

5-9-2014

Saudade: A Spoken Word Movement Performance

Melani De Guzman

Follow this and additional works at: https://digitalcommons.lmu.edu/dance_theses



Part of the [Dance Commons](#), [Other Theatre and Performance Studies Commons](#), and the [Performance Studies Commons](#)

This Campus Access only theses is brought to you for free and open access by the Dance at Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in Dance Undergraduate Theses by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact digitalcommons@lmu.edu.

Dance 461: Sr Thesis Project

SAUDADE: A SPOKEN WORD MOVEMENT PERFORMANCE

By: Melani De Guzman

**Mentors:
Professor Judith Scalin**

**In partial fulfillment of
The Bachelors Of Art Degree in Dance
Loyola Marymount University
May 9th 2014**

TABLE OF CONTENTS

I. Resumes and Headshot.....	p.1-7
A. Resume Commercial.....	p.1
B. Headshot.....	p.2
C Curriculum Vitae.....	p.3-7
II. The Senior Thesis Project	
A. Short description of the Project.....	p.8
III. Creating the Performance	
A. My choice to create a performance.....	p.9
B. Journals.....	p.10-29
C. Dancers strength and challenges.....	p.30-32
D. Our Narratives	p.33-38
E. Costumes	p.39-40
F. Music.....	p.41-42
G. Location and Lighting	p.43
-Order of show.....	p.44
H. Calendar	p.45-46
I. Publicity.....	p.47
J. Post Performance reflections.....	p.48-53
K.Program	
I.Photos	
IV. Artistic Statement.....	p.60-62
V. Career Search.....	p.63
VI. Dance Movement Therapy Research	p.65-72
VII. Summary of dance studies.....	p.73-77
IX. Saudade Research Bibliography.....	p.78
Appendices	
Notes	

Saudade
A spoken word movement performance
By: Melani De Guzman

Mentors:
Professor Judith Scalin

Saudade: A Spoken word movement performance is a research, choreography, and performance thesis. The performance explored the process of sifting through confusion, commodity, and facade to find individual truth. This work was created from an internal struggle of past and present, and the challenge to find balance within acceptance. Using both disciplines of Sociology and Dance, I investigated how societal conditions affect us on a personal level. The performance itself was an auto-ethnography in which dancers chronicle the self in participatory visions to find individuality. Engaging in emotional vulnerability to express the inner voice challenged the dancers. Investing in my dancer's narratives, as well as my own story, taught me that the most truthful thing about us is our capacity to create, to triumph, to endure, to transform, to love, and to be greater than our suffering.

During my exploration, I read personal stories, articles, and secondary research that involved sociological and psychological perspectives of dealing with the self. My political sociology class was structured around the individual student rather than learning the concepts. Everyone participated in a group-facilitated setting where we would share about our troubles of being part of an Industrialized Institution. I applied the concept into my dance education and wanted to explore the struggles of trusting one's inner voice. Through the help of studying Carl Rogers on encounter groups and Erving Goffman on symbolic interactions; I wanted to create a setting where dancers together can help trust their own true self in relations to their struggles. This true self is separate from the everyday performance role we all act out of what people expect. In learning how humans can heal each other through intimate sharing reveals human conditions. When these human conditions are shared, the cultivation of authenticity begins.

My choice to create a performance

At this point in my life, I've spoken so much of myself in papers. I've exerted my own guilt, doubts, worries, joys, achievements, and goals in a paper. I've done many researches where I found fulfillment in what I am applying in order to learn. However, for this project I wanted to move. I wanted challenge. I wanted to collaborate. I wanted to inspire. I wanted to work with different energies. I wanted to help people. I wanted to experience the love of movement with other bodies. I seek to be challenge by doing something I'm afraid of. Where there is fear, there is newfound knowledge to gain. Where there is fear, there is a place of growth that I need to experience for the sake of my mental, physical, and spiritual being. I wanted to experiment and make mistakes in order to create something fulfilling. Judy, my mentor has also wanted me to perform a solo. She has wanted me to get out of my comfort zone and trust my own gifts. She knows where my fears come from and she's aware of what I need to grow into my potential. I didn't want to choreograph a dance to a story or concept because I know I have my whole life to do so. Where I was felt right in terms of producing a project that required collaboration and personal exploration of the human condition. These human conditions to be specific were centered around hardships of accepting our vulnerabilities. Underneath a beautiful dancing body is a hurt soul who wants to be heard. Our goal-oriented society can prevent us from nurturing the self that doesn't get heard. This self is hidden, and sometimes the more we dance and focus on technique, we let this inner self-hide deeper until it can no longer be heard. So I wanted to work with four other beautiful souls. I wanted to get personal and very close so that they too can benefit from my project. I wanted to produce an evening length of work that would show the audience the beauty of spoken word performance. But not just any spoken word performance, but the real raw human journey of being with your vulnerabilities.

Journals

Journal 1 senior thesis July 2, 2013

Dysmorphia

hmmm what is that? I dont know..something about how you feel about yourself....I realize that when I am in a stressful mood and thoughts of hopelessness and tiresome take over me and my ego comes and takes over. I am more likely to compare myself and judge myself harder. I wish I can just focus on dance...while im loving my life right now..there is always a wish and a demand and a fear that I am not working enough on my skills. Hmmm...but i know the right time will come.

Journal 2 senior thesis

I have been lifting weights once-three times a week at Golds venice. Surrounding myself with people who either really care about the art of their body...and its beautiful..because i use to be so judgmental before about body builders, but my lover has shown me a different light...through his body image issues and struggles, ve learned to gain compassion for body builders...there are just like dancers...i must respect and see the light of their own passion...just because they are not creating art....working on their body is art itself! I feel very blessed and have been enjoying a different kind of workout. I know as a dancer its important to work on different muscle exercises, but this can't hurt. Always makes me aware how everyone on the inside cares about how people view their bodies.

Journal 3 Senior Thesis

Being more naked alone and near my lover has helped me loved my body more. I am not as emotionally and intimately closed off, although the process has been difficult.

july 21

somehow our physical condition rules over our emotions. Today I felt super stressed about apartment hunting that the mental stress manifested into something bigger and my body just suddenly felt fatigue. When we feel really down about things we are overworking our whole selves with, we just feel hopeless and somehow our worldview becomes negative. As if their is no light at the end of the tunnel. Somehow theirs no hope for change and everything blocks you from seeing the other side.

July 22 2013

Today at camp I didn't even plan to do a hoop routine but my campers and I were just feeling some amazing trance electro music and somehow it led to an awesome hoop routine. I find it refreshing when the kids that do not participate in my dance activities are the ones easier to work with because their skills are just so fluid and not as limiting to what I always see. They seem to just be open to trying any creativity and it was beautiful seeing them connect to the music. I personally feel like I have a unique vibration to certain beats, drums, cuts of sounds, speed, tempo because I choose to listen to certain type of music that lets me let go of what I am thinking. Just even moving to the beats makes me feel alot better as a dancer. Camp allows me to not care what anyone thinks and just try to attempt any act and movement, Its a very important practice for me because when I go back to Dance, I am the most insecure person who is so down on herself.

July 23 2013

I thought more about why I worry so much and its because I am constantly in fear. Theres a part of me that holds back inside and does not own up to my own gifts and talent. I always feel like there is something better and the fact that I did not able to take class this summer as much as I wanted to makes me feel like I am behind. However, I trust in my inner source that I will be okay. I really needed to work on my internal self this summer, and I must say, alot of changes has been happening, and everything will lead to a better mindset when I come back to dance this last year at LMU. I paid more vital attention to myself my life, who I was, who I truly am, this summer and it has helped me become a better listener to my artistic self.

July 24 2013

Lately I have been very frustrated, to the simple fact that I feel powerless. Things with my roommate/bestfriend isn't going too well and it's taking over my life. I learn that when things are bothering me, i don' stop talking about it. I have a hard time letting go of what i invest in so much and I must learn to forgive and let go. Anyways, on my free time I still wander and dream what would it be like if i spent a whole summer at an intensive. Its as if i am constantly searching for outside sources to think it will help me improve. I need to better understand that only myself can make that miracle happen. Summer intensives are opportunities. My stars just didnt align and next time they will. It all starts on the inside. The clarity of the mind is very important.

July 26

Today after work I meet my boyfriend to go to the Gym. Thing I don't understand about him yet is why he feels the need to constantly add more weights after being able to lift that weight. I guess I opened my mouth and it truly angered him. I felt hopeless again because I felt like I fucked up or something. I guess its a lack of understanding and its something I disrespected him with. I am so caught up with my own kind of strengthening and conditioning with pilates etc that I can't think thats the only way of gaining strength. I enjoy going to his Gym sometimes because people are very concerned with their figure and the lifestyle they keep up with. I feel so bad on the inside and just hopeless and powerless that we do not connect on that level. He opened up to me that we don't have the same training abilities and I cant help but feel sad but I must accept it because we have our differences.

July 28 2013

Sometimes I can taste my own displeasure by how much I seek attention at a time i Know I need to be strong for myself. Sometimes I can analyze too much and feel the need to fix things now when I need to give it space.

Oct 10 2013

The time is arriving and every time I meet with Judy, I get so nervous. Lately I have been working on my research paper revolving around Dance Movement Therapy. I am connecting how it is a helpful tool in curing eating disorders such as anorexia and bulimia. I am slowly starting to figure out how I am going to choose my dancers for my thesis and developing my thesis ideas so I can pitch it well. All I know is that it is going to involve spoken word movement. It will be a collaboration of choreography where I want my dancers and I to develop a solid relationship. One where we can all have an impactful voice. I want everyone to have a say in this journey. I want everyone to care for each other by pushing each other to beyond our comfort zone. A great focus of the dance will be portraying our own individual struggles of cultivating our voices.

Oct 17 2013

I met with Judy again. This time, she said it was time to go out there. I dreaded to start. I named her people I wanted- Julia S, Abby S. Deneshia, Hanna and Lindsey Briggs. But when it came to reaching out to them, it was difficult. They were either a) so busy b) a senior just like me c) didn't seem interested d) I just didn't feel like they were open to it so I never spoke to them about it. I continued researching on what I exactly want for my thesis. I wanted to develop a clear plan so I will look like I know what I was doing. I honestly just wanted people who were open to the idea of emotional

vulnerability, talking about our relationship with self image, issues with being in our own facades, and how we use beauty to define us. Over the course of the next 2 weeks, I made appointments and put myself out there with people. It was tough- but well worth it.

Oct 20 2013.

The plan so far

Choreographic reflections, dancers body image and experiences

(me) (us) Create opportunities to validate body image experiences of female dancers in a collaborative choreographic endeavor rooted in from practices

Improv, Journal, group discussions to enable dancers to express themselves subjectively through words and movement

Personal body experiences as a source of knowledge and utilize of the voice in dance as a significant components leading towards empowerment and subjectivity for female dancers

Dancers in relation to their own body image: pressures from the media, self esteem, eating disorder different genres, use of studio mirrors, various kinds of dance clothes, environments created in dance classrooms.

Oct 22, 2013

So I am beginning the process of choosing my dancers by doing interviews!

I am looking for 1. availability, 2 hours available for most weekends of November

2. Interested in showing experiences and 3) willingness to commit to this 5 months journey.

My plan was to talk to MOE R, GABRIELLE, DENISHA, ABBI S, MELANIE M.

I Had the dancers tell me about themselves, why they dance, and future aspirations. I asked them how do they deal with the struggles of dance.

\b) I explained my history of dance experiences. I felt like it was necessary to become vulnerable.

My thesis: Body Talk: finding one's individuality through struggles of being a women

Why study the voice in our movement?

II. The journey

1. Dancers will work on choreography, storytelling, a lot of improv, contact improv, journaling.

2. Explain the importance of commitment. Everyone is needed because it will only be strong if

everyone commits whole heartedly

III. I want people who wants to share their voices, connect deeply with others and share a powerful story through the body

My thesis process of choosing dancers is different. I can't get them through auditions, I need to feel that I can trust them. Judy has been doing a great job of helping me trust what I want to do. Often, I am very shy and have no confidence in my voice, and that's why she wants me to do this, because it is challenging for me. Very!

Oct 24 2013

I first met with Gabrielle the freshmen. It went really well and I see a lot of potential in her. She will be the youngest one in the thesis, but there is a part of me that feels she needs to be in my thesis. It was not difficult trusting her.

Also, when my african drumming class ended one night, I figured I share my thesis to Emmaline Weinert. I don't really know her, but I find her aura to be very lovely. I also am very impress by her political voice. She can light up the room. There is something about her. She seemed very open about my thesis, so im pretty positive she is on board.

I then met with Moe Renteria- I was nervous. I don't really know her as much. I can't read her, but there is something so independent about her. She seems to be more than meets the eye. I can tell she doesn't tolerate shit from people. She also just transferred, so I've been very welcoming to her. I visited her at her radio talk show, I told her everything and what I want. She said it sounds very different from what she has ever done but she is on board.

Now- I needed one more dancer, other people became hard to reach. I was in conflict about asking my roommate. There was a part of me that didn't trust her. I knew too much about her; work, home, friend ethic. I wasn't sure if I can trust her to be part of this journey. I know emotionally she would benefit greatly. But, based on my experiences from being her best friend, sister, co worker, classmate, I am not sure if I can trust her to be on time to every rehearsal. She makes a lot of excuses for everything and I don't want our friendship to get any worse.

I met with Judy about this, and all she asked me was, "Would I get married to a guy I wanted to change?" Do I expect someone to change after marrying them? No!

That was a no brainer- I knew my roommate isn't a good fit, but for the first rehearsal. I brought her along. And yes she was late- extremely! FIRST REHEARSAL ALREADY WOW!

11/2/14

First Rehearsal!

AHHH it went well! Some people were late, some were early. Other than that it went by really fast. I made everyone cute notebooks because I wanted them to journal and write their answers there. We will be writing a lot so I figured I make them notebooks.

I led a very long warm up for them to start getting into their bodies and calm their minds. I felt as if my warm up was a bit too long. I played avant garde music and cue them to move from their limbs. The theme for the day was how do I become truthful to my body. I also created a very fun exercise that I think I will develop. It is called the circle introduction. This exercise is really cool because we just let out how we feel while we move. I think its good we start sharing right away. We also go to moving across the floor while we say words we have chosen to each other. I am starting to realize that gabrielle is a soft mover, emmy can talk, and her movements are hard hitting. Moe doesn't share so easily.

11/9/13

After second rehearsal.

There was an issue with keeping my roommate in my piece. Perhaps it was a sign from the universe that she shouldn't be in my piece. It had something to do with liability of the studios since she isn't an lmu student anymore. I didn't resist it. I brought in another dance minor named Michelle whom seemed interested to be in my thesis. She is more of a hip hop mover, but shes a very sweet girl and I felt as if she would be able to reciprocate with me in what I need for my thesis.

The theme for todays rehearsal was cherishing our own sexiness.

Goal: to explore qualities of what it means to be sexy, what it means to be beautiful.

They all seem to enjoy todays rehearsal. We did a lot of talking and moving. I had them talk to each other to get more familiar with each other's presence. I also had them compliment each other and share something that they don't like about their body. We also created our traveling phrase that embodied how we feel about ourselves. I believe its important to walk with confidence, walk with purpose with

the way you carry yourself, especially upper torso.

I appreciate everyone opening up to each other and having an open mind diving into the topic of cherishing your own beauty. Last Saturday, we talked and brought out among each other how we dealt and defined confidence. We also learned about each other's habits and routines of what we did to make ourselves feel more beautiful. I told them not to disregard any of these concepts and begin to just become aware of them everyday in your life choices. Part of the story we are all going to develop as a group revolves around the different challenges we struggle believing in ourselves and nourishing your beauty is an important concept that can influence that. We are going to begin developing our movements and our stories. With that we will have contrasting voices which be okay.

Also, as we talked about during rehearsal is the experience of nudity in solitude. I told them that they don't have to, but if they did try the experience, note in their journal as streams of consciousness.

Also- I was sad to let her go, But Michelle, one of the dancers I just brought in, got into Study Abroad next semester...awww im so sad! But atleast she was willing to be a part of my journey!

I had to act fast on who to bring in!

1. I knew the perfect girl* GIGI! She isn't a dance major but she has dance background and takes several classes. We get along really well and she sounded very interested! It was just difficult since I brought her in the middle of Nov rehearsal, and she already had to miss the last rehearsal before winter break.
2. Judy was right, people have lives- be flexible.

11/16/13

"We dance to fall in love with the spirit in all things, to wipe out memory or transform it into moves that nobody else can make because they didn't live it. We dance to hook up to the true genius lurking behind all the bullshit—to seek refuge in our originality and our power to reinvent ourselves; to shed the past, forget the future and fall into the moment feet first"

After today's rehearsal,

I felt completely fulfilled. I knew in my heart this is what I am suppose to be doing! Everyone feels so right to be a part of this! I wish I can be involved in the exercises with my dancers- but for right now I am just observing. It was a very good rehearsal and they are becoming open and exploring with their

hearts and imagination. Gigi fit in perfectly. The circle exercise is super helpful. Everything came together for me at this rehearsal and I beginning to have a stronger voice. Everyone has been sharing such deep stories and willing to hear others. That's what I love. That is what I've been yearning for. I am reminding them that everything is sacred and confidential.

11/23/13

Today was the last rehearsal until we come back from January for winter.

Gigi led kairos for the weekend, and Gabrielle was out sick . With that said, I didn't go through my lesson plan and instead, sorted out confusions, talked, planned, and developed ideas for when we get on the road to creating our choreography. , Moe and Emmy ended up helping me for ideas! I felt it was a great rehearsal even if we didn't move as much to just talk about where we are heading. We also brainstormed ideas for music !

This is what we talked about, and i am planning a Brunch/Lunch/Dinner, the week before, or on finals to discuss with everyone there before we leave for holiday break!

a) Progression of thesis- we spent 4 rehearsals familiarizing ourselves with spoken word exercises revolving around topics ranging from the self. In this topic, we talked about how starting next january, rehearsals will be increased to 3 hours long, and the week we get back, we will already have in our minds ideas for our solos. During break, with your journals, I will create a huge story board, and I will email you all the central focus i want you guys to be focusing individually. My part will be putting it all together.

B) Rehearsal times/ calender= rehearsals will be 3 hrs each week plus additional if you are working on duet/trio with me or others. Because there are trips planned,concerts, life, easter break, spring break, i will have all of you give me important dates needed off, and as I explained to mo and emmy, because there are only 5 of us, I need all of us there most of the time always. So with that in mind, there will always be scheduled rehearsal each week and if im aware two people will be gone, we will reschedule some time that week.

C) choreography= most of material will be developed together. but your own story will be your own material, refined and helped by all of us. We will all create transitional choreo and other spoken word gestures. Over break, I want you guys to send me videos of explorations of your own creation. so when we get back we can lay them down =)

- Performance presentation= planning around April. location? somewhere intimate with awesome lighting =)

January /13/15

After meeting with Judith Scalin today I feel better about where I am at about my thesis. However, I am scared shitless. Needless to say, this is why we dance majors do Thesis project; To experience what every artist goes through and learn how to put your work out there. We have 3 months to get this down including social media to promote our even (flyers etc)t, technical things to get together, location of performance, music recordings, getting a help crew. I am staying practical and hopeful because I am aware that every moment counts and I believe with the support from you guys and confidence in myself I can really make this happen because I am really passionate about how far I've come with you guys. Needless to say, this is not just a thesis project for me, but a service for myself and for you guys as well. I am not that happy that its going to take 2 more rehearsals until everyone will be there. But everyone has given me for the most part their black out dates (out of town dates)..and it seems like after the next two Saturdays we will have the rest of rehearsal times together. I expressed to my dancers that how much I need each of them to be in rehearsal because their voice, soul, opinions, matter!

Mo and Emmy- I gave them assignments to work on their story boards that we will be developing to sharpen together.

I have increased rehearsal times to 3 hours because we need to get the ball rolling. Also after the third rehearsal we have this semester, Judith Scalin will visit and see our progress to give us advice. I am also hoping to get other faculty mentors to stop by and see our work for advice. This will be good because feedback is highly necessary =). Our rehearsals will become more structure but it doesn't mean we won't still be having fun and getting to know each other deeply, but 50% of the time we will be working individually on our storyboard and before rehearsal ends, probably like last 15 min or so, we will always show each other how we're doing and give feedback. We will help each other and be there for support because i kid you not, it will get to the point where we will feel stuck and uninspired and this is where we will all be there for each other.

1/17/14

This was the first rehearsal we had back after being on a long break. I decided to be more strict in terms of everyone being in rehearsal because we only have 3 months. My goal for today was to begin choreographing together the beginning intro of the dance. My vision was that we all had solos as strong

introductions of ourselves. These solos wouldn't be too long, probably 15 seconds of an across the floor phrase. I visioned the Intro dance to be light hearted, happy, and very upbeat. Today we finally picked the perfect song. It would be Tuneyards by Bizness. I chose this song because it had an african rhythm aspect to it. It was high energy where dancers could move in hard hitting dynamic and incorporate song light weight flowy movements. I wanted to showcase everyone's signature movement by choosing their own phrases.

Gabrielle- Very flowy, stays high level throughout the time, reminds me of shapes, could look at the audience more and portray stronger energy.

Emmy- Hard hitting strong movements that are bound. She can light up the whole room, her body owns the space. I love that about her.

Moe- Was absent for rehearsal.

Gigi- has good ballet technique and relationship to her movement, but has trouble with balance and holding herself in her phrases.

Me: I am having a hard time just letting the music flow with my body. I keep changing my phrase and overthinking what I want.

I also had Gabrielle and Emmy work on a playful duet. My partner is Gigi. And Moe's will be Emmy.

My vision is as the dance ends after 2:15, we will go in the center and have a funny dialogue about our own issues of being a girl.

I'm still not sure if I want it comical because everyone's stories is going to be very deep and dark...hmmm still deciding.

January 29 2014

So at this point, I would have love to finish the beg intro dance but there is still a lot to clean up. I am also moving forward by including the beg dialogue part that introduces our own issues of being a dancer. I figured it's better that just talking nonsense about being a girl. When I spoke to Judy about this, she made it clear that its better that the beginning dialogue stays personal, kind of like a trailer for their own solo stories. I told the girls that I want this piece to be short, sweet, and showing their best intentions to dance. I want to start pushing each of them in being in their character.

