong things to put in your journal.

Below are some possible questions that may help you to compose this journal:

- How did the movement make you feel/respond emotionally and physically?
- Are you interested in learning more about any particular culture(s) after having learned the movement form developed in that culture? Why?
- Were there any movement phrases from any particular culture that were especially intriguing to you? Why?
- Were there any movement forms that made you feel uncomfortable? Which? Why?
- Were there any interesting movement patterns you particularly remembered? Which and from which culture?
- What questions did you have during the learning process and observing process?
- Were any of these questions answered for you?
- Do you think your students are interested in learning the culturally different movement forms? Why do you think so?
- Did your students ask questions regarding their learning experience? If yes, what were they about?
- How do you think all those experiences affected you (i.e. How do you think about Korean culture after you met the Korean dancer and learned dance with her? How do you think about African-American culture after you learned Jazz with the African-American dancer?)
- How do you think all those experiences may affect your students?
- Overall did you think the project was a strong or weak one (for you and for the students)? Why?
- Any suggestions on improving the project?
- Will you participate and/or encourage other teachers to participate in the same kind of project (either other cultural movement forms and/or same culture but different movement forms) next year? Why?
APPENDIX E
Release Form
RESEARCH PROJECT RELEASE FORM

I grant permission for Kam Chi Chan to use the information provided to her through interviews, observations, document analysis, discussions, transcripts from audiotapes and videotapes for use in the inquiry of the University Neighborhoods Faculty Seed Grant Project entitled Cultural Diversity As Practice: Introducing Somatic Education Into Two University District Schools. I understand that Kam Chi Chan will solely used my personal data for research purposes. I agree that she may use my personal data for use in her future publications.

I also agree to be quoted and grant permission for Kam Chi Chan to use my quotes for this project. I understand that pseudonyms will be used in any form of publication to ensure confidentiality.

I acknowledge that I will be given a copy of videotape which recorded my movement learning experience only in the conditions that:
1) all the participants in that videotape agree to sign the videotape copy release form.
2) I agree that I will keep that copy of videotape confidential.
3) I agree that I will not make any other copies.
4) I agree that I will not show that copy of videotape in public.
5) I agree that I will not use that copy of videotape for other projects or studies without getting permission from Dr. Seymour Kleinman, Kam Chi Chan, and all other participants in that videotape.

Finally, I acknowledge that I have read and fully understand the research project release form. I sign it freely and voluntarily. A copy will be given to me.

Name: __________________________________________

Signature: _______________________________________

Date: __________________________________________
VIDEOTAPE RELEASE FORM

I grant permission for Kam Chi Chan to make copies of the videotape which recorded my movement learning or teaching experience for all the participants in that tape. That tape was taken for the University Neighborhoods Faculty Seed Grant Project entitled Cultural Diversity As Practice: Introducing Somatic Education Into Two University District Schools.

I acknowledge that all the participants will have a copy of that tape.

I agree that I will keep that copy of videotape confidential.

I agree that I will not make any other copies.

I agree that I will not show that copy of videotape in public without all other participants’ permission.

I agree that I will not use that copy of videotape in any other projects or studies before Dr. Seymour Kleinman, Kam Chi Chan and all other participants give me permission.

Finally, I acknowledge that I have read and fully understand the videotape release form. I sign it freely and voluntarily. A copy will be given to me.

Name: ______________________________________

Signature: ___________________________________

Date: ________________________________________
LIST OF REFERENCES


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Erickson, F. (1986). Qualitative methods in research on teaching. In M. C. Wittrock (Eds.), Handbook of research on teaching (3rd Ed., pp. 119-161). NY: Macmillan.


Fuller, M. L. (1999). Becoming a researcher: It’s the trip not the destination and studying the monocultural preservice teachers. In C. A. Grant (Eds.), Multicultural Research: A reflective engagement with race, class, gender and sexual orientation (pp. 240-264). Falmer Press.


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