Beginning solo travels- Gigi, Melani (me), and MO- Lets Add more dynamics, such as jumping, or going on the floor or more stillness and level changes.

Duets- Gabrielle and Emmy- The beginning of your duet needs to be more high energy. The part where you guys both extend your legs to the side while weight shifting, may need to either be faster or we need to change the phrase to make it more alive and dynamic!

Group part coming from the corners- we need to technically work on extending our bodies in space and elongating- We will work on it more during rehearsal and let our bodies get use to it. I need to become much more clear on stepping back.

I also began to reserve extra studio space because I want my dancers to start working extra time on their parts. Its been difficult for me to mentor and also be part of the dance. I feel like I can't really invest in my parts when I am overseeing everything. We also didn't get to work on short dialogues about dancers flaws which I wanted to start. I feel like we are spending so much time on this intro- or I am just not being strict enough to move on. They are however starting to work on drafting their stories which we will all vocalize next rehearsal.

Another huge issue I came to face today was dealing with Moe. She came to rehearsal with a very bad attitude. And I already sense the energy of her not wanting to be there. Her energy is so strong that it affects the dynamic of the rehearsal. It also affects me as the choreographer since I have so much empathy sometimes. But I felt like I handled the situation to the best of my ability and I talked to her professionally and made it clear that I need her to be active and to participate especially when she misses rehearsals so she doesn't feel lost. After our talk, rehearsal became so productive and we got so much done. Moe also enjoys having a voice and putting her input.

February 5, 2014

I worked with Emmy on her story alone with Judy. I am so pleased that she is an easy person to work with. For the most part she has really good muscle memory and can remember her movements easily. Judith challenged her to slow down, and sometimes speak clearer. She can get lost in her fast strong bound movements that she can use some slowing down. Overall working with Emmy got me excited to invest in my other dancer's stories. I know Emmy has had experience with spoken word so it is very natural for her and easier to study.

February 10, 2014

So I am planning to have the performance date April 2nd or 3rd. I didn't want it this early but Damon said we had tech the next week and then Easter and then the student concert. I'm hesitant on finishing by mid march and then having only 2 weeks left. But I'll give it a go!

Today was a special day because Judy was finally coming to observe. Before she came, I had a difficult time helping my dancers. Emmy was absent so I worked with Gabrielle, Moe and Gigi. They all brought their stories as well. I was also a bit disappointed that everyone was very late to rehearsal, and I was afraid we weren't going to get shit done. Another studio was open so I had Moe practice her story in the next room. I first work with Gabrielle. She was having a rough time and let emotional anxieties take a toll on her. At first as a choreographer I didn't know how to find a balance between empathy and being objective. There were times where I felt I was getting frustrated with her because it was visible that she was having difficulties relax and let her movements concept happen. Before Judy came, I worked with Gabrielle again and it became easier. She was less emotionally and more clearheaded. She was able to create her movement and remember her story.

Gigi- When Gigi began her spoken word solo, at first I thought wow, for her story to be about body image and being hard on her figure, she sure sounded very sarcastic. She had a strong loud voice that can move the room. However Gigi had a hard time moving when speaking her story, or just not doing any phrases. When mentoring Gigi, sometimes I feel like we aren't connecting, and that there a lack of understanding on both parts. When Judy worked with her, she had her slow down a lot with breathe. She also had her practice body language and where to face properly.

Moe- Moe's story is very depressing. I see a lot of potential for different directions her story can go. I like Moe's relationship to her story. Her story seems very sacred to her and I can tell its going to take a while for her to trust her story to share. Judy worked with her the longest. Moe focused on the articulation of her spine and changing her literal gestures.

February 12 2014

Tonight was actually a successful rehearsal. Emmy didn't end up coming and Mo was only 30 min late. I wanted to do exercises that will help the dancers be in their emotions. So I created several improv exercises and I would narrate a story for them to connect to. We did 4 different exercises which allowed the dancers to get into their emotions. I would push each dancer to get into how they are

feeling because I can tell they have a lot of emotions but I just want them to be there and work on really expressing every part of their body and face.

Gabrielle- she needs to get more angry, her tone, her body language needs to intensify

Gigi- I notice she is closed off, she is reserved and doesn't like to share deep personal things. While everyone is sharing something that is personal, she stays on the surface level.

Moe- Mo has a lot of ticks to her. She reminds me of a porcupine but she is willing to dive deep and she has a lot of deep rooted sentiments to share. She really gets into her head and lets it all out. I appreciate that. She needs to be heard. We need to listen.

February 23 2014

I am in love with my dancers. They have shown incredible time, commitment, perseverance, and effort into their stories. They have been so flexible with time changes and overall I feel like I am learning a lot through this process. It's been emotionally fulfilling to work with each and everyone of them. I almost wish I can get started on my story board but lately I've been putting myself aside. It's good to know they are all invested in their own development in my project.

Over Spring Break I will work diligently on my storyboard since I haven't been able to give myself attention.

- I will arrange the order of when you will perform
- make the FB event
- Schedule our voice recording (will be done the week we get back)
- find photographer for our event photoshoot that will be used in the program.

Some of them still have work to do in developing their stories as well as fixing some language. My goal is that when we come back from Spring Break everything will be finalized and the majority of them will have their story done.

This week I am working with Gigi with her story. Sunday I will work with Mo's story, and next week Gabrielle and Emmy- Judy will give me the final note if the story doesn't need improvement in terms of message.

My general note would be- Come out of yourself more. In spoken word movement, your body parts,

facial expressions, breath, and the little hairs on your skin conveys the message, not your voice (well the volume yess)....I want to see more intention, energy, and passion. This is your voice. This is what makes you unique. You are sharing from a vulnerable place- we often don't get many chances in life to heal ourselves through outside comfort zones of expressing yourself through in a different way. I know it is something different, but trust me in how much light you will shed for others who may be experiencing what you just shared.

February 25 2014

We met 2 more times before we left for spring break. I met with Emmy on her own, and then the last rehearsal it was Moe, Gigi, and Gabrielle. So far everyone is making progress on their stories. I can see the emotions, vulnerability, fear come out of their voices. I can feel the reaffirmation, the acceptance, and love they are portraying. Certain things I am pushing them on are their phrases and gestures. We get so caught up in our words or the meaning that we forget how to humanly express them. Gabrielle and I also helped Gigi with creating some phrases. She has a hard time just letting go and moving, so we would help her. I am so choreographing a small duet with Gabrielle. Working with her is so peaceful. I connect with her greatly so we get a lot done for a short amount of time. Moe has also been doing a great job of helping others and being empathetic. Her mentorship helps all of us.

March 4, 2014

There I was. Finally working on my story. I began to draft mine. Its mostly from Carl Rogerian inspiration of breaking through my facades and letting my inner self shine. So my story revolved around the little girl whose scared the trust the world. I began performing mine and there would be parts I became stuck. I just practiced saying it and letting each word and its meaning act out of me. I needed to remember the emotions it evoke in me. I also worked with Emmy on her story. So far she has improved greatly. She embodies her story well of the conflict of trusting that imperfect person she hides. Our stories are very alike- it is just where we are in our lives as we are about to graduate. I found the ironic but pretty cool.

March 6 2014

Ahhhhh we have less than a month until performance! I am seriously in shock..i don't know if were ready. Actually we will pull it all together. After spring break I expect everyone to have their stories done and mostly memorized. Also, 3 hours of rehearsal isn't enough on a weekly basis. So I told my dancers I will meet with each of them in an additional hour or more each week to help them develop

their stories. I also need to create transitions, whether I choreograph short transitions. The transitions are to keep the audience going and they are to be light hearted and more relax because the stories are intense. I am excited to work on the transitions because they can also be a time for us dancers to show our dancing.

Things to keep in mind, schedule a photoshoot, meet with david for recordings, collect all music to edit, create fb event and program.

We are getting the ball rolling and there is no holding back. I know I will get shit done. I just need to be productive but at the same time not stress of panic. Everyday there is something to work on and focus. My energy will help me. My passion will drive me. My dancers will motivate me. My strength will help me trust in what im doing is perfect.

March 12 2014

Tonight I met with Gigi and Gabrielle for their stories. They are growing and improving so much. Also I had Gigi improv to a song that will be included into her story. Holy lanta, this girl can dance when it is to music that moves her. Ive never seen her soul light up through her movement. Props to Gabrielle and I for pushing this out from her.

Gabrielle- Her story is coming along well. She is getting angrier. She is trusting her story to speak for itself. Most importantly I see the true gabrielle rather than the meek, scared, gabrielle. I am helping her cherish her true being and not be afraid to grab life by the horns. I love how helpful she is with me. I definitely feel a sister bond with her.

March 17 2014.

We had our photoshoot. Turned out amazing. My dancers all got into it. Too into it that we were an hour late to real rehearsal. We also had judy coming to visit. Overall, we strengthened our beginning dance intro, we got into our intro dialogues, and showed her everyone's stories including mine. I have yet to work with Judy though, so I have a lot of improving to do for mine. But I am not worried.

Notes for this week

Wednesday- Judy visits rehearsal. 7-8:30 pm at ST ROBS

-Working on my storyboard, gabrielle's storyboard, Gigi's
Coming to rehearsal: *Gigi, Gabrielle, Me

Thursday 7-9:00 pm at ST ROBS

-work on duet with gabrielle, specify counts, add dynamics,
-Emmy's ending choreography- add more counts,
-work on Gabrielle's ending choreography into Gigi
-work on Moe's story
-My story

Coming to Rehearsal: *Emmy, Moe, Gabrielle, Me

Saturday Rehearsal 3/22

Work on bigger impactful solos, especially entering it. 11- 11:30

Finalize dialogue 11-11:30

Practice Emmy's beginning theatrical scene. 11:30-11 :45

Emmy's choreo into Gabrielle's 11:30-12:15

Gabrielle's ending into Gigi 12:20- 1

Choreograph Gigi's ending. 1- 1:30

Last 30 minutes of rehearsal,

- Run everyone's stories including group choreo.

March 25 2014

Wow time is ticking, and we have a week left. But I've been having rehearsals almost every night working individually with everyone. I have also been working with Judy for my story. And she is so helpful. Also Gabrielle too! I am getting into my character and the truth of my own persona for my story. Holy hell im thinking, this is so hard....no wonder my dancers sometimes hate me. This is not easy. Being vulnerable and open in front of people is not easy. Omg. I can't believe im doing this...i can't believe my whole project is like this. But I couldn't be more fulfilled. Every rehearsal I get to collaborate and create my visions with my dancers. We have been working on the transitions from each story board. Some are dancing pieces, some are theatrical scene. It all flows and makes sense.

Rehearsal this week

ME burns studio Monday 7-9 pm

Moe, Judy, Me- Wed st robs 7:30-8:30

-work on solos

Moe, Me, Gabrielle - St robs 7:30-9 (might ask emmy if available to help chore ograph group ending).

-work on my solo,

-work on duet with gabrielle

-Moe works on her story and transition from mine to hers

Saturday'S REHEARSAL IS 11-2:30

I need the 30 minutes to go over COSTUME, TECH SCHEDULE, RECEPTION FOOD IDEAS etc.

1. We are learning, a small CHAOTIC groupd choreo i m creating from gigi's story to mine (it involves just crazy travelling intense movements for a minute leading up to mine, we will get creative due to the song i chose!)

2. My story's transition to Moe. (maybe group or just Mo as a solo)

3. GROUP ENDING to the song rudimental- not giving up. << THIS SONG IS SO MUCH FUN. We might just end up improving it. i've played it before in novembers rehearsal and Yall loved it!

Time protocol

11-11:45 am (shouldnt take this long)

INTRO DANCE

INTRO DIALOGUE

EMMALINES BEG

EM'S STORY

FIRST GROUP CHOREO Transition to GABRIELLE

GABRIELLES STORY

SECOND GROUP SCENE Transition to GIGI

11:50- 12:30- 3rd group choreo transition to my story

12:35- 1:10- Mo's transition from my story to hers.

1:10- 2:00 pm- ENDING GROUP DANCE

2:00-2:30- Talking about event protocol and schedule. Costumes, food order etc/

March 31 2014

WOW WE ARE GETTING SO CLOSE. WE ARE GETTING SO MUCH DONE. Everyone has been so focused. Willing to learn, engage, and be in creative juice. We have been able to choreograph transitions and even the ending dance. Wow im so excited. I love what I'm doing. Here's an email I found to my dancers.

THANKS FOR A WONDERFUL LAST SATURDAYYY EVRRRRRR! AHHHH

anywayss *breathing* please get plenty of rest I want these next 2 rehearsals to not only be super productive but amazing energy , raw beautiful energy. I want to feel your truest self in your stories and just the igniting light you are while dancing (wow i'm so cheesy like gouda cheese).

Tomorrow night we will meet at 239 6:30 pm and then move to 229 at 8:30. There's a 30 min gap where we don't have a room (complicated I know) so maybe we can take a rest or eat and then go full out for the last hour. we will end at 9:30.

Please bring all your costumes in a hanger in order! also wear a tan or black leotard under most outfits so its easier to change

HERE IS THE LIST

outfit 1 SIGNATURE DRESS (DRESS WE TOOK PICS IN) = Wear to first intro dance, dialogue, and into emmy's club scene.

1) EMMY'S STORY (we all change to outfit #2)

outfit 2 BLACK LEGGINGS AND FLOWY PASTEL TOP = Wear for ending of Emmy's and transition into gabrielle's story

2) Gabrielle's Story (everyone is changing to outfit #3)

outfit 3 aerobic outfit, I put on all black with leotard under) also wear to gigi's beginning.

3) Gigi's story (everyone changes to outfit #4)

outfit 4 black leggings and black top except me= black dress.

4) My story (everyone is changing to their last outfit #5)

outfit #5- anything you want...be chill be comfortable be YOU.

5) Moe's story (everyone prepare to do the END DANCE).

Also tomorrow we will discuss the baked goods we will serve for reception.

Please be on time tomorrow sharp. We will use all the dances to warm up and go over all the dance transitions.

next hour= run through first half, next hour= run through last half.

no make up tomorrow but yes on WEDNESDAY! Also our program looks amaze ahh!!!

bring red bull, candies, cookies anything that we'll all help us energy wise in rehearsal. NO MERCY THIS WEEK UNTIL THURSDAY!

ciao bella

I feel for the most part that I am ready. We have come so far. And everything is stitching together perfectly. I feel respected by my dancers and I can see them all shine so bring in their work. I wish we did have more time in cleaning the transitions. But it wasn't about that. It was about our stories. Our yearn to be heard.

April 3 2014

Night before the show....I teared today because I'm scared. I can't believe I am performing this. But tech went really well and my dancers are amazing. We are ready. Thats all! Merde

Dancers strength and Challenges

Dancer 1: The aura of this dancer is fiery red. That will be her symbol. This dancer was very smart. She wasn't only smart in applying concepts in dance, but also in knowing when to challenge herself. This dancer was outspoken and embodied her presence. She had strong self-awareness and that is why I chose her. I knew she had intellectual depth in willing to explore this topic on a wide range of dimensions. Bringing her into my thesis would benefit me in helping the other dancers find their own light. Because this dancer was very outspoken, willing to be challenged, and isn't afraid to speak her mind, I figured she would also help me become a better choreographer. Through the process, this dancer was very sure of everything. She spoke clear and moved well. She had strong technique in her movement. She also possessed great skills of connecting with others and bringing the best in everyone. Her strength was performing very well and connecting with the audience. She was able to show the right amount of emotions and was still able to control herself. Challenges with her would be the inability to be afraid of stripping down her facade of knowing everything. Since her story was about finding her real self rather than continuing with the fake her, I felt that she could of explored her backstage more. She stayed comfortably in her front stage even when she did open up in her piece. This dancer had a hard time being in a place of vulnerability because I can tell she has conditioned herself perfectly to fit her facade role of being the best she can always be. Another challenge was taking more risk in her movements. She had great technique but her range of movements stayed consistent. They were always sharp hitting movements that were heavy, bound flow, direct, and strong. She had a hard time getting out of her signature movement and found solace in her movements that suited her best. This dancer also took on a role of being more advance than everyone else. She wasn't intimidating, but because of her experience in the spoken word movement study, it was very easy to work with her. In conclusion, I felt that this dancer contributed her full energy and effort into my piece.

Dancer 2: The aura of this dancer is lavender. Lavender is her symbol. Lavender carried a unique graceful essence wherever she went. Lavender had the power to relax your tensions when you are near her. There is just something about this dancer that can light up your horrible day. I chose this dancer to be in my project because I can tell she was very open and curious. She had an open soul of wanting to learn, grow, and be a creative asset to my team. She was very engaged in all the exercises and showed willingness to learn. She trusted the exercises to help her and throughout the process, I've experienced her go out of her own comfort zone. At the beginning, Lavender had a very soft voice. I can tell she didn't believe in her movements, and was shy in showing her true self. Lavender moved very gracefully and also exemplifies intermediate technique. Throughout the process her strengths were not being

afraid to express how she felt. She also showed great improvement in developing her movement phrases. She was able to take directions very well and didn't have problems working with other dancers. She pushed herself in difficult times and it was only once where she let her anxieties get to her. I can tell that this dancer trusted my project deeply. Her commitment and willingness to help me outside of rehearsal was something that showed me how blessed I am to be working with her. Lavender had a difficult time grasping the concept of defining what her words meant to her and translating that into her movement. She couldn't help but be literal at times and didn't know how to go deeper into her frustrations. When it came to her movement, she was the opposite of fiery red. Her movements were in between free flow, light, and sustained. She was challenged in some areas where she needed to be direct and strong to depict an emotion. Another challenge she faced was developing movements that were obtuse to her. She was used to movements that portrayed a nice image to the audience. She lacked ability in playing with movements that were different from her vocabulary. She was used to movements that were done to perform and please the audience. But with time, dedication, and practice, she found her niche.

Dancer 3: This dancer had an aura of the color green. This dancer ended up being the most challenging for me to work with. She was difficult to read at the majority of the time. She came to rehearsals fully ready but there were plenty of times that I was unsure of her enjoyment in the process. She was always willing to learn and dive into the topic but I always had to push it out of her. When it came to learning choreography or working on duets, she acquired strong ability to memorize choreography and perform it well. Though she wasn't dancing as much as the rest of us, she portrayed strong background in musical theatre, ballet, and jazz. Green was also very outspoken. She didn't take directions very well and sometimes stayed in her habits for a while. Green showed exemplary work on being on time and was a very responsible dancer to work with. She was also excellent in acting. Her voice can shake the whole room and when it came to portraying sardonic humor, she was excellent at it. When it came to the process of her story, I wanted more from her. Since her topic revolved around the issues of body image, she was pushed to the parts of diving into the truth of her struggles. Green was able to act and move really well, but when it came to portraying human emotions through gestures; I can tell she was very reserved. Her text was very powerful and rich but she would prevent herself from going into the emotions and being there. Also when it came to personal exercises on playing with different sentiments, green was very stoic. She distanced herself very well that she would share the surface levels of her issues. When I worked with her alone, I had to find a way to not scare her so she can go into her aloof state. I found patience in taking it a step back when it came to working with difficulties she had with her story. I didn't want green to perform the story for the sake of performing. I wanted her to

connect to her struggle and actually show it in her movement. One way I brought it out of her was playing a song she loved. I was able to see the passionate side of Green and developed choreography based on what I saw. Even though Green was very reserved, I was able to tell that she enjoyed being in the process.

Dancer 4: This dancer's aura is Magenta. Magenta had an interesting personality. She was like a porcupine. As you get closer to her with arms wide open, she will poke you before letting you in. She was too outspoken, I almost wish I didn't have to hear majority of her opinions. Although working with Magenta has made me a stronger choreographer today. Magenta is very eclectic and she took many risks in the process of this journey. Although she was very reserved at the beginning of the process, deep down she enjoyed sharing and getting to know the dancers. Like Green she can be very reserved, but she opens up as she gets comfortable. Magenta also had a strong facade. I was able to read her facade early on the process and had my own struggles connecting with her. Magenta had a very difficult time putting aside her troubled emotions and she had no problem bringing it to rehearsal. She made it known when she wasn't enjoying her time. She also held very plenty of negative emotions that affected the environment. However, she didn't have a hard time sharing her deep trouble depression. That's what I admired about her. She may carry on a huge armor, but deep down she is a fighter. Magenta was also semi-easy to work with. I had to work on my communication for her to comprehend my needs. Magenta also liked having a huge input in the project. I definitely took a lot of her advice when we would work on choreography, stories, and transitions. Magenta had various kinds of movement vocabulary. She did not only possess great technique but also took risk in exploring movements she wasn't use to. Magenta's choreography is very different and I wish we had more time including it in the piece. Overall, I felt Magenta trusting me more and more as the show was near. She let me in her world and wasn't afraid for me to guide her. Magenta taught me that patience is key. She also reminded me that people everyone deals with his or her issues differently. Sometimes people need different approaches and that I must be open to anything.

Our Narratives

Melani De Guzman (Me)

There is this little girl in me,
and It took awhile for me to notice her.

She's scared, fragile, and needs to be loved.

It's so easy for me to miss her.
She stays in her dungeon.

She never comes out.
She's afraid..

she told me.

She's too weak to come out, no strength in believing that I'll pay attention to her.

Because I won't. I don't think anyone would like me if I did. How can I connect to you? Or to you, or to my friends (play with the audience).

It's difficult for me to present myself as *I really AM*.

I thought this was who I really WAS. But its not. I know how to be in order to be liked, to make friends, to get what I want, to land that job, to win their minds, to be admired by people I don't even care about.

Its as if my self worth was defined BY everything I'm good at.

So this person you've known, I'm not sure what I've presented.

Maybe what I think you might like and accept?

See the more I fed this role for you, the distance to self love seems impossible to reach.

So I began to develop a shell in order to relate to the world. (to you)
Straying away from this little girl inside of me.

But lately she's been waking me up. Trying to prove to me that in order to feel the love I seek, I must nurture her.

Because I am her.

And that's okay,

AND THATS OKAY

Magenta

Im fighting to breathe. **Drowning.** Sometimes I feel like I'm suffocating in my own head. I just want to be left along. Can't I just be left alone? **Alone.** Loneliness fucking sucks. Loneliness hurts. Loneliness allows me to feel, to be. What do I feel? Just let me be.

Affecting my outer being, my inner self just wants to forget I can't forget.

I'm Angry.

My anger exhausts me. I'm tired. **Exhausted.** Turn the lights off. Disappear.

Numb. I feel numb. That's just how I feel. Sometimes I don't know any other feeling.

Consumed. Sinking. I feel it always. It's all right to cry. It seems like I know nothing else anymore. My comfort zone (feeling); my go to. I'm used to it. I wish the feeling of sadness were foreign.

Medicated. My drug of choice. Give me something; plastic capsules filled with fake happiness. Substitute my reality with a falsifying high. **Stoned.** I'm fucked up off this vibe! This need to remain, Numb. Chemicals aren't strong enough to make the pain stop. Drinking isn't enough anymore.

What I feel is real. Embraced. It's who I am, what every single dance taste like. The sweet seductive permanence of depression. My Depression. Will I be stuck like this forever? I won't. I can't. I won't give up.

Fiery Red

I'm pulled together. I'm on top of my shit.

I like coming across as smart and well informed.

Even in the moments when I'm confused or wrong...I still try to dictate how the situation plays out, I make a big show of it.
I make it a joke.

In a way this is good. I am honest with myself so that I don't get caught looking stupid.
And when that doesn't work... fake it til you make it.

But I enjoy the perception that I am pulled together. And for the most part I am.
I present my problems alongside solutions. I don't hand people my problems.

Half of this is convincing myself that I am in control. I have to be the whole package.

The better I look the more confident I am. The better I look the more I know.

Taking a test? Put on lipstick. Not sure what to expect? Definitely wear heels.

Most of my life is lived by Fake it til you Make it.

But I am in almost constant fear of not knowing. Of being found out that I only know a portion of what I let on.

And when you spend too much time trying to fake it til you make it, you can develop the wrong skills. How can I fix anything with the wrong tools?

Fake it til you make it is great until you start to ask yourself whats real and whats fake.

Something must be here, but so much about me feels fake.
I don't want a fake me, I want to make me.

Green

Wrong, all wrong

Big boobs, big thighs, weirdly short legs

Wrong, all wrong

When you dance you're expected to have a certain look, long legs, no boobs, you look good in a leotard, I just look like a marshmallow.

I don't have it

And yes, for years I have struggled to try and accept this, and it's been fucking rough

I remember staring at myself in the mirror and only seeing the bad.

My stomach spilling over the top of my jeans, my thighs rubbing together, my ass just going for miles, and my boobs I'd gladly donate some to you.

Warping my thoughts

The negative taking over my mind

Funny how easy it is to skip lunch

Easier than acceptance of my body that's for sure

Leaving your hate is a process

No snap of the fingers makes everything better

It doesn't work like that

I had to work at it, work harder than ever before to convince myself of my own worth.

Condition myself to see me in a positive light.

For each step forward there seemed to be three steps back.

I would stare at myself in the mirror for hours trying to find something good in the reflection.

There seemed to be nothing good, no positive only negative

All I could think was it's no wonder I'm always rejected from things, who would want this look associated with them?

Hours of looking for the good and only coming up with the bad

Every night in bed telling myself "I am beloved. I am enough, I am accepted and loved for everything that I am, every dark spot, every bright spot, everything."

"I am beloved. I am enough, I am accepted and loved for everything that I am, every dark spot, every bright spot, everything."

Every night, night after night I would tell myself this over and over, praying for it to sink in.

And eventually it did.

This indescribable sense of peace

“I am beloved, I am enough, I am accepted and loved for everything that I am, every dark spot, every bright spot, everything.”

I am enough

I am **more** than enough

Lavender

I don't understand myself sometimes.

I'm angry and annoyed

because I limit myself.

I have opportunities to make friends

but I convince myself that I'm not good enough.

I piss myself off

because I don't understand why

I stand in my own way

of opening myself up to people.

I fear rejection.

I am my own worst enemy.

I don't get that person.

Why does she have

to be so

deceiving,

always lurking

leading me down her path

of unhappiness.

But I can't escape her.

She's always there.

Begging me to follow her.

That I am better off

being

alone

with her.

My worst enemy.

Myself.

Costumes

For the opening part of the dance I wanted my dancers to be in their signature dress that they took the photoshoots. The dresses were all similar in our bodies and it accentuated our dancing bodies in a way that we were still about to dance freely. Mine was a white dress, which showed me arms and ended right before my knees. Lavender's dress is a floral print ending just at her knees. Fiery red's was an adorable black dress that had a poof outward towards her knees. The dress looked very good on her, which she used for her stories as well. I wanted her to be in the best dress that would show her physique since her story is about looking food physically. Green's dress a denim material dress that made her look adorable. It was long enough that her underwear didn't show when she would do floor movements. Magenta's outfit was also a flowy black dress that fit her tiny body as well. My vision for the intro was to allow my dancers be comfortable in their best dress outfits. Since the intro dance is blissful and cute, I figured I wanted my dancers to feel the same.

The Transition from Fiery Red's to Lavender's story: Since we did small dance for the transition, I wanted my dancers to be in black leggings and flowy pastel tops. The movements were dynamic which included jumps and hard-hitting sharp movements mixed with modern. The mood of the dance is like we all had a revelation and we are celebrating with fiery red.

Lavender's story and duet with me: She stayed in her outfit of pastel salmon pink flowy top with black leggings. It worked very well with her movement and personality portrayed in her story. As for the duet, I wore black because I symbolized the greatest enemy, her own dark side. So I wore a loose fitting black shirt with black leggings.

Aerobic Gossip dance class scene: 3 other dancers and I were in our dance clothes. As if we are going to take a dance class. Someone was on a leotard with tights; I was wearing an athletic sweater with tights, and the last two dancers were in jazz type exercise outfits.

Green's Story- Since her story dealt with body image, I had be in a comfortable dance attire. She wore a tight tank top and dark gray tights. She dances comfortable in her outfit, which was my goal since she has a solo.

Dolls and Toys Dance: Lavender and Fiery red were all wearing all black since they symbolized broken dolls. I was wearing a doll like white dress, which would go into my story. My vision for this section is that I like to play with my toy dolls when they come out. I needed them to match so being in all black was helpful.

My story - My vision for my outfit was simple. I wanted to portray the little girl that I hide away from the world. I figure I would resemble her vulnerable self to the audience. Wearing a light cotton simple

doll like casual summer white dress was perfect for my story.

Magenta's solo and story- I wanted magenta to be in her relaxed state. For her outfit, she wore a loose fitting black pants that allowed her lower limbs to move freely. She also wore a small black hood that gives the vision of someone who is in his or her natural solitude state. Her story was very personal and enticing at the same time. Her outfit allowed her to be in her authentic vulnerable self. I also felt like her costume symbolizes someone who is tired of life, which connects to the depression story.

Finale dance- I had my dancers be in whatever outfit they felt comfortable. By the end of the dance, my dancers and I have come to our own full identity. So I figured why not be in any outfit you please. Everyone including myself wore black tights, except mine was shiny and had a reptile feel pattern. All of our tops were different but brought out the best in our ending phrases.



Music

3. **“Bizzness” by Tuneyards (2:20)**- This song was chosen to open beginning of the performance. I chose this music because it had a dynamic rhythm that allowed my dancers to be creative in their movement. It was easy to choreograph to this song because it's so fun and easy to groove to. This music is a masterpiece with much of its appeal coming from the clarity and light of its sound. The song includes the singer's voice looping into luminous bird coos and chatters, while her shimmering ukelele morphosizes into something that has a West African music enlivening the song. I wanted my dancers and I to be in our natural state as we dance to this music. I wanted high energy and playfulness and this music captured my vision.
4. **“Ignition” R.kelly remix (1:07)**- For Fiery red's theatrical club scene, we wanted a song that would be catchy. We wanted a very funny r&b song that would get us pumped to be dancing at a club scene setting. The song also portrays the feeling of being a beautiful aesthetic person with a nice body. And since fiery red's purpose was to be the eye candy of the night, we felt like this song was perfect to embody her strong presence.
5. **“Intervention” by Drake (2:14)**- I fell in love with this music the minute I heard it. I knew I would find a way to use it in my piece. Since Fiery Red aligned with the music's intention, she decided to choreograph the end of her solo to the song leading into the group dance, which included all of us. This song is very jubilant and has a progressive tempo, which allowed us to create big movements as we travel and incorporate indirect, bound flow jumps. We also included classical modern with some ballet steps into the choreography
6. **“Kingdom come” By Civil wars (1:07)**- Green danced her solo to this song. We chose it because it is the only song where I can see her dance full out with dynamic range of motion. This song speaks very closely with her intentions therefore she was able to move quite gracefully. The song captivates melancholia really well and discusses about being defeated. The song included meaningful lyrics and a beautiful low tempo beat in the background that works perfectly with the scene of her story.
7. **“Go out and love someone” by Pogo (1:37)**- I chose this song to be the transition dance from Green to my solo. The song uplifts my soul and never fails to excite me. The song has an exciting tempo which progresses faster with a light melodic ambient feel. The song also included a text dialogue, which I felt made the song more interesting. The offbeat rhythm allowed me to choreograph a creative motif that my dancers and I can retrograde and replicate. My movement vocabulary created to this song is direct free flow and sustained phrases. It's a

pretty odd song so my visual was two dolls like creatures that I come to play with.

8. **“Miss you” by Trentemoller (0:56)** – Magenta chose this song to do her solo to. She had a strong relationship to the music because she was able to embody the musicality in her movements. This song is progressive electronic with the structure slowly building up to a climax, which isn't actually a climax but just a really smooth groove with the main bass pattern, where every layer comes in to contribute the build up shows true craftsmanship. The usage of delay and panning are worth paying attention to as Magenta moves to it exquisitely.
9. **“Not giving in” By Rudimental (1:40)**- This song finished the finale of the performance. Choreographing to this song was very fun as we incorporated hip hop movement vocabulary. We somehow made this song very spiritual as we created the environment of revelation and reassurance to our higher selves. “Not giving In” is a fast paced, full throttle drum and bass masterpiece I couldn't get enough of. There is also a phenomenal vocalist in the song that making it enjoyable to connect to.

All Music and Voice recordings was edited by **David Karagianis**

Location and Lighting

At the beginning of my thesis journey, I wanted the location of the performance to be at a small room where intimacy with the audience can be created. I had in the mind the Foley black room where small plays were held. These rooms can hold around 30-40 people max. The rooms had black walls, which creates a very dark setting, which I wanted because the lighting would add a specific affect on the performance floor. Throughout the process, I worked closely with Samantha Whidby who was assisting all seniors with their thesis projects. She informed that I had to speak to the theater department and find out if the room will be available around April. Another logistic I had to keep in mind where lighting and sound system. Since I am not familiar with the theater department, I decided to give up on the black room. David did inform me that I should consider how the sound of music would play. I also had to look into how it affects one of my dancers who is working with a voice recorder. In the burns studios, the sound system isn't the best as it echoes loud. But thesis performances have been done in the studios and have been successful. I then made an appointment with Damon to book the studio room, time, and date of the performance. I decided to choose the burns studios because we have been rehearsing in there plenty of times, which helps to remember the spacing. When planning with Damon, he suggested an earlier performance date. I was thinking mid April, but there was too many events happening such as someone's thesis showing, tech week, Easter break, and then Student concert that I am a part of. To make it less stressful on my end, I decided to set it for April 3 2014 at 8 pm. I was afraid at first that I didn't have enough time. However my dancers and I hustled our performance gears and made it work. Overall the location of Burns 239 worked perfectly as I was able to fit 40-60 people the night of my performance. The lighting for my thesis was the same equipment used for *Impulse*. I really liked the ambient that the lights created. Samantha and I worked together diligently a few hours before the show to go over lighting cues. I also typed out an order of the show and when to cue lights and sound, which she was highly impressed by. I must be doing something right then. Since Sam couldn't work with us during dress and tech rehearsals we had the previous night, she was cuing the lighting live. I had no problem with her cuing live because I trust her job. Sam has done exemplary work in faculty concerts and student shows so I was not nervous at all. Throughout the performance, everything ran well and everyone paid attention to their order.

Order of show

- IV. Intro Dance (*Signature dress outfit*)
- V. Emmy's Going out scene (*Add heels and jewelry*)
- VI. Emmy's Story! (*Change into Pastel top and black leggings*)
- VII. Gabrielle's story (*Everyone changes into Dance class outfit, except Mel wear all black for duet*)
- VIII. Gigi's Gossip before class scene
- IX. Gigi's Story (*Change into all black except Mel- white dress*)
- X. Pogo dolls transition with emmy, gabrielle, and mel
- XI. Melani's story (*Change into Last outfit*)
- XII. Moe's Solo for transition
- XIII. Moe's Story
- XIV. THE END finale.

Music Cue.

10. Beg Dance- "Tune Yards"
11. After beg dance and dialogue, LIGHTS OUT. 30 seconds, until lights on start playing "Ignition" ends before Emmy starts her story.
12. Emmy's last line "I don't want to fake me, I want the real me"- Play "Intervention"- ending goes into next story.
13. Gabrielle's story- no music. 30 seconds lights out.
14. Dance class gossip scene transition into Gigi's story
15. After Gigi says "I just look like a marshmallow"- Play "Civil Wars". After hers end 30 seconds lights out
16. Play "Pogo"- Emmy, Mel, and Gabrielle Dance transition into melani's story. 30 seconds lights off.
17. Mel's story. 30 seconds lights off
18. Play "Trentemoller"- Mo's solo.
19. Mo's story- after her ending line "I won't give up" Play "Rudimental"
18. Finale dance.

Calendar

September 2013- Plan ideas for thesis. Do research in what type of choreographic process I want to do. Make decision if I will do a solo or work with other dancers.

October 2013-

(15) Meeting with Judy. Must get ball rolling on choosing my dancers and begin rehearsal process

(25) Gathered all my dancers after several personal interviews. Made Lesson plans for November's rehearsals.

(27) Meet with Kristin S and Nick Duran for somatic exercises to integrate the soul, body, in mind for rehearsals.

November 2013- Getting to know each other

(2) First rehearsal with dancers

(9) 2nd rehearsal with dancers

(16) 3rd rehearsal with dancers

(23) 4th and last rehearsal before winter break.

December 2013 and January 2013 winter break

- Storyboard ideas for performances
- Research on spoken word movement
- Research on mentoring
- Create choreography for performance

January 2014- School resumes

(18) First rehearsal back, begin choreographing the beg intro +music selection

(25) continue working on beginning intro/duets/ speaking dialogue

(31) Begin drafting ideas for solo narratives

February 2014

(1) More drafting and editing of music. Practice intro dance and character development

(8) Final edits of stories- performance date settled, time and location.

(15) Judy visits for the first time.

(22) Refinement of stories. Working individually with the dancers technique on speaking

(24-26) Individual sessions with dancers to help on solo

March 2014 2-8 SPRING BREAK

- (4-6) Work on my story narrative and meet with Emmy over Break
- (8) Rehearsal resumes! Beginning choreographing stories and creating phrases.
- (12) Find photographer to shoot for publicity
- (14) Work with Emmy and Gabrielle with Judith's help
- (15) Rehearsal Plus photo shoot +visit from Judy
- (17) Facebook group event created
- (19) Work with Gigi Alone on storyboard
- (21) Work with Moe on my story
- (23) private mentor session with Judy
- (25) Group rehearsal
- (26) Meet with David for final editing of music
- (29) Last Saturday rehearsal, finishing touches
- (30) First tech and dress run through

April 2014

- (1) Dress and tech
- (3) Dress and Tech
- (4) **SHOWTIME!!**

My PostPERFORMANCEreflection

April 4 2014 6:17 [pm

I'm still shaking. I still feel highly overwhelmed by how everything turned out. The performance was spectacular. There were a lot of people that showed up, which meant the world to me. Some faculty people came which brightened up my night. My friends and family who has never seen me dance also celebrated the night. Lighting and sound ran smoothly throughout the performance. Samantha was very attentive to what I needed and I made sure my dancers and I respect her in return. I was also blessed to have Cameo Beard assist with the audience seating. I also got a photographer to come and film some footage. I've done many performances before but during the show, my nervousness took over me. I had a difficult time looking out at the audience. I wasn't sure if I was shy or that the people watching me were my family and close friends. I guess the gift of my performance was that there was no turning back. One couldn't possible hide their insecurities because we were about to unfold and share our troubles. The beginning of the dance felt good in terms of energy, facial expressions, great technique in movement, playful duets, and strong solo entrances. As for the theatrical acting scenes we have incorporated, I can tell my dancers and I were a little shy. We still manage to have a good time in the scene. Fiery Red being the first solo set the tone for the mood of the night. I think overall people enjoyed her piece as it resembles inner epiphany and celebration. When it came to the group dances, I found myself thinking more than usual. I still danced to the best of my ability but I was worried about spacing and timing. Having the audience less than a yard from you didn't help with the nervousness. I felt like I had to perform bigger and pretend they didn't exist. Because the show continued non-stop and there were only 9-14 seconds of blackout, audience members didn't know when to clap. Therefore there was no clapping in between the narratives. This was both a good and bad thing. First I didn't expect the heavy tension of not knowing how the audience felt and second, the quiet stillness of the audience was so loud when I did my solo. I think adding the small transitions of dance and acting lightened up the mood a little. However, I wasn't sure how the audience would take all the troubles that were shared from the dancer's narratives. Before beginning my solo, I couldn't stop shaking, as my heart was about to blow up from beating too fast. I thought to myself, there is no place to hide anymore. Here I was, scared shitless in my purest form. My boyfriend, best friends, close friends and family all staring at me waiting for me to start. Tears were running down my face and voice was shaking. At one point I realize that this is how it feels to be completely vulnerable. This is what it is like to strip everything down of yourself and let these people just feel your essence. As I began, I didn't have a problem embodying my story. After all, I knew this was my inner self-

performing. I couldn't handle the stillness of the room. I couldn't handle everyone looking at me with stoic faces. I kept looking at my dancers on the corner for reassurance. However, I didn't have time to think as I performed. The more I kept going; I became more comfortable in my conflict. I moved to the best of my ability and to the speed of what my mind desired. Towards the end as I sat in my chair, saying the last few sentences became less difficult. For once, I knew I became one with my true self. I let her out and I celebrated her. Next came Magenta's performance. Her story is very deep and not the easiest to convey to the audience. When she did perform, it made me happy that she trusted her voice and chose to try to see the positive in her situation. The last ending dance was very cheesy but it worked very well with the music as we concluded the presentation. At the end, audience was allowed to clap and they did for a long while. The performance ended with a brief Q&A and then a small reception after.

Post Performance Reflections

Magenta

There was a lot to learn from being involved in this senior thesis process. From the very start there was a lot of energy put into the piece and many ideas shared. I noticed from the beginning of planning during the Fall semester to the final showing, Melanie grew by using her voice more and speaking about what it is she wanted and needed from us dancers. Over time I felt that we all reached a level of respect and understanding for one another because Melanie pushed us to do so and be vulnerable. By pushing I mean, there were no limits to where our creativity took us and that she was very open to most of our ideas and thoughts. I think having experienced this process Melanie has a better idea about what it is she stands for and expects of herself and her potential, though we never really stop learning.

I've always been told that working with numerous choreographers and dancers is a building block and helps us grow as artists. Melanie was in for a treat as well as a challenge by bringing together a group of very different individuals who had little to no background information on each other. Over time as a choreographer Melanie learned that people will not just freely open up about sensitive subjects as well as learned that sometimes people are stubborn.

I felt that there was a constant conflict of time management during rehearsals. In the early stages the rehearsals seemed to repeat the same theme and I felt that I had trouble keeping interest at times because we did not accomplish things or the activities just didn't make sense.

The piece was a success in the long run, but there were many ups and downs (as in any performance) that could have been avoided or done much differently to help with the process. I would highly recommend as the choreographer that adequate time be given to develop a clear idea. Work on collecting thoughts and creating a fluid, thorough plan/outline for performers to follow and understand. I understand as artists we tend to fly off the handle with ideas when we are inspired, but when there are deadlines to meet, playing around and coming up with last minute ideas to add to the choreography is not beneficial to the work that needs to be complete or to the people working. Organization I felt was an issue during this process. I recommend taking more time to get an understanding of what it is you want to achieve, day-by-day, phrase-by-phrase etc. This will ensure that no one is standing around scratching their head wondering what's going on or getting frustrated and wasting time. I feel that in terms of professionalism with the dancers Melanie did a pretty decent job as a first time choreographer. I would recommend that sometimes-negative opinions are best kept to one self when referencing a conversation that was had with a professor, another student, or how you're feeling about something. I felt that there were several times that people were publicly called out in a negative way because of a small hiccup. It also seemed like there were times when Melanie did not want to listen to the dancers and would shrug off their thoughts after having asked their opinion. When our ideas of movement were being shown there would be a rapid stop causing the dancers to get flustered and left feeling cut off.

Judging by the piece in its final performance it turned out to be a great performance and the overall experience is something to take much away from. I think that it would behoove Melanie to reflect on the experience and the positive things that everyone brought to the table, as well as how things could have been handled differently on a personal level. Allow the people you are working with to finish their thought or idea before jumping in and giving an opinion or feedback. Being a good listener is as important as being a good spectator.

Green

Overall, my experience in this project was a very positive one. It allowed me to take time to think through and process my own story and my own experiences in a different way. I think a lot of the time we either gloss over and try to forget our past experiences, or we think them out in a more logical step by step manner. This project instead forced me to sit with my past

experiences in a different, less linear manner. I think in general it was a good way to kind of cleanse myself from past experiences and just get it out in the world.

From this process, I learned that I'm not great at spoken word and it kind of ends up stressing me out until I have everything together. It was a good experience, but not something that I'm very good at. For me, trying to come up with movement to the words that I wanted to say was incredibly difficult and frustrating. It felt a little bit like no matter how much I tried I couldn't quite get it right. In the end, I think it was a growing experience for my dancing. I think that if I ever again in my life need to do something like this it will be a little bit easier, and at the very least I will at least know that it is something that I kind of struggle at so I can mentally prepare myself for that ahead of time.

I also think that the formation process really helped me connect with the other dancers in a way that you don't normally get to connect with others. We all had to get very comfortable and open with each other fairly quickly which is not something that we often do. I know that I at least take a while to really open up to people that I interact with on a daily basis, so it was very different to become open with people more quickly. It was refreshing, because I feel like it allowed me to get to know people I probably would not have met otherwise on a deeper level. The fact that that was so nice has pushed me to some extent to try to be more open with the people I interact with on a daily basis.

Overall, working with Melani on this project was great. She was very supportive and helpful in the formation process. However, I think that it could have been helpful to have a little bit more direction. I know that the point of the project was to discover and create for ourselves, but there were times where I felt like I was being told something wasn't right or something wasn't working, but I was never really told why. For me it would have been helpful to know why she felt something wasn't working so that I could more adequately fix it. I just kind of felt like I was guessing at how she wanted me to fix things a little. This applies not only with the dancing but also to some extent with the story writing. I ended up doing a lot more drafts of my story than almost everybody else because there was something in the wording she didn't really like, but I never knew exactly what it was so it was difficult to fix, and eventually it started to feel like it almost wasn't my story anymore. Luckily, Melani caught on to that and allowed me to go back towards an earlier draft to keep it in my own wording of my experience.

Aside from that, I can't really say I could have any complaints. Melani was very supportive of us as we tried to figure out our stories and how we wanted to portray them. She also did a great job getting everything organized. I know that it was stressful at the end, but she handled the stress with grace, which helped all of us out. She also wasn't afraid to ask for help on things which I find very admirable. Many times when trying to organize something the hardest thing to do is ask for help when you need it, and I think she did a great job with that.

All in all, this was a very positive experience and I learned a lot. If I was ever asked to do another project like this, I would say yes. I think that doing projects like this gives us a chance to examine where we are in our life, where we've been and where we want to go, and as a senior in college that was a very helpful thing to get to do.

Fiery Red

When we first started this project we focused on speaking while dancing. I didn't struggle with this very much, I typically gesture a lot when I talk and am used to using my breath while I dance. I know others struggled with knowing what to say but that has never been much of an issue for me. Some of the early discussion topics revolved around body image and such. I remember talking about the things that make us feel sexy and the things which we find sexy. I know heels make me feel sexy and confidence was a reoccurring theme amongst all of us. For me confidence came from a sense of knowing and being

aware and informed. Discussing things which we didn't like about ourselves I kept coming back to my face, which I later found odd. In the last two years I've begun to wear much more make-up and realized that I'm not happy with how "bland" I find my facial features without it. Blond eyebrows and lashes.

As we started to develop into our own stories I focused on the idea that I feel smarter and more confident when I look pulled together. "The better I look, the more I know". I built off of this to better understand my own fears and coping mechanisms. I ended up settling on the phrase "fake it til you make it" as something to revolve around. I realized that the piece was about coping with insecurity and expectation when Judy came and gave some coaching. She mentioned the OCD nature of some of the actions I discussed. Ultimately I had to recognize the piece was about my perception of my inadequacies and not a straightforward representation of who I really am.

Watching others develop their stories was interesting as well, though I only saw bits and pieces and wasn't sure how many would come together until the end. One of the things I appreciated about the different stories was the generic and yet personal nature of all of them. All were vague enough to be relatable in some way, and yet specific to each of us so that we truly embodied the narrative. Occasionally it was difficult to navigate the experiential nature of the project with the fact that it was also a performance. Melanie had an idea of what she wanted to show the audience however as we talked things out, sometimes our experiences didn't match up with that vision.

Choreographing and performing the group sections and transitions was good creative exercise as well. The last two years I have had little occasion to choreograph or perform based on the classes I've been taking etc, so this was a good thing to engage in during my last year and final semester. Preparing for performance takes a different type of energy, and knowing that our voices and personal stories were going to be a part of that made it special. Getting to know the stories of the other girls was also nice. Though none of us have become super close, there is an intimacy there that we recognize when we pass one another on campus, or see each other at the studio.

Lavender

At the beginning of this journey I took with Melanie, I didn't realize how challenging it would be, honestly. I wasn't expecting to put so much of my deepest self into the piece and I didn't realize it was going to require me to be so vulnerable. It wasn't until February and March that it all really started becoming real. And scary. Being so emotionally open and vulnerable is the most frightening experience for me ever. It took so much guts for me to be loud and put myself out there. And the closer and closer the performance came the more it started feeling real. Like people were actually going to come see this and I had to actually be emotionally invested and make people believe and authentically feel what I was saying. After realizing this is when I really started becoming emotionally invested in my story and really trying to make it authentic and real. The process of our stories took the longest and the most time consuming because of how intricate and complex pairing word and movement together is, especially for me since I have never done anything like this in my entire life. Creating choreography to spoken word is so much harder than it sounds. And creating a whole piece to our stories and making it effective and emotionally raw and penetrating was so difficult. I feel like because of this though I grew so much as an individual. And I feel like this was actually a healing process because it helped me realize my problem, and overcome on a very intrapersonal, fundamental level. I came out of this thesis a new person and I even feel different about myself now that this is over. I feel more open and confident in myself and it's easier for me to be comfortable around people. Through out this process what I learned about myself was that it takes a long time for me to feel comfortable with people and let go of all my fears and self consciousness. I learned that I have a hard time letting my voice go and yelling out loud, and it's

actually really therapeutic and refreshing to yell and be angry sometimes hahaha. It's like letting go of all those bad feelings and letting them go into the air. I wish I could do it more often haha it's really healing. Overall I am so eternally grateful that I did this thesis with Melanie. It was so transforming and powerful and I feel like the audience really appreciated the authenticity of the performance.

I feel like one thing that could've been done differently was starting a little earlier. But I guess it doesn't matter because it all worked out in the end, but it was a little rushed at the end so more time from the beginning would've been less stressful. But I think Melanie is a great mentor. She has so much passion and was so dedicated to her dancers and her work which really helped me be dedicated as well. A few things that I think Melanie could work on though, as a teacher, are organization and clarity. Melanie tends to go off into a million different directions in one conversation so it's hard to follow what she's even talking about or trying to say so the things she says are sometimes unclear and I'm left guessing what's going on. So I think Melanie could work on making her messages more clear and finishing one thought at a time. But other than that Melanie is very good at warm up exercises, I always felt really in tune and centered with myself after her warm up exercises. I think Melanie is very good at coming up with exercises that helped us get ready emotionally for rehearsal and is very insightful and encouraging. I think Melanie is a great teacher but just needs to work on organization and clarity for teaching. I love Melanie and I am forever grateful to her for asking me to be in her thesis!!!!!!

Judith Scalin, Mentor

Special thanks to my wonderful dean, advisor, and thesis mentor for all the years at LMU. I would not have achieved this project without your guidance. You have been a wonderful inspiration to me as I struggled to find my own voice in dance. Thank you for helping cultivate my artistic vision to become a reality. You are my dance angel forever!

Talent Continued



Gabrielle Hutchinson

Gabrielle was raised in San Antonio, Texas. She was a competitive gymnast for 12 years and then started dancing in high school after she realized her passion for dance. She has been dancing for five years and is now pursuing dance in college. Gabrielle is a freshman dance major and theology minor. Her future goals are to get certified in yoga, tai chi, and study world dances.

Music

- "Bizzness" Tuneyards
- "Ignition" R. Kelly
- "Intervention" Drake
- "Civil Wars" Kingdom Come
- "Go out and love someone" Pogo
- "Miss you" Trentemoller
- "Moe's Voice Projector"
- "Not giving up" Rudimental

Music edited by David Karagianis
Sound and Lighting by Sam Whidby
Program Usher, Cameo Beard
Photographer, Shane King



Moe Renteria

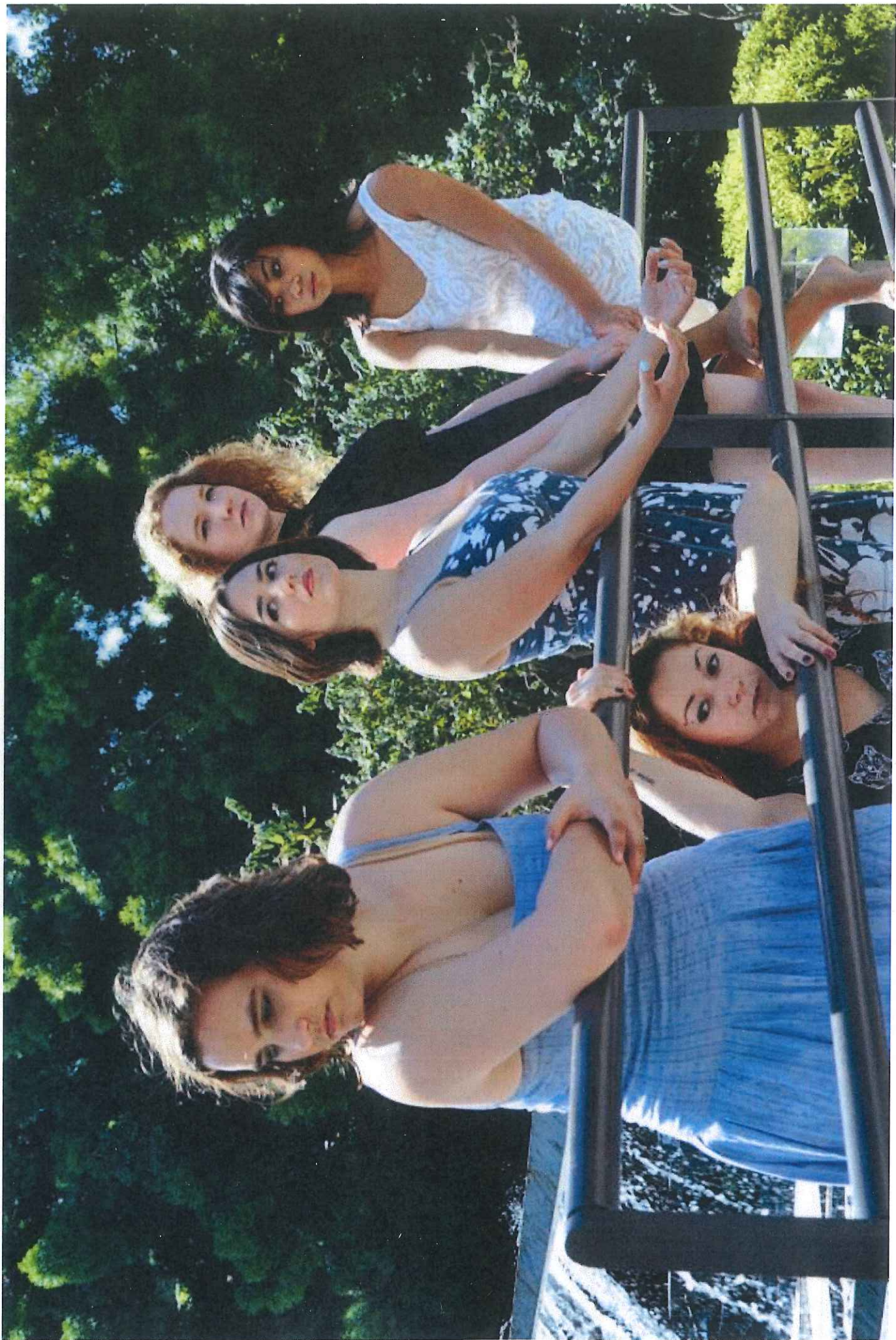


Moe is a Junior and recent transfer to LMU. She was born and raised in the Bay Area in Northern California. As a new student to LMU, Moe has become a member of Radix Dance Crew and was recently chosen along with 12 of her colleagues to perform in a piece choreographed by Bliss Kohlymer. Moe is also an intern at Debbie Allen Dance Academy thanks to one of her peers. Moe's future plans entail teaching Tap, Latin and Horton style Modern Dance. She hopes to travel and teach/learn new styles of dance as well as run her own company in the future.



SAUDADE

A Senior Thesis Performance by
Melani De Guzman
April 3, 2014 8:00 pm
LMU Burns Art Studio



















Artistic Statement

What it means to fully trust the inevitable; describes my relationship with dance. I've never been so lost and shy until it came to the art of dance. Being in constant dreadful state of comparing myself to others and judging my own ability became part of the process. I wouldn't say that aspect of dance is negative, as we all have been there and come back to it from time to time. It is through those times that I become highly aware of my investment in this art form. I could spend countless nights and endless talks with friends to find reassurance that this is where I am suppose to be. But it isn't the same as coming to it on your own. If I had to choose what I am bringing with me after I graduate; it is my own work ethic that I finally trusted to help me grow this semester.

My worth ethic was cultivated through the everyday excitement of going into my technique classes. My dance classes motivated me to push through because I finally began to find value in what I am doing. I saw how every concept I was learning didn't only help in dance, but enhanced my discipline as a human being overall. Connecting to the task and being completely invested on how to understand the technique was an ongoing process of frustration. However I turned these frustrations into ladder steps of growth. I was willing to be patient in investigating my relationship to the technique to find clarity. As a dancer, artist, and student I needed to take full responsibility for my art form, which entailed being a curious learner by asking questions. Having a strong focus in class was necessary to take directions clearly. And most importantly, letting people's energies lift you up rather than intimidate you is an ongoing process.

One belief I needed to let go is starting dance late in life. This story wasn't serving my highest purpose. I've experience this belief consume my head giving plenty of excuses rather than properly assessing my skills. Always wanting to get better and understand my body in space enhanced my logic thinking. I needed to go here because I am always at the emotional side of the spectrum. While my emotions are just as vital, a balance is needed. If I wanted to get better, an objective approach needed to be developed. This became very difficult for my mind. I wasn't a linear thinker, but I knew I had to break everything down into pieces and carefully assimilate the technique in my classes. I knew where my weaknesses derived from, and they required strong mental focus of analysis. Being in the thoughtful side made it easier to cue my body and used imaginative concepts to guide the moving body.

Carl Jung developed the active imagination as a meditation technique wherein the contents of one's unconscious are translated into images, narrative or personified as separate entities. It can serve as a bridge between the conscious 'ego' and the unconscious and includes working with dreams and the creative self via imagination or fantasy. As a dancer, I want to learn how to incorporate these methods

to help bring out the creative intentions. I believe that our unconsciousness when translated into images is important to nurture in the process of any artistic pursuit. Bringing out these parts into my work allows greater authenticity to be achieved.

Dance is also a moral force. The discipline itself is an ongoing process of self-revelations. The more I invested my mind, body, and spirit; I wouldn't only be fulfilled but also be conscious of what I needed to improve on. Finding positivity in my experience balanced with the analysis of where wanted to spend more time on. It became a constant task, so that every time I came back, I had small goals for myself to achieve. It was like I was my own teacher, but as my old jazz instructor would say, "I am only strengthening that relationship between my higher self and the dancing body". I also find solace in being in a room full of eager learners who may have different goals for themselves at that moment. When the whole class is in confusion of understanding any concept, there is a sense of solidarity motivating my willpower.

All this mental work pays off unconsciously throughout other aspects of my life. The discipline of dance forces me take full responsibility of my own actions. Being physically and mentally drained has helped make better choices of how I use my time wisely. Solitude has become a sacred part of my daily actions. Just finding stillness and allowing your breath to relax, grounds the mind. This is the time where I can re assess my own confusions. Through constant work of achieving higher awareness of my body in space, proper nurture is essential. The body is a living breathing system that includes organisms functioning together. As much as I train the body, I must allow it to rest naturally. The body and I are separate and I must respect its needs. It is like being in a sacramental relationship.

Besides focusing on bettering the self through the discipline of dance, my senses have come alive. Today, when I see people, I really begin to see past their aura and personality. I let my self be fluid in their presence as I become accepting of their energy. I am not afraid of physical intimacy, as it is capable of healing us. Dance is also much more valuable allowing humans to be in physical contact. The ability to feel someone's breathe and move into their space eases the tensions I hold in my body. Watching other bodies form into mine reveals the possibilities of creative imagination. Moving with someone else elevates my agency to be assertive in what I want at that moment. Sometimes in dance, I worry about what others may think that I become too fearful of initiating. Otherwise known as trusting your space. Trusting where you are that it brings you abundance at that moment. Letting that space, moment, with another mover sink into our creative juices. At some point, I am united with my partner. We are in sync in our energies. I finally know what it entails to be receptive to somebody else.

According to Durkheim, society functions to unite our sentiments through the collective symbols we share with one another. This is done through getting inside of ourselves by the external

forces. Dance in general has given me a higher purpose of why this art form serves my contentment in life. It allows me to work incredibly hard, collaborate with others, analyze movements, critically think, and have a strong relationship with the mind and body, and proper care for the physicality. This art form has become so sacred because most of my self-revelations have emerged from dance. Being a dancer doesn't only mean I exist to perform or entertain, but I seek to do service and teach people find their own creative outlet. I also want to create pieces that conveys powerful messages to inspire people be better beings, and lastly, my will to connect intimately with people is at an all-time high because I am able to be sensitive to others needs. Thus, the authentic self that dance permeates for me consistently reaffirms the sacrality of who I am. The more I trust this path I am bettering myself. Without even realizing it, I am improving the world.

Career Search

After graduation, I plan on finding multiple jobs in the dance educational spectrum. One interest of mine is being an Intern for a Nonprofit Arts organization -

>>><http://www.lacountyarts.org/2014Internships.html#>

I am currently scheduled to meet with the manager at LuLu Washington Dance Theater for a position in their summer internship program.

Another program I want to reach out for opportunities in working with kids is

>>><http://www.thewoodenfloor.org/> Located in Santa Ana. The Wooden Floor is a place that inspires youth to thrive. It is a safe place. It is a solid foundation from where kids can step absolutely anywhere they want. Because in this place, they find their confidence. They learn excellence. And they learn how to move. Forward.

I also plan on working other part time jobs such as working at a yoga studio or a dance studio where I can continue my dance training.

I have a friend who currently teaches at Yoga Vista and has recommended me to apply to work their part time. >>>><http://www.yogavistastudio.com/>.

It is a family owned yoga studio that serves to the community.

Gabriella Charter School offers summer programs as well as fall programs in teaching dance, theatre, and arts. An alumni, Diana Decambre has given me a contact info on seeking job opportunities to on working with children.

>>><http://www.gabri.org/gabriella-charter-school>.

My plan is to save money and continue dance training as I prepare for the Kibbutz Contemporary Dance Company's 5 month journey in Israel Starting in February 2015.

Tuition includes room and board so there wasn't any need to research where to stay.

Scholarship research is necessary to find other ways of funding.

>>><http://www.kcdc.co.il/en/grantsandscholarships>

Melani De Guzman
Senior Thesis
13, December 2013

“The symbols of the self arise in the depths of the body.”
C.G Jung (1940/1959)

The art of dance has impacted the greatest change in my growth. My journey in dance has been deepening my wisdom about the connection of my mind, body, and soul. Through dance I become closer to figuring out what prevents me from reaching my full potential. I am able to approach the unknown with less fear and more acceptances. Doing what I find fulfilling to the soul heals past traumatic experiences, which have been stored in my body. It is liberating to awaken parts of your body when moving with a loving purpose. Studying my movements from a place of intention allows my creative source to flourish. It is a beautiful journey I am thankful to experience. I believe that focusing on the psychological level in connection to the physical, an individual can strengthen ones own mind and body connection- which is the start of the journey to self-acceptance. The use of Dance Movement Therapy is growing as a modality to treat body-image disorders, which can help an individual to a healthy self-identity.

The use of Dance Movement Therapy is a growing practice to heal people who suffer severe forms of body disorders. Poor mental health can alter a person's relationship to the outside world through the experience of their body. Thus, it can be challenging to work towards cultivating a healthy relationship with one's body. The way an individual perceives their body will constitute how they treat it. Some view eating disorders as an inherent struggle with identity (Chernin, 1985). An individual's identity is vital for the foundation for building a relationship with the self. There are different approaches than just nutritional appointments and medications given by a therapist to help overcome the causes of eating disorders. Healing cannot fully take place unless individuals are able to challenge themselves to live in their bodies, a central component of their body image. ⁱ

Dance Movement Therapy is define as 'the psychotherapeutic use of movement and dance through which a person can engage creatively in a process to further their emotional, cognitive,

physical and social integration.ⁱⁱ It is a form of artistic and expressive therapy that focuses on centering the body and increasing its awareness. Patients are helped to develop self-awareness, working through emotional blocks to gain a clear perception of themselves and others.ⁱⁱⁱ DMT aims to achieve certain goals during the therapeutic process. First, the body and its actions, and then interpersonal relations followed by self awareness. The process helps foster the healthier body unconstrained by tensions, conflicts, and feelings. This allows patients to better activate their body and to develop a more realistic body image so that the individuals may experience a sense of bodily integration and coordination.

There are various kinds of eating disorders that people follow, but the illness itself causes serious disturbances to one's diet. A great example is consuming extremely small amounts of food or severely overeating. Severe distress or concern about body weight or shape may also signal an eating disorder. Common eating disorders include anorexia nervosa and binge eating disorder.

Eating disorders are now recognized as major medical and psychiatric problems, affecting millions of women in the United States and Europe.^{iv} Hornyak and Baker investigated treatments that are therapeutic while studying how individuals improve in treatment while others do not. Through their struggles of working with clients, they wanted to do experiential methods that can be applicable to eating-disordered clients based on the nature of their problems. First, the disorders have a physical, somatic component accompanied by a disturbance in the individual's body image. For most of us, psyche and soma are essentially integrated. However when we become ill due to psychological factors or stress, the illness is called psychosomatic disorder.^v The severe split between psyche and soma cuts off the patient from experiencing her body and inner world.^{vi} These disorders inform us that development has been blocked and the individual must be helped to move forward on life's path. Medical writer Jonathan Miller describes the essential unity of psyche and soma- our body's importance to us:

“Of all the objects in the world, the human body has a peculiar status: It is not only possessed by the person who has it, it also possesses and constitutes him. Our body is quite different from all

other things we claim as our own. We can lose money, books, and even houses and still remain recognizably ourselves, but it is hard to give any intelligible sense to the idea of a disembodied person. The body is a medium of experience and the instrument of action. Through its action we shape and organize our experience and distinguish our perceptions of the outside world from the sensations that arrive within the body itself." (Miller 1978, 14).

Growth experiences stop as the individual becomes focused on all of the sensations within her body, to the detriment of looking at the outside world and moving effectively into it. This disenfranchisement of the body constitutes the psychosomatic disorders of which anorexia nervosa and bulimia are an important part. ^{vii} Baker and Hornyak (1989) states that many eating disorder clients are cut off from their affective and cognitive internal experiences. Successful treatment involves helping these individuals to become aware of, understand, claim and integrate their inner world. ^{viii}

I've identified three case studies that exemplify the value of Dance Movement Therapy. The first one is a study by David Krueger and Ellen Schofield. The model they utilize for their case focuses on the integration of mind and body, fostering an integrated body and self-image leading to the evolution of the capacity to symbolize and play. They work with patients who suffer from anorexia and bulimia. They believe that their patients have little or no recognition of an internal center of initiative or reference. Therefore they seek to create a model that combines verbal and nonverbal techniques with the integration of the body self and psychological self.

The combined frameworks of dance/movement therapy, psychoanalytic theory, and application are integrated to treat the psyche and somas as a whole. ^{ix} The technique they used on their patients during the mirror phase fulfills the first goal of DMT, which is developing trust; recapitulates the primary symbiotic relationship between the child/patient and primary caretaker/therapist. ^x Before going into mirroring, the patients were encouraged to find their center and allow the radiating energy to evolve into some form of movement which helps them experience control from their own self. Thus the practice establishes a center point around which a sense of identity is formed. During the mirroring

phase, the therapist uses his or her own body to empathize with and mirror patients nonverbal behaviors. This mirroring allows the opportunity to experience another close physical and experience movement that appears neither inwardly nor outwardly directed, but shared.^{xi} Most patients describe the mirroring as a very relaxing, comfortable, and freeing experience.

In the second case study found in American Journal of Dance Therapy, Ann Krantz treats her clients using the method of Blanche Evan's framework based on dance/movement therapy. Krantz uses dance therapy to help eating disordered clients reconnect the body with feelings, to recognize meaning in behavior, and to develop psycho-physical unity. For example, a case study on a Bulimic woman in her 30s came into Krantz's studio looking sad and frightened. Krantz listened and sensed her resistance to movement. She asked to move her body using how she felt inside, to use all of the areas and feel them. She did a dance that appeared to be a mixture of sadness, frustration, anger and emotions that she is unable to verbalize. By swaying, stamping, and crying, she gave outlet to emotions in her body, which likely had been invisible to others and herself. She opened up to Krantz explaining that movements brought forth surprising associations and long forgotten memory. The client felt content. Soon her talk became vibrant, which allows Krantz to develop further work since she is receptive to the therapy ahead.

Following Evan's mode, Krantz used the client's language, resistance, and ideas; a basic directive to "do it". Since inhibited action, thinking, and feelings are interrelated, the most basic form of orienting clients to dance therapy involves reconnecting these processes.^{xii} Movement observed in bulimics conveys the impression that they attempt to deaden their bodies or to be overly active to prevent awareness of deeper feeling. Bulimic patients can become aware of how they abuse their bodies to ward off uncomfortable sensations and feelings. Thus dance movements therapist will often use movements to the purpose of modifying or changing the dysfunctional movement characteristics so new learning and feelings can occur for the client.^{xiii}

Another goal of Dance Movement Therapy is developing a clear sense of self and of body

boundaries requires self differentiation. This is vital when it comes to patients who feel they may not be able to tolerate intense feelings. Some patients fear they will split apart or go out of control as feelings deepen, emerge, and demand expression.^{xiv} When a patient learns to define body boundaries, it will benefit them to develop a clear sense of limits and ability to depend on their bodies.

In my third case study from, *The Anorectic dance: Towards a New Understanding of Inner-Experience through psychotherapeutic movement*, clients suffer from Anorexia nervosa. The patients have intense fear of gaining weight or becoming fat even if underweight. Anorectics experience intense feelings of inadequacy and humiliation with respect to their appearance, becoming hyper-vigilant and obsessive about it. Thus anorectics face profound issues towards self other boundary differentiation.

The Anorectic dance study is a 6-month body oriented psychotherapeutic intervention project that was conducted with a group of seven hospitalized female patients diagnosed with Anorexia Nervosa. The dance/movement therapy sessions lasted 75 minutes on a weekly basis. It began with an introductory warm-up involving body awareness techniques, followed by a period of guided or free thematic movements/expressive dance. Then concluding with a warm down and closure period for verbalization and reflection about the movement experiences. At the beginning of the intervention, the patient's movement included discomfort with touch, lack of an internalized sense of force in body weight, little sense of kinesphere, and discomfort with movement or music. However, as the process went by for 6 months, different features emerge in the patients; ambivalent relationship with femininity and sexuality showed by the desire and rejection of sexual movements. Other levels of semantic body experience were clear preference for indicating lightness to describe bodily sensations. Patients became more in touch with their identity. They were also aware of the restrict construction of more adaptive meanings they expressed verbally such as, "I'm a purging anorectic because I really like eating". Most importantly, patients verbalized more comfort with their own bodies. Patients also acquired more willingness to gain weight so they can perform certain movements better.^{xv} The research contributed to the importance of understanding movement patterns observed in anorexia

nervosa, as well as of the bodily and psychological experience of the disorder, tracing the cues of the meaning-making activity in these individuals.^{xvi} The power of dance to provide emotional outlet and psychophysical release is particularly important for eating disorder clients. These clients cut off knowing what they feel and discharge affect through bingeing and purging. If the client furthers the investigation, the elements of dance will be learned, such as space, rhythm, intensity, body movement and content.^{xvii}

As examined, Dance Movement Therapy is a process that furthers the physical and psychic integration of an individual. In my earlier examples of case studies, certain therapist have incorporated DMT methods into their studies and explained other use of techniques to treat existing treatment modalities. The process of treating a patient with an eating disorder is a journey of its own. As one can infer that the goals of dance/movement therapy can be met separately in different orders based on the therapist approach and their use of creative tools. Different patients have various levels of mind and body awareness as they experience the therapy. However certain patients deal with traumas differently and steps of DMT process awaken to strengthen the psyche and the soma to work together. The therapist should also never forget to take into account each patient's level of functioning, motivation for change, and readiness to utilize her body as a vehicle for self learning and self expression.^{xviii} The therapy of DMT does not guarantee an end to people's eating disorders but the skills embodied and learned is to be practiced and incorporated in everyday life.

-
- i American Dance Therapy Association
- ii Bonnie Meekum, *Dance Movement Therapy* (California Sage Publications, 2002) 4
- iii Lynne Hornyak and Ellen K. Baker, *Experiential Therapies for Eating Disorders* (New York: Guilford Publications, 1989), 121
- iv Kathryn Zerbe, *The body betrayed: women, eating disorders, and treatment* (Washington, DC: American Psychiatric Press, 2005), 7.
- v Hornyak, Lynne M, Baker, Ellen k. *Experiential therapies for eating disorders* (New York, NY,US: Guilford Press, 1989) , 5.
- vi Kathryn Zerbe, *The body betrayed: women, eating disorders, and treatment* (Washington, DC: American Psychiatric Press, 2005), 7.
- vii Ibid 21
- viii. Lynne Hornyak and Ellen K. Baker, *Experiential Therapies for Eating Disorders* (New York: Guilford Publications, 1989), 1-2
- ix David Krueger and Ellen Schofield, "Dance Movement Therapy of eating disordered patients: a model" USA, Ankho International, 1986 October 6 2013.
- x Lynne Hornyak and Ellen K. Baker, *Experiential Therapies for Eating Disorders* (New York: Guilford Publications, 1989), 128
- xi David Krueger and Ellen Schofield, "Dance Movement Therapy of eating disordered patients: a model" USA, Ankho International, 1986 October 6 2013.
- xii Anne Krantz, "Growing into Her Body: Dance/Movement Therapy for Women with eating disorders," American Dance, 1999 October 9 2013. www.link.springer.com/article/10.1023%2FA%3A1022104603189
- xiii Lynne Hornyak and Ellen K. Baker, *Experiential Therapies for Eating Disorders* (New York: Guilford Publications, 1989), 127
- xiv Ibid 133
- xv Maria Joa Padra o, Joaquim Lui's Coimbra, *The Anorectic Dance: Towards a New Understanding of Inner Experience through psychotherapeutic movement*, (Portugal, American Dance Therapy Association, 2011) Oct 10 2013
- xvi Ibid
- xvii Anne Krantz, "Growing into Her Body: Dance/Movement Therapy for Women with eating disorders," American Dance, 1999 October 9 2013. www.link.springer.com/article/10.1023%2FA%3A1022104603189
- xviii Lynne Hornyak and Ellen K. Baker, *Experiential Therapies for Eating Disorders* (New York: Guilford Publications, 1989), 128

Bibliography

- II. Bonnie Meekum, *Dance Movement Therapy* California Sage Publications, 2002
 - III. Lynne Hornyak and Ellen K. Baker, *Experiemential Therapies for Eating Disorders* New York: Guilford Publications, 1989.
 - IV. Kathryn Zerbe, *The body betrayed: women, eating disorders, and treatment* . Washington, DC: American Psychiatric Press, 2005.
 - V. Lynne Hornyak and Ellen K. Baker, *Experiemential Therapies for Eating Disorders*. New York: Guilford Publications, 1989.
 - VI. David Krueger and Ellen Schofield, "Dance Movement Therapy of eating disordered patients: a model" USA, Ankho International, 1986 October 6 2013.
 - VII. Anne Krantz, "Growing into Her Body: Dance/Movement Therapy for Women with eating disorders," American Dance, 1999 October 9 2013.
www.link.springer.com/article/10.1023%2FA%3A1022104603189
7. Maria Joa Padra o, Joaquim Lui's Coimbra, *The Anorectic Dance: Towards a New Understanding of Inner Experience through psychotherapeutic movement*, (Portugal, American Dance Therapy Association, 2011) Oct 10 2013

Fall 2013

Dance 160 Fundamentals of Dance Composition I.

We were introduced to various tools to generate and create original dance compositions; Basic elements such as time, space, energy, dynamics, movement generation, far and near kinesthetic, and quality are explored in addition to multiple structuring devices.

This class helped me approach my art making from different perspectives such as visual art, literature, and media in order to treat dance composition as a relevant response to the contemporary movement. I personally enjoyed researching historic sculptures and finding connection with my movement to portray the sculptures importance. I was given the liberty to explore different shapes, speed, time, flow of movements.

Created a piece with a partner to which we explored contact improvisation, repetition, mirroring, retrograding, canons, and levels. I also became better at figuring out my body in connection with another dancer since trust was a huge component of the duet.

This class helped me explored my intentions with each movement with more liberation because no music was involved. Therefore, I became a master of executing my movements with proper detail. For our last assignment, which was one of my favorites, we did a text study to which we can choose lyrics, poem, or story and perform the message while repeating the story out loud. This project helped me find my voice as I move with strong intentions. I learned how to properly speak and move while working on clarity and depiction of my story or poem.

Dance 202 Modern Dance II

Studied many different historic modern techniques as a reference point to investigate time, space, energy, space, shape, motion and momentum.

I gained strength in my alignment and flexibility as the class was very physically demanding in terms of becoming more physical awareness and develop kinesiological knowledge of the body as a tool. Finding my alignment was challenging for me since I found myself organizing my body in for spatial awareness and direct path. Movements that required me to be up in the air since I would lose sense of my center.

I also became better in my coordination in terms of being able to move weight in conscious relationship to gravity and efficiently link movement patterning.

I had difficulty with movement retention to which I learn how to execute movement sequences quickly and correctly.

We were encourage to take risk beyond what we knew. To grow as an artist we must challenge ourselves to go beyond of what is comfortable and go into the unknown territory so our cognitive functions are always exploring.

Dance 220 Ballet

This course helped us become educated in the specific body alignment that is part of ballet technique and to maintain this while moving through various movement phrases and patterns.

I was able to apply and work on correct alignment for ballet, meaning, vertical alignment of the pelvis and lower back/ abdominal connection, shoulders in relation to the hips, hips sockets to the heels, head/neck on top of shoulder girdle and the ability to move through level changes and across the floor supporting correct alignment.

I was very challenged when it comes to petite allegro because I found it very difficult to put together phrases in a fast speed tempo upon proper correction of the steps.

During bar, I would diligently become aware of the freedom and release, which includes working with

strength but without gripping or excess tension in the muscle and working with length. Focused on turn-out rotation from the hip sockets. Which also includes the concepts of wrap/resist, squaring off and standing against the floor, as well as gaining the strength and control to stand through the backs of your legs.

Dance 260 Laban Movement Analysis

We were introduced to the discipline of Laban Movement Analysis and the ways it creates and communicates knowledge about the self, and our relationship in the world.

I incorporated LMA tools such as light weight, strong weight, bound, light, into improvisation, choreography, performance, and writing to stimulate and challenge my expressive potential- as a performing artist.

After taking this class, the journey helped me deepen my self knowledge and aliveness in movement. The course actively involves the student in the learning process to find our own truth in the work. We focused on active learning which involves, reading, discussing issues and personal experiences in small and large groups.

I became more efficient in my cognitive understanding as we embodied movement ideas, read and view critically certain intentions behind movements which gave us room to process what we are learning. The professor assisted us to become more focused, skilled and comfortable with ourselves as an active learner, interpreter, and presenter: such skills helped us individually to deepen our artistry and empower our expression.

Dance 403 Friday Dance Workshop

We were introduced to a classical style of Jazz that is influenced by African American modern roots from the historic time.

We worked very closely with musicality as well as deeply studying various genres of jazz and how to differentiate tones, tempo, rhythm, and all the various types of instruments played.

Did our own independent research weekly on classical jazz music we weren't familiar with and studied the clarifications and distinctions of the song.

I learned how to use counter technique in jazz and practicing how to be dynamic with my movement to portray sensuality.

I practiced how to differentiate movements that needed to be bigger, while others smaller but still containing depth and meaning.

Musicality was a big component in the learning objectives of the class in terms or proper counts and steps while figuring out where there can be stillness, or more range of motions throughout the torso, legs, neck, and shoulders.

The instructor brought in different kinds of choreographers to teach a wide variety of dance style so we can broaden our movement palette.

Dance 381 To Dance is Human

The course of To Dance is Human has not only influenced my learning abilities to improve as a student, but has taught me a dynamic powerful approach of enhancing my craft through different ways of interpreting other movements of studies.

I found the class to be emotionally challenging because it forced me to invest in myself and discover my own roots to so I culturally cherish where I am from.

The writing objectives in and out of class helped me to keep discovering ourselves so that we become open to our own consciousness of who we are despite our struggles, achievements, and impression managements

Another aspect of the class that made me appreciate my time spent is experiencing the speakers who shared their soul with us. I became a better listener and adapted new ways of studying the beauty of

culture, religion, and dance.

The evident proof of my emotional growth was when we spent ¼ of the course deeply encoded into each others stories

We studied and read a lot of anthropological approach materials out of class to refine different connections of the dancing soul and how it emerges through different environment.

Dance 353 Dance Pilates Conditioning

Pilates contributed greatly to my improvement on my classical training and in depth anatomical studies of my physical body.

I learned proper usage of the Pilates equipment and mat repertoire as well as the usage of other somatic approaches to support the dancing body's needs outside of rehearsals, classes, and performances.

I learned how to properly use the theraband, spine corrector and swiss ball exercises. As well as the foam roller and the different ways it can benefit to heal and improve our joints.

I increased my comprehension about muscle engagement and the assessment of my own moving body.

I became more open into discovering the challenges I struggle within my body at the reformer. This allowed me to expand my muscle memory and engage in my flaws during ballet classes to try to figure out why I am having a hard time with certain muscle movements.

We were challenge to strengthen parts of our muscle connectivity that were weak and didn't engage much.

Daily assessments were recommended to help students reflect on exercises to apply to our technique classes.

Certain reformer exercises such as hip and leg isolation helped me focus on where my neutral pelvis was. Balancing my bar on a releve or arabesque became easier for me as I gain a sharper focus on initiating my correct pelvis position.

Dance 345 Jazz Dance IV

The instructor's teachings has ingrained in me the importance of body, mind, and purposeful relationship to understanding our bodies deeply.

She emphasizes a lot on being a well rounded student and having ownership of your own art form. I became more engage in my studies and reflect on my hardships and accomplishments so I became more alive in strengthening my body's wisdom connection with the mind.

The class helped us explore and expound on the fundamentals of technical execution, movement styles, performance qualities, articulation and musicality.

I learned how to deepen my development of the study of Jazz dance and the relevancy of its history to me.

I became more efficient on my ongoing conversation about Jazz dance which helps me retain knowledge about what I was discovering daily.

Memorizing and studying jazz bibliographies enhanced my knowledge of the influences of jazz in the world of dance.

Dance 320 Ballet 3

Learned how to demonstrate an increasing vocabulary of ballet movements and technique reflective to my own ability to coordinate simple movements and produce combinations of steps with qualitative movement, precision, and control.

The instructor carefully instructed me on proper use of muscles and engagement to better improve my Passe on balance and in my pirouettes.

In this class I paid great attention on improving my Port De Bra and its usage in traveling combinations as well as bar work.

Worked on assimilation of the traditional "classical lift" from gravity in stance and movement phrases. The use of breathe, phrasing and musicality within performance of movements phrases became a strong

objective throughout the semester

Improved on my synthesis and execution of well formed phrases and classroom combinations.

Dance 323 Intermediate/ Advance Ballet

The class was centered upon acquiring Alexander Technique which is a method that works to change (movement) habits in our everyday activities. A simple and practical method for improving ease and freedom of movement, balance, support and coordination.

I also applied Counter technique to my studies in this class which is a system to help dancer think about the dancing body.

Counter technique helped me move more fluid, bigger and more spatially while becoming stronger and flexible at the same time.

The class helped me loose my fear of taking risks and became encourage to be pro-active in discovering connections and finding solutions, without judging myself mentally and physically.

The instructor encourage us to be more dynamic and use all of our senses while moving. This allowed me to focus outside my regular gaze and to fully enjoy every space I take and own the movement with beauty.

Worked on the ability to pick-up combination of movement properly and studying how to get it right and know what to engage and how to approach it.

I became a better dancer by focusing on my quality everyday in class by incorporating imagery and actuality.

Dance 387 Dance as a Social Action

Gave the students a chance to be leaders so we can utilize our artistic expression thus inspiring young children to find their own creativity.

Learned proper teaching method of breaking down simple movement assignments for children incorporating imagery, quality, texture, and shape.

Created a dance project for the community with everyone in the class and performed at three different middle schools in Los Angeles.

Worked with a partner to compose a lesson plan which focused on movement and choreographic devices.

Improved my teaching skills by using imagery visuals and breaking down concepts in a more vivid structure so kids can relate for their own understanding.

Learned more about children's dance education in terms of developing different kinds of teaching methods depending on the subject I am teaching

Gave the students freedom to compose a project that will help kids get in touch with their potential artistic self.

Dance 484 Principle of Teaching Dance

Preparing for high school level teaching and learning how to apply studio teaching as well.

Learned how to formulate and discover my teaching philosophy through research of children's education of movement.

Created a warm up for a high school level class which incorporated scaffolding that prepares the body to move.

I worked closely with all my peers on how to properly execute goals and choices for my lessons to teach complex patterns and extensions of whole body.

Composed three various kinds of lessons plans; historical, composition, and technique.

Learned when and how to incorporate key components to build into technique teaching.

Paired up with a partner to work on a Lyrical Jazz lesson plan teaching the whole class for 30 minutes.

This activity helped build my confidence as a dance instructor while re teaching myself proper technique skills.

Wrote my first curriculum vitae and teaching philosophy which is very crucial in my dance career for the future.

Most importantly I enjoyed refining my skills in communicating ideas, feelings, and images through movement in dance.

Dance 183 Stagecraft for Dancers

We were introduced to the basic concepts of stagecraft and design techniques relating to dance. The course helped me understand the general principles of the planning, preparation, and organization of the technical aspects of theatrical presentation.

Analyze and discussed the impact of the fundamentals of specialized technology and theory as it applies to the theater including color, electricity, acoustics, and design theory.

Worked on hands on project prior to Student Spring concert show to incorporate and investigate background colors, stage direction, and duration of time and we developed a project to express our personal direction of design elements reacting to the music composition we were given.

Learned proper stage etiquette, correct communication and nomenclature as we understood the organizational structure of the theater, related job descriptions, and all the fulfilling positions within it.

Dance 262 Dance Styles and Forms

I was very challenged at the beginning of this course to learn how to choreograph to a given music as we were to utilize our understanding of musical elements through rhythm, tempo, pulse, speed.

We learned how to enhance our creativity by cultivating a unique physical interaction and use of the structural elements of my groups selected environment that clearly demonstrated authentic, creative movement invention, resulting in the development of the movement vocabulary.

Chose a group of 2-3 people to collaborate and produce a choreography to a certain music expressing the musical elements while incorporating various choreographic devices such as augmentation, isolation, accumulation, transposition, retrograde etc.

Our last project was creating a site-specific work and the process enabled us to discover unique physical interaction while using use of the structure and the including the feelings that people associate with the place.

We wrote a written explanation portraying our understanding of how we built our original movement motif and how we utilize various spacial elements such as paths, levels, shape, facings, locomotion. This class helped me invent new movement vocabulary while becoming better at reading different music compositions my body does not move naturally to.

My music palette increased giving me the confidence as a choreographic artist to be open to experimenting with different kinds of music genres I am not very fond of which teaches me new capabilities of moving through my body and space.

Dance 302.02 Modern Dance III

Currently Studying

Dance 459, 461, 462: Senior Thesis Preparation, Project, and Mentorship

Currently Studying

Dance 480, 481: Kinesiology for Dance I/II

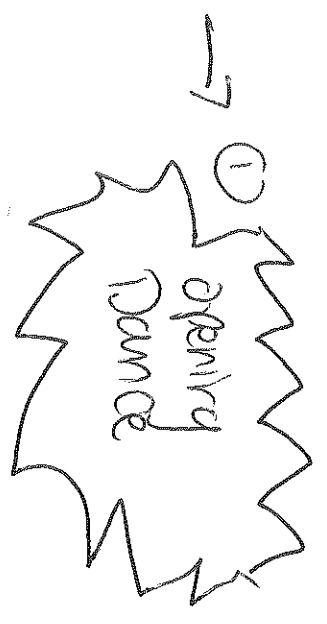
Currently Studying

Dance 440: Jazz Dance IV-V

Saudade Research Bibliography

1. Emile Durkheim *The Sacrality of Solitude* Notes
http://repozytorium.umk.pl/bitstream/handle/item/1639/PZ4_Cognitive%20and%20ideological%20dimension%20of%20religion_ocr.pdf?sequence=1
2. Carl Rogers, (1926) *Freedom To Learn*
<http://www.panarchy.org/rogers/learning.html>
3. Carl Rogers, *Being in Relationship*
http://www.goodtherapy.org/person_centered.html
4. Carl Rogers (1957) *Encounter Groups*. New York: Harper & Row.
5. Erving Goffman (1959) *The Presentation of self in everyday life*. Garden City, New York: Double day.
6. C. Wright Mills (1956). *The Power Elite*. London: Oxford University Press

DIAGRAM OF STORY BOARD

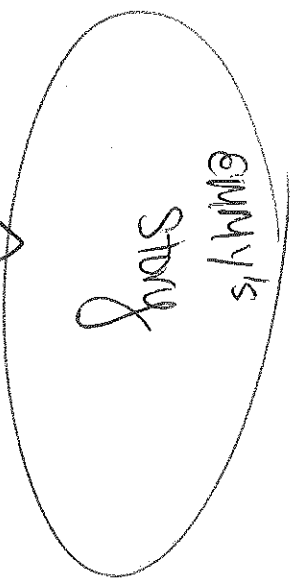


60000
60000
60000
60000
60000
60000
60000
60000
60000
60000

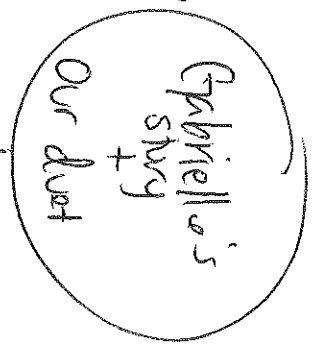
"open dialogue"
- snippet of our own dance films!

A dual cut from 2 reveals
Dance transition
Mel + Gabrielle + Emmy

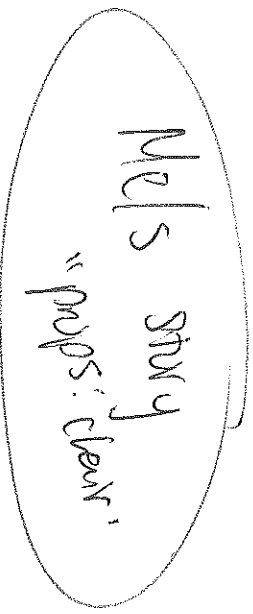
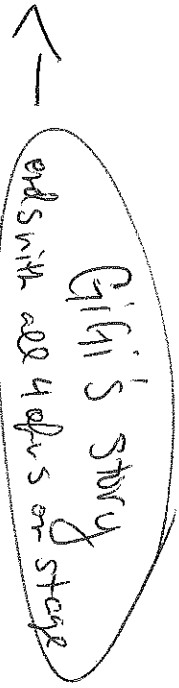
Technical
club scene
for
Emmy



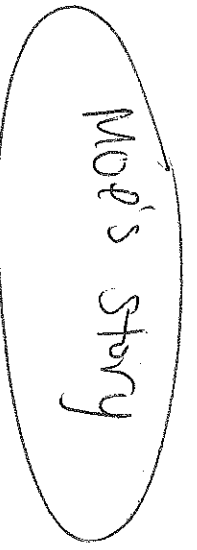
Group dance
transition
to
Yehonelles



possi-
ble
scene
of body image



Mel's
solo
Fentemoller



Final ending dance to
Yehonelles!

Spanning Dance → Turneyards "Bizzyada"

→ Gabrielle's entrance → Emmy → Gigi → Mae → Mebani

Movement
Solo Signature
phrase

Duet entrance

Gabrielle & Emmy

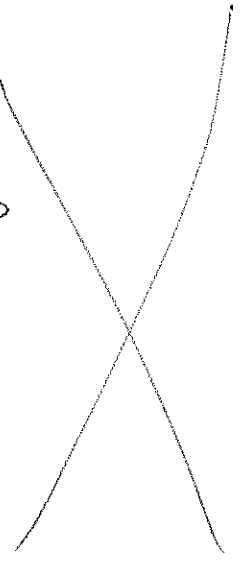
Mae + Gigi ↙

↳ Mae + Emmeline

wood
high pitched

closing Part

Emmy
Gigi



Dance across

Mae
Gabrielle

Open dialogue

- 1) Me: wow, this feels so great, but dance isn't always like this
- 2) Gab: Sometimes, I'm afraid of what people think of me
- 3) Biri: I just want to dance. I don't want to deal with all the B.S., I just want to dance
- 4) MDe: We strive for perfection, yet it is our greatest obstacle
- 5) Emmy: We aren't our bodies. We have a body...
I wish Dancer's world was like that
- 6) Me: Our stories affect who we are, influence us, and how

Theatrical Scene

- Definition "Remix" play
- 4. def's except Emmy are getting ready to go out.
meet with Emmy, ~~club scene~~ gossip, dancing, we leave.

↳ Emmy's Story

- Solo entrance w/ heels
- removal of dress
- ends with group dance

Zacharielles solo at beg of her story

• Duet with melani.

↳ Transition Scene → Gossip Scene
Me, Emmy, Rebekka, + Rose in
workat clothes

Gigi's story

* Solo in ~~the~~ mid story.

Dolls dance to Pócsó

(Emmy, Fodorille, + me)

& Mike weird + obtuse



Go into Mel's story

Use chair for prop.



Moq's Solo before story

music - Treantroller, miss you

Mae's story - no props

ending to start end finale

Dance to Purlimental.

all 5 of us DO ending Dance

X X X X X

Instrument

Stomach, corkscrew, hip hop, jazz

ACE
8 Feb 14

"WATER"
BLUE/GREEN - LIGHT

← All the girls
pulling me
down
checking
me

Drowning. I'm fighting to breathe. Sometimes I feel like I'm suffocating in my ^w on head. I ju^t want to be left alone. Can't I just be left alone? **Alone.** Loneliness _{All girls leave} fucking sucks. Loneliness hurts. Loneliness allows me to feel, to be. What do I feel? Just let me be.

Affecting my outer being, my inner self just wants to forget I can't forget.

I'm angry! (Scream into something?)

My anger exhausts me. I'm tired. **Exhausted.** Turn the lights off. (~~Face~~) **Disappear.**
_{slowly fall to the floor "tired"}

Numb. I feel numb. That's just how I feel. Sometimes I don't know any other feeling. **Consumed.** Sinking, I feel it always. It's all right to cry. It seems like I know nothing else anymore. My comfort zone (feeling); my go to. I'm used to it. I wish the feeling of sadness were foreign. **Medicated.** My drug of choice. Give me something; plastic capsules filled with fake happiness. Substitute my reality with a falsifying high. **Stoned.** I'm fucked up off this vibe! This need to remain, Numb. Chemicals aren't strong enough to make the pain stop.

What I feel is real. Embraced. It's who I am, what every single day tastes like.

The sweet seductive permanence of depression. Depression.

^
THAT
IS

M
/

3) Duet improvising 2 people

- Discarding of the body practice
- Contact improv
- somatic practices

4) Separation of the body to place external
3 people

Choreography Revelatus

Vanessa Body Image and Experience

(Me) (us) create opportunities to validate body image experiences of female dancers in a collaborative choreographic endeavor noted in *pen papers*.

Improv, journal, group discussions to create spaces to express themselves authentically through words and movement.

→ personal body experiences as a source of knowledge and utilization of the voice in dance as a significant component leading towards empowerment and subjectivity for female dancers

30 minute performance -

mostly solo's

- Mel. de G. • self love / mother / daug rela
• finding self accept thru rom. rela
- M^o Renteria • accept her own depression
• melanchon dia

- Emmy W. • what does being sexy mean
• Can you feel beautiful when you are not "made up"
• dressed lovely

• when you feel for whatever reason you want measuring up physically how to find BELIEF in yourself - your CORE Power to do your work, dance, skate, loving others.

- Gab. Hutchin: find strength by standing up for what she believes.
Getting fire from core beliefs to face challenges.
- Gigi Green:

Overcoming body image

Self-acceptance + God
typical dance prob.

here

when: mid April

Jeanne O'Conner (Barnelle)

tech: RECORDING - DAVID

RUN SOUND -

SOUND SCORE - DAMON

Lesson plan

~~W.O.T~~ 3-6

3:00-3:30 - Lead a guided meditation. A) sitting down breathing 5 sets. Kundalini B) Have them stand up, far apart and reflect on this week. after every reflection, move it out. Go the feeling, the experience of how it made you feel. share to anyone at event or revelation you feel this week that affected you strongly.

3:30-5 - work on Beginning Intro.

• change spoken improv topic - challenge them to think differently - stereotypes of dancers. Dive into what frustrates us.

- Fix partnership
- choreograph group part.

5-6 - draft stories, share with one another for improvement.

Note to self: Be clear. Be with intentions.
Be clear. Be w/ intentions
Don't freak

2/5/14

Rehearsal with EMMY

Emmy's scene

Dressed up really nice, showing off, posing. Interacting with the audience.

Sexy dance option at the beginning.

↳ go into Modern

Meeting with Judy

beg - Entrance Overlappings just a little bit
just so its not one by one.
play w/ a little overlap

for duet, have Gigi enter at other duet ends,
(tiny bit entrance) enter at 3rd position.

-NO neediness, enter at Emmy & Gigi almost
end.

as far ends

↳ Mel walks slowly - in their reality,

"This feels so great"
but dance ...

starty" is not always like this".

look at Adbielle first, (feel vulnerability)
have her take back at re

then her and I walk off

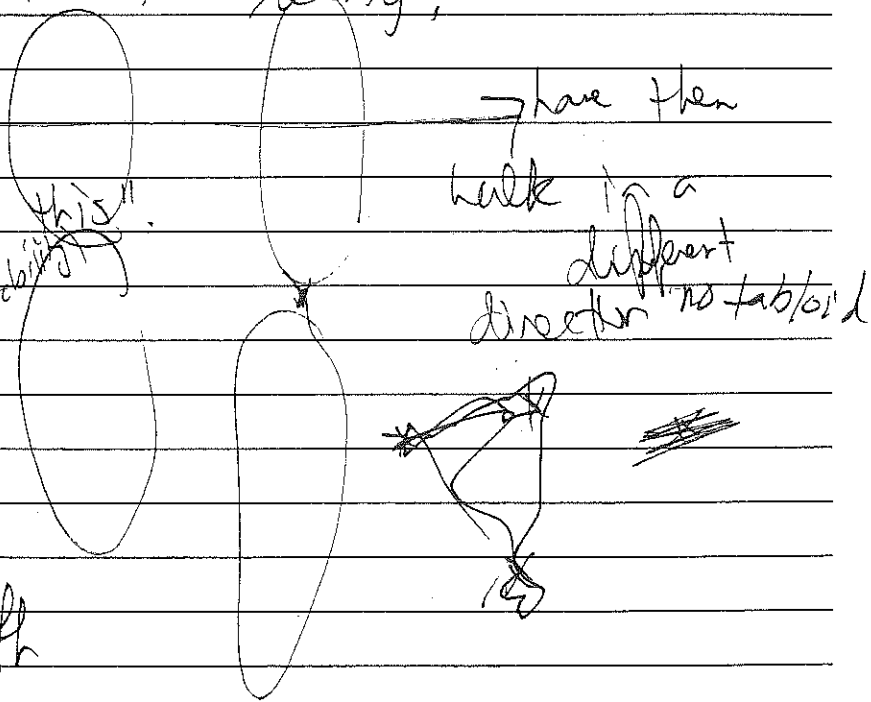
→ Gigi walks in as we walk off
↑ walk through us

as Gigi exits, Mo interrupts her, plays w/ her
character for a while, exagorates w/ NO shyrest

Teacher

if she needs to exagorate her
parted, the struggle

→ more attitude



① Time Vords - Bizzness - 2:45 fade

② R. Kelly Ignition. (verix) - fade at 40 seconds

3. Invention - Drake

4. The civil Wars

5. PO (70) / Yuna

6. MASS Ya

7. Rudimental

after :50 - Sleep Dynamic.

1:15 - next story

~~1:15~~

2:00 Sleep Dynamic

change Gigi's statement

↳ TO "Dance is fun for me now,
but it wasn't always
like that"

Jimmy - what she says ✓✓ but have the movement correct

Have her RUN to the stage, pick up tempo, run the space,
do all her movement and then speak
- no literal movement.

- Talk to Theresa about language we

Oct 21, 2013

Dancers in relation to their own

body image: pressures from the media, self esteem, eating disorders, different dance genres, use of studio mirrors, various kinds of dance clothes, environments created in dance classrooms

WIPER - To give dancers opportunity to express their body image experiences and feelings through their craft - choreography

Assume - dancers are willing to see how their personal feelings about female body appearance through disordered and choreography

required to be open to exploring what their their lived body experience is for this project

Laura Neak's Lecture -
Body Talk

Body image is a multi-dimensional construct consisting of personal/individual perceptions, attitudes, emotions, and behaviors surrounding one's physical appearance and it's impact on one's psychological and social functioning" - Billions 2003

Research Friedrich 1987

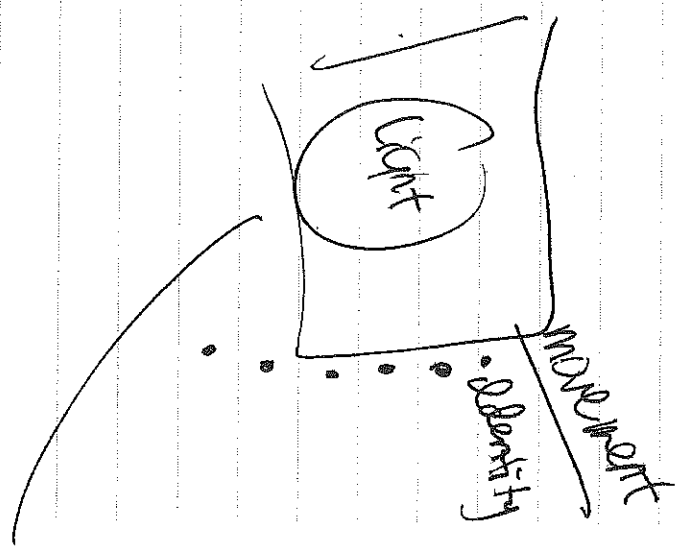
For Stood's Summer workshop -
integrated personal text based upon the experience of dance

Dance culture -> Dyer, 2008

Oct 23, 2013

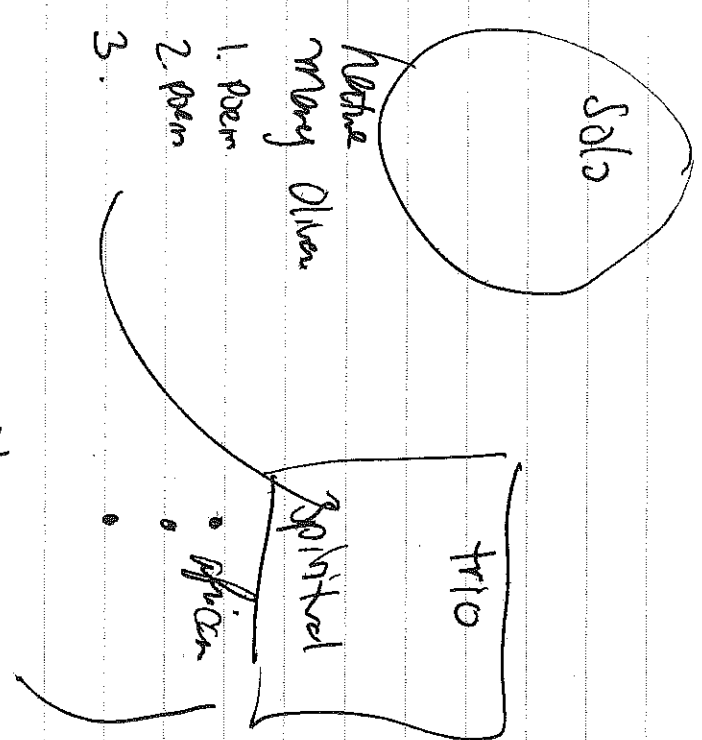
-1 done
5 chapters
Stoyboard
Cypress on office
of each section

-each sector has diff theme

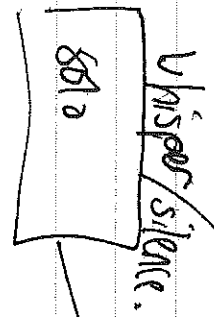


July

"Stoyboard" - her do I find answering all
I feel lost.



plunge
- silence
- Buddhist.



Traffic NOISE
8 people

Communions

Love is/ mother.

- for influence of one person to another

- context impact → feeling personal power.

1st data - Mother daughter relationship

2nd data - eating disorders - had been having insight, Andreas

- narrate the story
Text study

Delicible

• willing to delve into important subject, w/ +

Body image

2 women

to explore this idea w/ re

and do improvisation

• auditor for freshmen
/ one on one /

- copy
- videos

Oct 25, 2013

Paul Mess, author of Body
Language: Entertainment asintero-
personality

Janet - Friedrich

Kristy Beefer - from Janet
company

- Outspoken and openly share
the female experience

Joe Wood - contemporary dance - theater
=> verbal text

Search Spark in Education | Materials
DVD, 2004

-> Carol Annick
Psychology from
M

- Dancers to speak against
skeletal pressures to look,
behave, and perform perfectly

- Love / Relationships Intimacy

- Fear / dance world

- on our body work

- Eating Disorders Text

- Dancers to highlight their own
struggles with their bodies
by making their live, spoken voice
movement to express their body as
an action

Space, Voice, Movement

* Body Practice - growing out the body
to bring it into receptivity

* Writing - interpreting text into movement

* Improvisation - honing skills of listening,
responding, adding value

* Dramatic Potential - taking simple
steps toward authenticity

Begin with meditative practice

- share insights + feelings

→ cannot create descriptive
writing, based upon an actor's
experience of our movement

- You'll just vocal, 3 signs are
facilitator of our comfort level
changing into more stories of one
another

→ developing text, eliminating
words in a sentence, or using
negation to reinforce a specific
idea
→ silence, 3 questions

Reverent, by interest
availability
willingness to

discuss about their own unique
experiences and perceptions of body
image

- help space for us to come together
as women in a circle of equals.
- circle / rehearsal.

- slight empowerment of the
individual and self-expression
of the dancer

my goal is that we are able
to collectively explore this topic
go beyond our comfort zones
in a safe way, and share
, some of our experiences &
our art

Journal question \Rightarrow How does your body feel today?

Improvisation exercise from Ruth Zupich's Acting Teacher:

The improvisation of pressure
down to your current performance skills.

Seems \Rightarrow to .lighten up

Outline

if you don't know them ask,

- A.)
1. Tell me about yourself
 2. Why Dance? ^{for the aspirations}
 3. How do you deal with the struggles of Dance

- B.) Explain my history of Dance experience etc. Be vulnerable.
- My thesis, Body Talk: Finding one's individuality through struggles of being a woman.

Why study the voice in our movement?

c) The Journey

~~First~~ Post-First November

- 1) Dancers will work on chosen storytelling, alot of improv, can improv, journaling.

~~Allyson~~

- 2) explain importance of consent everyone is needed because it only be strong if everyone admits

- I want people who wants to share + consent deeply with others and share a powerful story through policy.

meeting w/ Nicole

10/22

→ steel kit of connecting loops w/
material.

- work on being more musical
- let weight fall into arms

knowing the phrase, visualize the material
in your head before do it.

Thinking, planning part before

- less stiff on the neck

- directionally, proud on Starfish

- before doing combo, close eyes
and visualize myself doing it.

Quora to reflect

"Women often have a great need to portray themselves as sympathetic and pleasing, but we're also thank people with dark thoughts. I wanted to have that on the page, as horrible as it might seem."

- Teal'ock Smith,

The Evening Standard

First Released

After circle talk

~~→ Across the floor - investigate!
of plots~~

Warm up: 20 min

- Start moving the students up, warm the heads, eyes done, lead guided meditation, to every part of the body

MUSIC → something that stands

- movement of the limbs.

Introduce Theme for the day: "How do I become truth-fid to my body so I expose my inner intention?" "yo sleepers

Questions to keep in mind!

1) ~~What~~ do I want to explore today in my movement? ^{in class} you was in your mind

2) OK, I feel like I got lost in my movement when doing a complicated jump in the air.

I want to explore being assertively through body movement, use of eyes/feet, sensation of energy, taking risk.

Circle Introduction

- I want to start letting go of Fear when it comes to verbalizing and moving at the same time

→ Stay true to what you want to express. Say positive and negative (let it out)

Take as long as you want.

Across the floor

I want to explore ways we can travel the floor - use this in a choreography

1) jump Francis

2) pile - fall and catch yourself

3) jump/pile, free movement (NICK)

4) introduce different emotions how we move across the floor

→ Journal the 10 minutes

write about - How does my body feel today?

- How can I see the parts of my body that I can not bring to awareness?

- How can I become better at awareness of my body?

gesture with a mouse

buy in the flow - serve
to the flow,
correcting the flow.

pure landscape of body =
water // soft water.

horizontal image

2 partnering alongside each other.

How do I become truthful to my
body so I can express my intent

- Sometimes I'm hard on my body like
it doesn't look like the image I want
in my head, but at that moment
I am in preparation, when it doesn't
from me, my inner truth. Sometimes
becomes more of achieving the perfect
look rather than making sure my
message, the intention is there.

without knowing it, I move with anxiety
It's hard for me to move w/ grace &
I am thinking about making the stage
so I'm not behind

We make ourselves not listen to our body, body
has to listen to us,
idleness -

Notes about Release!

- slow down and separate
- Only be the mediator
- Shorten warm ups

Lesson Plan Release! 11/9 4:00pm

Theme: Sexy, Beautiful, Attractive
goal: To explore qualities of what
it means to be sexy, but it
means to be Beautiful.

Talk about: outside influence that
impact/influence about how we feel.

Write about: when was there a time,
you struggled with feeling good or
Beauty?

1) What is Beauty? Does it
connect to sexiness?

2) What do we learn about sexiness
How did we form that notion

Exercises

1) Introduction while moving - Talk about yourself in reports of this week while moving. focus: eye contact.
Repeat

2) walk around and say at least to each other, when you feel sexy / or beautiful.

3) explore movements that define Beauty
to Squire

Talk to Judy

informal share or Performance

-> more personal experience, and feeling to be true to my body.

Rehearsal into Talking & Moving - Rehearsed

Widow into a Process.

challenge for me

Keep deepening each element's i.e. in

- develop variations. go somewhere in space each +

with dance archiving. way - toolbox,

Equivalence - This word = this movement

1/21/19

EMOTIONAL

PERFORMANCE AS-SEK
IN EMOTIONAL LIFE

4
18
x 15
90
18
270

For example (drinking)
When w/ friends what others
do influences... what others
they should want
to see
→

Performance
first step

INTRODUCTION

When an individual enters the presence of others, they commonly seek to acquire information about him or to bring into play information about him already possessed. They will be interested in his general socio-economic status, his conception of self, his attitude toward them, his competence, his trustworthiness, etc. Although some of this information seems to be sought almost as an end in itself, there are usually quite practical reasons for acquiring it. Information about the individual helps to define the situation, enabling others to know in advance what he will expect of them and what they may expect of him. Informed in these ways, the others will know how best to act in order to call forth a desired response from him.

For those present, many sources of information become accessible and many carriers (or "sign-vehicles") become available for conveying this information. If unacquainted with the individual, observers can glean clues from his conduct and appearance which allow them to apply their previous experience with individuals roughly similar to the one before them or, more important, to apply untested stereotypes to him. They can also assume from past experience that only individuals of a particular kind are likely to be found in a given social setting. They can rely on what the individual says about himself or on documentary evidence he provides as to who and what he is. If they know, or know of, the individual by virtue of experience prior to the interaction, they can rely on assumptions as to the persistence and generality of psychological traits as a means of predicting his present and future behavior.

However, during the period in which the individual is in the immediate presence of the others, few events may occur which directly provide the others with the conclusive information they will need if they are to direct wisely their own

activity. Many crucial facts lie beyond the time and place of interaction or lie concealed within it. For example, the "true" or "real" attitudes, beliefs, and emotions of the individual can be ascertained only indirectly, through his avowals or through what appears to be involuntary expressive behavior. Similarly, if the individual offers the others a product or service, they will often find that during the interaction there will be no time and place immediately available for eating the pudding that the proof can be found in. They will be forced to accept some events as conventional or natural signs of something not directly available to the senses. In Ichheiser's terms,¹ the individual will have to act so that he intentionally or unintentionally expresses himself, and the others will in turn have to be impressed in some way by him.

The expressiveness of the individual (and therefore his capacity to give impressions) appears to involve two radically different kinds of sign activity: the expression that he gives, and the expression that he gives off. The first involves verbal symbols or their substitutes which he uses admittedly and solely to convey the information that he and the others are known to attach to these symbols. This is communication in the traditional and narrow sense. The second involves a wide range of action that others can treat as symptomatic of the actor, the expectation being that the action was performed for reasons other than the information conveyed in this way. As we shall have to see, this distinction has an only initial validity. The individual does of course intentionally convey misinformation by means of both of these types of communication, the first involving deceit, the second feigning.

Taking communication in both its narrow and broad sense, one finds that when the individual is in the immediate presence of others, his activity will have a promissory character. The others are likely to find that they must accept the individual on faith, offering him a just return

¹ Gustav Ichheiser, "Misunderstandings in Human Relations," Supplement to *The American Journal of Sociology*, LV (September, 1949), pp. 6-7.

while he is present before them in exchange for something whose true value will not be established until after he has left their presence. (Of course, the others also live by inference in their dealings with the physical world, but it is only in the world of social interaction that the objects about which they make inferences will purposely facilitate and hinder this inferential process.) The security that they justifiably feel in making inferences about the individual will vary, of course, depending on such factors as the amount of information they already possess about him, but no amount of such past evidence can entirely obviate the necessity of acting on the basis of inferences. As William I. Thomas suggested:

It is also highly important for us to realize that we do not as a matter of fact lead our lives, make our decisions, and reach our goals in everyday life either statistically or scientifically. We live by inference. I am, let us say, your guest. You do not know, you cannot determine scientifically, that I will not steal your money or your spoons. But inferentially I will not, and inferentially you have me as a guest.²

Let us now turn from the others to the point of view of the individual who presents himself before them. He may wish them to think highly of him, or to think that he thinks highly of them, or to perceive how in fact he feels toward them, or to obtain no clear-cut impression; he may wish to ensure sufficient harmony so that the interaction can be sustained, or to defraud, get rid of, confuse, mislead, antagonize, or insult them. Regardless of the particular objective which the individual has in mind and of his motive for having this objective, it will be in his interests to control the conduct of the others, especially their responsive treatment of him.³ This control is achieved largely by influence

Control points before

do not present

² Quoted in E. H. Volkart, editor, *Social Behavior and Personality*, Contributions of W. I. Thomas to Theory and Social Research (New York: Social Science Research Council, 1951), p. 5.

³ Here I owe much to an unpublished paper by Tom Burns of the University of Edinburgh. He presents the argument that in

ing the definition of the situation which the others come to formulate, and he can influence this definition by expressing himself in such a way as to give them the kind of impression that will lead them to act voluntarily in accordance with his own plan. Thus, when an individual appears in the presence of others, there will usually be some reason for him to mobilize his activity so that it will convey an impression to others which it is in his interests to convey. Since a girl's dormitory mates will glean evidence of her popularity from the calls she receives on the phone, we can suspect that some girls will arrange for calls to be made, and Willard Waller's finding can be anticipated:

It has been reported by many observers that a girl who is called to the telephone in the dormitories will often allow herself to be called several times, in order to give all the other girls ample opportunity to hear her paged.⁴

Of the two kinds of communication—expressions given and expressions given off—this report will be primarily concerned with the latter, with the more theatrical and contextual kind, the non-verbal, presumably unintentional kind, whether this communication be purposely engineered or not. As an example of what we must try to examine, I would like to cite at length a novelistic incident in which Preedy, a vacationing Englishman, makes his first appearance on the beach of his summer hotel in Spain:

But in any case he took care to avoid catching anyone's eye. First of all, he had to make it clear to those potential companions of his holiday that they were of no concern to him whatsoever. He stared through them, round all interaction a basic underlying theme is the desire of each participant to guide and control the responses made by the others present. A similar argument has been advanced by Jay Haley in a recent unpublished paper, but in regard to a special kind of control, that having to do with defining the nature of the relationship of those involved in the interaction.

⁴ Willard Waller, "The Rating and Dating Complex," *American Sociological Review*, II, p. 730.

Control & behavior

them, over them—eyes lost in space. The beach might have been empty. If by chance a ball was thrown his way, he looked surprised; then let a smile of amusement lighten his face (Kindly Preedy), looked round dazed to see that there *were* people on the beach, tossed it back with a smile to himself and not a smile *at* the people, and then resumed carelessly his nonchalant survey of space.

But it was time to institute a little parade, the parade of the Ideal Preedy. By devious handlings he gave any who wanted to look a chance to see the title of his book—a Spanish translation of Homer, classic thus, but not daring, cosmopolitan too—and then gathered together his beach-wrap and bag into a neat sand-resistant pile (Methodical and Sensible Preedy), rose slowly to stretch at ease his huge frame (Big-Cat Preedy), and tossed aside his sandals (Carefree Preedy, after all).

The marriage of Preedy and the sea! There were alternative rituals. The first involved the stroll that turns into a run and a dive straight into the water, thereafter smoothing into a strong splashless crawl towards the horizon. But of course not really to the horizon. Quite suddenly he would turn on to his back and thrash great white splashes with his legs, somehow thus showing that he could have swum further had he wanted to, and then would stand up a quarter out of water for all to see who it was.

The alternative course was simpler, it avoided the cold-water shock and it avoided the risk of appearing too high-spirited. The point was to appear to be so used to the sea, the Mediterranean, and this particular beach, that one might as well be in the sea as out of it. It involved a slow stroll down and into the edge of the water—not even noticing his toes were wet, land and water all the same to *him!*—with his eyes up at the sky gravely surveying portents, invisible to others, of the weather (Local Fisherman Preedy).⁵

⁵ William Sansom, *A Contest of Ladies* (London: Hogarth, 1956), pp. 230-32.

The novelist means us to see that Preedy is improperly concerned with the extensive impressions he feels his sheer bodily action is giving off to those around him. We can malign Preedy further by assuming that he has acted merely in order to give a particular impression, that this is a false impression, and that the others present receive either no impression at all, or, worse still, the impression that Preedy is affectedly trying to cause them to receive this particular impression. But the important point for us here is that the kind of impression Preedy thinks he is making is in fact the kind of impression that others correctly and incorrectly glean from someone in their midst.

I have said that when an individual appears before others his actions will influence the definition of the situation which they come to have. Sometimes the individual will act in a thoroughly calculating manner, expressing himself in a given way solely in order to give the kind of impression to others that is likely to evoke from them a specific response he is concerned to obtain. Sometimes the individual will be calculating in his activity but be relatively unaware that this is the case. Sometimes he will intentionally and consciously express himself in a particular way, but chiefly because the tradition of his group or social status require this kind of expression and not because of any particular response (other than vague acceptance or approval) that is likely to be evoked from those impressed by the expression. Sometimes the traditions of an individual's role will lead him to give a well-designed impression of a particular kind and yet he may be neither consciously nor unconsciously disposed to create such an impression. The others, in their turn, may be suitably impressed by the individual's efforts to convey something, or may misunderstand the situation and come to conclusions that are warranted neither by the individual's intent nor by the facts. In any case, in so far as the others act *as if* the individual had conveyed a particular impression, we may take a functional or pragmatic view and say that the individual has "effectively" projected a given definition of the situation and "effectively" fostered the understanding that a given state of affairs obtains.

There is one aspect of the others' response that bears special comment here. Knowing that the individual is likely to present himself in a light that is favorable to him, the others may divide what they witness into two parts; a part that is relatively easy for the individual to manipulate at will, being chiefly his verbal assertions, and a part in regard to which he seems to have little concern or control, being chiefly derived from the expressions he gives off. The others may then use what are considered to be the ungovernable aspects of his expressive behavior as a check upon the validity of what is conveyed by the governable aspects. In this a fundamental asymmetry is demonstrated in the communication process, the individual presumably being aware of only one stream of his communication, the witnesses of this stream and one other. For example, in Shetland Isle one crofter's wife, in serving native dishes to a visitor from the mainland of Britain, would listen with a polite smile to his polite claims of liking what he was eating; at the same time she would take note of the rapidity with which the visitor lifted his fork or spoon to his mouth, the eagerness with which he passed food into his mouth, and the gusto expressed in chewing the food, using these signs as a check on the stated feelings of the eater. The same woman, in order to discover what one acquaintance (A) "actually" thought of another acquaintance (B), would wait until B was in the presence of A but engaged in conversation with still another person (C). She would then covertly examine the facial expressions of A as he regarded B in conversation with C. Not being in conversation with B, and not being directly observed by him, A would sometimes relax usual constraints and tactful deceptions, and freely express what he was "actually" feeling about B. This Shetlander, in short, would observe the unobserved observer.

Now given the fact that others are likely to check up on the more controllable aspects of behavior by means of the less controllable, one can expect that sometimes the individual will try to exploit this very possibility, guiding the impression he makes through behavior felt to be reliably

we want to see what he is really doing
port of one's acceptance
reflected
pig on hold

the other performances as the audience, observers, or co-participants. The pre-established pattern of action which is unfolded during a performance and which may be presented or played through on other occasions may be called a "part" or "routine."¹⁶ These situational terms can easily be related to conventional structural ones. When an individual or performer plays the same part to the same audience on different occasions, a social relationship is likely to arise. Defining social role as the enactment of rights and duties attached to a given status, we can say that a social role will involve one or more parts and that each of these different parts may be presented by the performer on a series of occasions to the same kinds of audience or to an audience of the same persons.

¹⁶ For comments on the importance of distinguishing between a routine of interaction and any particular instance when this routine is played through, see John von Neumann and Oskar Morgenstern, *The Theory of Games and Economic Behaviour* (2nd ed.; Princeton: Princeton University Press, 1947), p. 49.

Only dont we meet we are always wise of the stage, the people has to behave to believe

Today in life.

3
2
1

type of belief

Chapter I

PERFORMANCES

Belief in the Part One is Playing

When an individual plays a part he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it, and that, in general, matters are what they appear to be. In line with this, there is the popular view that the individual offers his performance and puts on his show "for the benefit of other people." It will be convenient to begin a consideration of performances by turning the question around and looking at the individual's own belief in the impression of reality that he attempts to engender in those among whom he finds himself.

At one extreme, one finds that the performer can be fully taken in by his own act; he can be sincerely convinced that the impression of reality which he stages is the real reality. When his audience is also convinced in this way about the show he puts on—and this seems to be the typical case—then for the moment at least, only the sociologist or the socially disgruntled will have any doubts about the "realness" of what is presented.

At the other extreme, we find that the performer may not be taken in at all by his own routine. This possibility is understandable, since no one is in quite as good an observational position to see through the act as the person who puts it on. Coupled with this, the performer may be moved to guide the conviction of his audience only as a means to

other ends, having no ultimate concern in the conception that they have of him or of the situation. When the individual has no belief in his own act and no ultimate concern with the beliefs of his audience, we may call him cynical, reserving the term "sincere" for individuals who believe in the impression fostered by their own performance. It should be understood that the cynic, with all his professional disinvolvedness, may obtain unprofessional pleasures from his masquerade, experiencing a kind of gleeful spiritual aggression from the fact that he can toy at will with something his audience must take seriously.¹

It is not assumed, of course, that all cynical performers are interested in deluding their audiences for purposes of what is called "self-interest" or private gain. A cynical individual may delude his audience for what he considers to be their own good, or for the good of the community, etc. For illustrations of this we need not appeal to sadly enlightened showmen such as Marcus Aurelius or Hsun Tzu. We know that in service occupations practitioners who may otherwise be sincere are sometimes forced to delude their customers because their customers show such a heartfelt demand for it. Doctors who are led into giving placebos, filling station attendants who resignedly check and recheck tire pressures for anxious women motorists, shoe clerks who sell a shoe that fits but tell the customer it is the size she wants to hear—these are cynical performers whose audiences will not allow them to be sincere. Similarly, it seems that sympathetic patients in mental wards will sometimes feign bizarre symptoms so that student nurses will not be subjected to a disappointingly sane performance.² So also,

Every thing is an act, subconsciously, we may not even know.

¹ Perhaps the real crime of the confidence man is not that he takes money from his victims but that he robs all of us of the belief that middle-class manners and appearance can be sustained only by middle-class people. A disabused professional can be cynically hostile to the service relation his clients expect him to extend to them; the confidence man is in a position to hold the whole "legit" world in this contempt.

² See Taxel, *op. cit.*, p. 4. Harry Stack Sullivan has suggested that the tact of institutionalized performers can operate in the other direction, resulting in a kind of *noblesse-oblige* sanity.

when inferiors extend their most lavish reception for visiting superiors, the selfish desire to win favor may not be the chief motive; the inferior may be tactfully attempting to put the superior at ease by simulating the kind of world the superior is thought to take for granted.

I have suggested two extremes: an individual may be taken in by his own act or be cynical about it. These extremes are something a little more than just the ends of a continuum. Each provides the individual with a position which has its own particular securities and defenses, so there will be a tendency for those who have traveled close to one of these poles to complete the voyage. Starting with lack of inward belief in one's role, the individual may follow the natural movement described by Park:

It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role . . . It is in these roles that we know each other; it is in these roles that we know ourselves.³

In a sense, and in so far as this mask represents the conception we have formed of ourselves—the role we are striving to live up to—this mask is our truer self, the self we would like to be. In the end, our conception of our role becomes second nature and an integral part of our

See his "Socio-Psychiatric Research," *American Journal of Psychiatry*, X, pp. 987-88.

³ "A study of 'social recoveries' in one of our large mental hospitals some years ago taught me that patients were often released from care because they had learned not to manifest symptoms to the 'environing' persons; in other words, had integrated enough of the personal environment to realize the prejudice opposed to their delusions. It seemed almost as if they grew wise enough to be tolerant of the imbecility surrounding them, having finally discovered that it was stupidity and not malice. They could then secure satisfaction from contact with others, while discharging a part of their cravings by psychotic means."

⁴ Robert Ezra Park, *Race and Culture* (Glencoe, Ill.: The Free Press, 1950), p. 249.

Cynical & insincere > role sincere

CARE

It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role . . . It is in these roles that we know each other; it is in these roles that we know ourselves.

It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role . . . It is in these roles that we know each other; it is in these roles that we know ourselves.

personality. We come into the world as individuals, achieve character, and become persons.⁴

This may be illustrated from the community life of Shetland.⁵ For the last four or five years the island's tourist hotel has been owned and operated by a married couple of crofter origins. From the beginning, the owners were forced to set aside their own conceptions as to how life ought to be led, displaying in the hotel a full round of middle-class services and amenities. Lately, however, it appears that the managers have become less cynical about the performance that they stage; they themselves are becoming middle class and more and more enamored of the selves their clients impute to them.

Another illustration may be found in the raw recruit who initially follows army etiquette in order to avoid physical punishment and eventually comes to follow the rules so that his organization will not be shamed and his officers and fellow soldiers will respect him.

As suggested, the cycle of disbelief-to-belief can be followed in the other direction, starting with conviction or insecure aspiration and ending in cynicism. Professions which the public holds in religious awe often allow their recruits to follow the cycle in this direction, and often recants follow it in this direction not because of a slow realization that they are deluding their audience—for by ordinary social standards the claims they make may be quite valid—but because they can use this cynicism as a means of insulating their inner selves from contact with the audience. And we may even expect to find typical careers of faith, with the individual starting out with one kind of involvement in the performance he is required to give, then moving back and forth several times between sincerity and cynicism before completing all the phases and turning-points of self-belief for a person of his station. Thus, students of medical schools suggest that idealistically oriented beginners in

⁴ *Ibid.*, p. 250.

⁵ Shetland Isle study.

How we get further from ourselves, we layer them on to get out.

medical school typically lay aside their holy aspirations for a period of time. During the first two years the students find that their interest in medicine must be dropped that they may give all their time to the task of learning how to get through examinations. During the next two years they are too busy learning about diseases to show much concern for the persons who are diseased. It is only after their medical schooling has ended that their original ideals about medical service may be reasserted.⁶

While we can expect to find natural movement back and forth between cynicism and sincerity, still we must not rule out the kind of transitional point that can be sustained on the strength of a little self-illusion. We find that the individual may attempt to induce the audience to judge him and the situation in a particular way, and he may seek this judgment as an ultimate end in itself, and yet he may not completely believe that he deserves the valuation of self which he asks for or that the impression of reality which he fosters is valid. Another mixture of cynicism and belief is suggested in Kroeber's discussion of shamanism:

Next, there is the old question of deception. Probably most shamans or medicine men, the world over, help along with sleight-of-hand in curing and especially in exhibitions of power. This sleight-of-hand is sometimes deliberate; in many cases awareness is perhaps not deeper than the foreconscious. The attitude, whether there has been repression or not, seems to be as toward a pious fraud. Field ethnographers seem quite generally convinced that even shamans who know that they add fraud nevertheless also believe in their powers, and especially in those of other shamans: they consult them when they themselves or their children are ill.⁷

⁶ H. S. Becker and Blanche Greer, "The Fate of Idealism in Medical School," *American Sociological Review*, 23, pp. 50-56.

⁷ A. L. Kroeber, *The Nature of Culture* (Chicago: University of Chicago Press, 1952), p. 311.

Front

I have been using the term "performance" to refer to all the activity of an individual which occurs during a period marked by his continuous presence before a particular set of observers and which has some influence on the observers. It will be convenient to label as "front" that part of the individual's performance which regularly functions in a general and fixed fashion to define the situation for those who observe the performance. Front, then, is the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his performance. For preliminary purposes, it will be convenient to distinguish and label what seem to be the standard parts of front.

First, there is the setting,¹ involving furniture, décor, physical layout, and other background items which supply the scenery and stage props for the spate of human action played out before, within, or upon it. A setting tends to stay put, geographically speaking, so that those who would use a particular setting as part of their performance cannot begin their act until they have brought themselves to the appropriate place and must terminate their performance when they leave it. It is only in exceptional circumstances that the setting follows along with the performers; we see this in the funeral cortège, the civic parade, and the dream-like processions that kings and queens are made of. In the main, these exceptions seem to offer some kind of extra protection for performers who are, or who have momentarily become, highly sacred. These worthies are to be distinguished, of course, from quite profane performers of the peddler class who move their place of work between performances, often being forced to do so. In the matter of having one fixed place for one's setting, a ruler may be too sacred, a peddler too profane.

In thinking about the scenic aspects of front, we tend to think of the living room in a particular house and the small number of performers who can thoroughly identify themselves with it. We have given insufficient attention to

assemblages of sign-equipment which large numbers of performers can call their own for short periods of time. It is characteristic of Western European countries, and no doubt a source of stability for them, that a large number of luxurious settings are available for hire to anyone of the right kind who can afford them. One illustration of this may be cited from a study of the higher civil servant in Britain:

The question how far the men who rise to the top in the Civil Service take on the "tone" or "color" of a class other than that to which they belong by birth is delicate and difficult. The only definite information bearing on the question is the figures relating to the membership of the great London clubs. More than three-quarters of our high administrative officials belong to one or more clubs of high status and considerable luxury, where the entrance fee might be twenty guineas or more, and the annual subscription from twelve to twenty guineas. These institutions are of the upper class (not even of the upper-middle) in their premises, their equipment, the style of living practiced there, their whole atmosphere. Though many of the members would not be described as wealthy, only a wealthy man would not be described as wealthy, and his family space, food and drink, service, and other amenities of life to the same standard as he will find at the Union, the Travellers', or the Reformers.¹

Another example can be found in the recent development of the medical profession where we find that it is increasingly important for a doctor to have access to the elaborate scientific stage provided by large hospitals, so that fewer and fewer doctors are able to feel that their setting is a place that they can lock up at night.²

If we take the term "setting" to refer to the scenic parts of expressive equipment, one may take the term "personal

¹ H. E. Dale, *The Higher Civil Service of Great Britain* (Oxford: Oxford University Press, 1941), p. 50.

² David Solomon, "Career Contingencies of Chicago Physicians" (unpublished Ph.D. dissertation, Department of Sociology, University of Chicago, 1952), p. 74.

"front" to refer to the other items of expressive equipment, the items that we most intimately identify with the performer himself and that we naturally expect will follow the performer wherever he goes. As part of personal front we may include: insignia of office or rank; clothing; sex, age, and racial characteristics; size and looks; posture; speech patterns; facial expressions; bodily gestures; and the like. Some of these vehicles for conveying signs, such as racial characteristics, are relatively fixed and over a span of time do not vary for the individual from one situation to another. On the other hand, some of these sign vehicles are relatively mobile or transitory, such as facial expression, and can vary during a performance from one moment to the next.

It is sometimes convenient to divide the stimuli which make up personal front into "appearance" and "manner," according to the function performed by the information that these stimuli convey. "Appearance" may be taken to refer to those stimuli which function at the time to tell us of the performer's social statuses. These stimuli also tell us of the individual's temporary ritual state, that is, whether he is engaging in formal social activity, work, or informal recreation, whether or not he is celebrating a new phase in the season cycle or in his life-cycle. "Manner" may be taken to refer to those stimuli which function at the time to warn us of the interaction role the performer will expect to play in the oncoming situation. Thus a haughty, aggressive manner may give the impression that the performer expects to be the one who will initiate the verbal interaction and direct its course. A meek, apologetic manner may give the impression that the performer expects to follow the lead of others, or at least that he can be led to do so.

We often expect, of course, a confirming consistency between appearance and manner; we expect that the differences in social statuses among the interactants will be expressed in some way by congruent differences in the indications that are made of an expected interaction role. This type of coherence of front may be illustrated by the following description of the procession of a mandarin through a Chinese city:

Coming closely behind . . . the luxurious chair of the mandarin, carried by eight bearers, fills the vacant space in the street. He is mayor of the town, and for all practical purposes the supreme power in it. He is an ideal-looking official, for he is large and massive in appearance, whilst he has that stern and uncompromising look that is supposed to be necessary in any magistrate who would hope to keep his subjects in order. He has a stern and forbidding aspect, as though he were on his way to the execution ground to have some criminal decapitated. This is the kind of air that the mandarins put on when they appear in public. In the course of many years' experience, I have never once seen any of them, from the highest to the lowest, with a smile on his face or a look of sympathy for the people whilst he was being carried officially through the streets.³

But, of course, appearance and manner may tend to contradict each other, as when a performer who appears to be of higher estate than his audience acts in a manner that is unexpectedly egalitarian, or intimate, or apologetic, or when a performer dressed in the garments of a high position presents himself to an individual of even higher status.

In addition to the expected consistency between appearance and manner, we expect, of course, some coherence among setting, appearance, and manner.⁴ Such coherence represents an ideal type that provides us with a means of stimulating our attention to and interest in exceptions. In this the student is assisted by the journalist, for exceptions to expected consistency among setting, appearance, and manner provide the piquancy and glamor of many careers and the salable appeal of many magazine articles. For example, a *New Yorker* profile on Roger Stevens (the real estate agent who engineered the sale of the Empire State Building) comments on the startling fact that Stevens has a

³ J. Maogowan, *Sidelights on Chinese Life* (Philadelphia: Lippincott, 1908), p. 187.

⁴ Cf. Kenneth Burke's comments on the "scene-act-agent ratio," *A Grammar of Motives* (New York: Prentice-Hall, 1945), pp. 6-9.

small house, a meager office, and no letterhead stationery.⁵ In order to explore more fully the relations among the several parts of social front, it will be convenient to consider here a significant characteristic of the information conveyed by front, namely, its abstractness and generality.

However specialized and unique a routine is, its social front, with certain exceptions, will tend to claim facts that can be equally claimed and asserted of other, somewhat different routines. For example, many service occupations offer their clients a performance that is illuminated with dramatic expressions of cleanliness, modernity, competence, and integrity. While in fact these abstract standards have a different significance in different occupational performances, the observer is encouraged to stress the abstract similarities. For the observer this is a wonderful, though sometimes disastrous, convenience. Instead of having to maintain a different pattern of expectation and responsive treatment for each slightly different performer and performance, he can place the situation in a broad category around which it is easy for him to mobilize his past experience and stereo-typical thinking. Observers then need only be familiar with a small and hence manageable vocabulary of fronts, and know how to respond to them, in order to orient themselves in a wide variety of situations. Thus in London the current tendency for chimney sweeps⁶ and perfume clerks to wear white lab coats tends to provide the client with an understanding that the delicate tasks performed by these persons will be performed in what has become a standardized, clinical, confidential manner.

There are grounds for believing that the tendency for a large number of different acts to be presented from behind a small number of fronts is a natural development in social organization. Radcliffe-Brown has suggested this in his claim that a "descriptive" kinship system which gives each person a unique place may work for very small communi-

⁵ E. J. Kahn, Jr., " Closings and Openings," *The New Yorker*, February 13 and 20, 1954.

⁶ See Mervyn Jones, "White as a Sweep," *The New Statesman and Nation*, December 6, 1952.

ties, but, as the number of persons becomes large, clan segmentation becomes necessary as a means of providing a less complicated system of identifications and treatments.⁷ We see this tendency illustrated in factories, barracks, and other large social establishments. Those who organize these establishments find it impossible to provide a special cafeteria, special modes of payment, special vacation rights, and special sanitary facilities for every line and staff status category in the organization, and at the same time they feel that persons of dissimilar status ought not to be indiscriminately thrown together or classified together. As a compromise, the full range of diversity is cut at a few crucial points, and all those within a given bracket are allowed or obliged to maintain the same social front in certain situations.

In addition to the fact that different routines may employ the same front, it is to be noted that a given social front tends to become institutionalized in terms of the abstract stereotyped expectations to which it gives rise, and tends to take on a meaning and stability apart from the specific tasks which happen at the time to be performed in its name. The front becomes a "collective representation" and a fact in its own right.

When an actor takes on an established social role, usually he finds that a particular front has already been established for it. Whether his acquisition of the role was primarily motivated by a desire to perform the given task or by a desire to maintain the corresponding front, the actor will find that he must do both.

Further, if the individual takes on a task that is not only new to him but also unestablished in the society, or if he attempts to change the light in which his task is viewed, he is likely to find that there are already several well-established fronts among which he must choose. Thus, when a task is given a new front he seldom find that the front it is given is itself new.

⁷ A. R. Radcliffe-Brown, "The Social Organization of Australian Tribes," *Oceania*, I, 440.

For many for more administrative.

Since fronts tend to be selected, not created, we may expect trouble to arise when those who perform a given task are forced to select a suitable front for themselves from among several quite dissimilar ones. Thus, in military organizations, tasks are always developing which (it is felt) require too much authority and skill to be carried out behind the front maintained by one grade of personnel and too little authority and skill to be carried out behind the front maintained by the next grade in the hierarchy. Since there are relatively large jumps between grades, the task will come to "carry too much rank" or to carry too little.

An interesting illustration of the dilemma of selecting an appropriate front from several not quite fitting ones may be found today in American medical organizations with respect to the task of administering anesthesia.⁸ In some hospitals anesthesia is still administered by nurses behind the front that nurses are allowed to have in hospitals regardless of the tasks they perform—a front involving ceremonial subordination to doctors and a relatively low rate of pay. In order to establish anesthesiology as a specialty for graduate medical doctors, interested practitioners have had to advocate strongly the idea that administering anesthesia is a sufficiently complex and vital task to justify giving to those who perform it the ceremonial and financial reward given to doctors. The difference between the front maintained by a nurse and the front maintained by a doctor is great; many things that are acceptable for nurses are *infra dignitatem* for doctors. Some medical people have felt that a nurse "under-ranked" for the task of administering anesthesia and that doctors "over-ranked"; were there an established status midway between nurse and doctor, an easier solution to the problem could perhaps be found.⁹

⁸ See the thorough treatment of this problem in Dan C. Lortie, "Doctors without Patients: The Anesthesiologist, a New Medical Specialty" (unpublished Master's thesis, Department of Sociology, University of Chicago, 1950). See also Mark Murphy's three-part Profile of Dr. Rowenstine, "Anesthesiologist," *The New Yorker*, October 25, November 1, and November 8, 1947.

⁹ In some hospitals the intern and the medical student perform tasks that are beneath a doctor and above a nurse. Presumably

Similarly, had the Canadian Army had a rank halfway between lieutenant and captain, two and a half pips instead of two or three, then Dental Corps captains, many of them of a low ethnic origin, could have been given a rank that would perhaps have been more suitable in the eyes of the Army than the captaincies they were actually given.

I do not mean here to stress the point of view of a formal organization or a society; the individual, as someone who possesses a limited range of sign-equipment, must also make unhappy choices. Thus, in the crofting community studied by the writer, hosts often marked the visit of a friend by offering him a shot of hard liquor, a glass of wine, some home-made brew, or a cup of tea. The higher the rank or temporary ceremonial status of the visitor, the more likely he was to receive an offering near the liquor end of the continuum. Now one problem associated with this range of sign-equipment was that some crofters could not afford to keep a bottle of hard liquor, so that wine tended to be the most indulgent gesture they could employ. But perhaps a more common difficulty was the fact that certain visitors, given their permanent and temporary status at the time, outranked one potable and under-ranked the next one in line. There was often a danger that the visitor would feel just a little affronted or, on the other hand, that the host's costly and limited sign-equipment would be misused. In our middle classes a similar situation arises when a hostess has to decide whether or not to use the good silver, or which would be the more appropriate to wear, her best afternoon dress or her plainest evening gown.

I have suggested that social front can be divided into traditional parts, such as setting, appearance, and manner, and that (since different routines may be presented from behind the same front) we may not find a perfect fit between the specific character of a performance and the general socialized guise in which it appears to us. These two

such tasks do not require a large amount of experience and practical training, for while this intermediate status of doctor-in-training is a permanent part of hospitals, all those who hold it do so temporarily.

they are darning about doing some visible thing such as administering hypodermics.²

Similarly, the proprietor of a service establishment may find it difficult to dramatize what is actually being done for clients because the clients cannot "see" the overhead costs of the service rendered them. Undertakers must therefore charge a great deal for their highly visible product—a coffin that has been transformed into a casket—because many of the other costs of conducting a funeral are ones that cannot be readily dramatized.³ Merchants, too, find that they must charge high prices for things that look intrinsically expensive in order to compensate the establishment for expensive things like insurance, slack periods, etc., that never appear before the customers' eyes.

The problem of dramatizing one's work involves more than merely making invisible costs visible. The work that must be done by those who fill certain statuses is often so poorly designed as an expression of a desired meaning, that if the incumbent would dramatize the character of his role, he must divert an appreciable amount of his energy to do so. And this activity diverted to communication will often require different attributes from the ones which are being dramatized. Thus to furnish a house so that it will express simple, quiet dignity, the householder may have to race to auction sales, haggle with antique dealers, and doggedly canvass all the local shops for proper wallpaper and curtain materials. To give a radio talk that will sound genuinely informal, spontaneous, and relaxed, the speaker may have to design his script with painstaking care, testing one phrase after another, in order to follow the content, language, rhythm, and pace of everyday talk.⁴ Similarly, a *Vogue*

² Edith Leutz, "A Comparison of Medical and Surgical Floors" (Mimeo: New York State School of Industrial and Labor Relations, Cornell University, 1954), pp. 2-3.

³ Material on the burial business used throughout this report is taken from Robert W. Habenstein, "The American Funeral Director" (unpublished Ph.D. dissertation, Department of Sociology, University of Chicago, 1954). I owe much to Mr. Habenstein's analysis of a funeral as a performance.

⁴ John Hilton, "Calculated Spontaneity," *Oxford Book of English Talk* (Oxford: Clarendon Press, 1953), pp. 399-404.

model, by her clothing, stance, and facial expression, is able expressively to portray a cultivated understanding of the book she poses in her hand; but those who trouble to express themselves so appropriately will have very little time left over for reading. As Sartre suggested: "The attentive pupil who wishes to be attentive, his eyes riveted on the teacher, his ears open wide, so exhausts himself in playing the attentive role that he ends up by no longer hearing anything."⁵ And so individuals often find themselves with the dilemma of expression *versus* action. Those who have the time and talent to perform a task well may not, because of this, have the time or talent to make it apparent that they are performing well. It may be said that some organizations resolve this dilemma by officially delegating the dramatic function to a specialist who will spend his time expressing the meaning of the task and spend no time actually doing it.

If we alter our frame of reference for a moment and turn from a particular performance to the individuals who present it, we can consider an interesting fact about the round of different routines which any group or class of individuals helps to perform. When a group or class is examined, one finds that the members of it tend to invest their egos primarily in certain routines, giving less stress to the other ones which they perform. Thus a professional man may be willing to take a very modest role in the street, in a shop, or in his home, but, in the social sphere which encompasses his display of professional competency, he will be much concerned to make an effective showing. In mobilizing his behavior to make a showing, he will be concerned not so much with the full round of the different routines he performs but only with the one from which his occupational reputation derives. It is upon this issue that some writers have chosen to distinguish groups with aristocratic habits (whatever their social status) from those of middle-class character. The aristocratic habit, it has been said, is one that mobilizes all the minor activities of life which fall out-

⁵ Sartre, *op. cit.*, p. 60.

The next activity is performing a performance

performing

active state

side the serious specialties of other classes and injects into these activities an expression of character, power, and high rank.

By what important accomplishments is the young nobleman instructed to support the dignity of his rank, and to render himself worthy of that superiority over his fellow-citizens, to which the virtue of his ancestors had raised them: Is it by knowledge, by industry, by patience, by self-denial, or by virtue of any kind? As all his words, as all his motions are attended to, he learns a habitual regard to every circumstance of ordinary behavior, and studies to perform all those small duties with the most exact propriety. As he is conscious of how much he is observed, and how much mankind are disposed to favor all his inclinations, he acts, upon the most indifferent occasions, with that freedom and elevation which the thought of this naturally inspires. His air, his manner, his deportment, all mark that elegant and graceful sense of his own superiority, which those who are born to inferior stations can hardly ever arrive at. These are the arts by which he proposes to make mankind more easily submit to his authority, and to govern their inclinations according to his own pleasure; and in this he is seldom disappointed. These arts, supported by rank and pre-eminence, are, upon ordinary occasions, sufficient to govern the world.⁶

If such virtuosi actually exist, they would provide a suitable group in which to study the techniques by which activity is transformed into a show.

Idealization

It was suggested earlier that a performance of a routine presents through its front some rather abstract claims upon the audience, claims that are likely to be presented to them during the performance of other routines. This constitutes

⁶ Adam Smith, *The Theory of Moral Sentiments* (London: Henry Bohn, 1853), p. 75.

one way in which a performance is "socialized," molded, and modified to fit into the understanding and expectations of the society in which it is presented. I want to consider here another important aspect of this socialization process—the tendency for performers to offer their observers an impression that is idealized in several different ways.

The notion that a performance presents an idealized view of the situation is, of course, quite common. Cooley's view may be taken as an illustration:

If we never tried to seem a little better than we are, how could we improve or "train ourselves from the outside inward?" And the same impulse to show the world a better or idealized aspect of ourselves finds an organized expression in the various professions and classes, each of which has to some extent a cant or pose, which its members assume unconsciously, for the most part, but which has the effect of a conspiracy to work upon the credulity of the rest of the world. There is a cant not only of theology and of philanthropy, but also of law, medicine, teaching, even of science—perhaps especially of science, just now, since the more a particular kind of merit is recognized and admired, the more it is likely to be assumed by the unworthy.¹

Thus, when the individual presents himself before others, his performance will tend to incorporate and exemplify the officially accredited values of the society, more so, in fact, than does his behavior as a whole.

To the degree that a performance highlights the common official values of the society in which it occurs, we may look upon it, in the manner of Durkheim and Radcliffe-Brown, as a ceremony—as an expressive rejuvenation and reaffirmation of the moral values of the community. Furthermore, in so far as the expressive bias of performances comes to be accepted as reality, then that which is accepted at the moment as reality will have some of the characteristics of a celebration. To stay in one's room away from

¹ Charles H. Cooley, *Human Nature and the Social Order* (New York: Scribner's, 1922), pp. 352-53.

the place where the party is given, or away from where the practitioner attends his client, is to stay away from where reality is being performed. The world, in truth, is a wedding.

One of the richest sources of data on the presentation of idealized performances is the literature on social mobility. In most societies there seems to be a major or general system of stratification, and in most stratified societies there is an idealization of the higher strata and some aspiration on the part of those in low places to move to higher ones. (One must be careful to appreciate that this involves not merely a desire for a prestigious place but also a desire for a place close to the sacred center of the common values of the society.) Commonly we find that upward mobility involves the presentation of proper performances and that efforts to move upward and efforts to keep from moving downward are expressed in terms of sacrifices made for the maintenance of front. Once the proper sign-equipment has been obtained and familiarity gained in the management of it, then this equipment can be used to embellish and illumine one's daily performances with a favorable social style.

Perhaps the most important piece of sign-equipment associated with social class consists of the status symbols through which material wealth is expressed. American society is similar to others in this regard but seems to have been singled out as an extreme example of wealth-oriented class structure—perhaps because in America the license to employ symbols of wealth and financial capacity to do so are so widely distributed. Indian society, on the other hand, has sometimes been cited not only as one in which mobility occurs in terms of caste groups, not individuals, but also as one in which performances tend to establish favorable claims regarding non-material values. A recent student of India, for example, has suggested the following:

The caste system is far from a rigid system in which the position of each component is fixed for all time. Movement has always been possible, and especially so in

the middle regions of the hierarchy. A low caste was able, in a generation or two, to rise to a higher position in the hierarchy by adopting vegetarianism and teetotalism, and by Sanskritizing its ritual and pantheon. In short, it took over, as far as possible, the customs, rites, and beliefs of the Brahmins, and the adoption of the Brahminic way of life by a low caste seems to have been frequent, though theoretically forbidden. . . .

The tendency of the lower castes to imitate the higher has been a powerful factor in the spread of Sanskritic ritual and customs, and in the achievement of a certain amount of cultural uniformity, not only throughout the caste scale but over the entire length and breadth of India.²

In fact, of course, there are many Hindu circles whose members are much concerned with injecting an expression of wealth, luxury, and class status into the performance of their daily round and who think too little of ascetic purity to bother affecting it. Correspondingly, there have always been influential groups in America whose members have felt that some aspect of every performance ought to play down the expression of sheer wealth in order to foster the impression that standards regarding birth, culture, or moral earnestness are the ones that prevail.

Perhaps because of the orientation upward found in major societies today, we tend to assume that the expressive stresses in a performance necessarily claim for the performer a higher class status than might otherwise be accorded him. For example, we are not surprised to learn the following details of past domestic performances in Scotland:

One thing is fairly certain: the average laird and his family lived far more frugally in the ordinary way than they did when they were entertaining visitors. They would rise to a great occasion and serve dishes reminiscent of the banquets of the medieval nobility; but, like those same nobles, between the festivities they would

² M. N. Srinivas, *Religion and Society Among the Castes of South India* (Oxford: Oxford University Press, 1952), p. 30.

"keep secret house," as the saying used to be, and live on the plainest of fare. The secret was well guarded. Even Edward Burt, with all his knowledge of the Highlanders, found it very difficult to describe their everyday meals. All he could say definitely was that whenever they entertained an Englishman they provided far too much food; "and," he remarked, "it has often been said they will ransack all their tenants rather than we should think meanly of their housekeeping; but I have heard it from many whom they have employed . . . that, although they have been attended at dinner by five or six servants, yet, with all that state, they have often dined upon oatmeal varied several ways, pickled herring, or other such cheap and indifferent diet."⁸

In fact, however, many classes of persons have had many different reasons for exercising systematic modesty and for underplaying any expressions of wealth, capacity, spiritual strength, or self-respect.

The ignorant, shiftless, happy-go-lucky manner which Negroes in the Southern states sometimes felt obliged to affect during interaction with whites illustrates how a performer can play up ideal values which accord to the performer a lower position than he covertly accepts for himself. A modern version of this masquerade can be cited:

Where there is actual competition above the unskilled levels for jobs usually thought of as "white jobs" some Negroes will of their own choice accept symbols of lower status while performing work of higher rank. Thus a shipping clerk will take the title and pay of a messenger; a nurse will permit herself to be called a domestic; and a chiropodist will enter the homes of white persons by the back door at night.⁴

³ Marjorie Plant, *The Domestic Life of Scotland in the Eighteenth Century* (Edinburgh: Edinburgh University Press, 1952), pp. 96-97.

⁴ Charles Johnson, *Patterns of Negro Segregation* (New York: Harper Bros., 1943), p. 273.

PERFORMANCES

39

American college girls did, and no doubt do, play down their intelligence, skills, and determinativeness when in the presence of datable boys, thereby manifesting a profound psychic discipline in spite of their international reputation for flightiness.⁵ These performers are reported to allow their boy friends to explain things to them tediously that they already know; they conceal proficiency in mathematics from their less able consorts; they lose ping-pong games just before the ending:

"One of the nicest techniques is to spell long words incorrectly once in a while. My boy friend seems to get a great kick out of it and writes back, 'Honey, you certainly don't know how to spell!'"⁶

Through all of this the natural superiority of the male is demonstrated, and the weaker role of the female affirmed. Similarly, I have been told by Shetlanders that their grandfathers used to refrain from improving the appearance of the cottage lest the laird take such improvements as a sign that increased rents could be extracted from them. This tradition has lingered just a little in connection with a show of poverty that is sometimes played out before the Shetland assistance officer. More important, there are male islanders today who have long since given up the subsistence farming and stringent pattern of endless work, few comforts, and a diet of fish and potatoes, traditionally the islander's lot. Yet these men frequently wear in public places the fleecy-lined leather jerkin and high rubber boots that are notoriously symbolic of crofter status. They present themselves to the community as persons with no "side" who are loyal to the social status of their fellow islanders. It is a part they play with sincerity, warmth, the appropriate dialect, and a great command. Yet in the seclusion provided by their own kitchens this loyalty is relaxed, and they enjoy some of the middle-class modern comforts to which they have become accustomed.

⁵ Mira Komarovsky, "Cultural Contradictions and Sex Roles," *American Journal of Sociology*, LII, pp. 186-88.

⁶ *Ibid.*, p. 187.

The same kind of negative idealization was common, of course, during the Depression in America, when a household's state of poverty was sometimes overcommunicated for the benefit of visiting welfare agents, demonstrating that wherever there is a means test there is likely to be a poverty show:

An investigator for the D.P.C. reported some interesting experiences in this connection. She is Italian but is light-skinned and fair-haired and decidedly un-Italian looking. Her main work has been the investigation of Italian families on the F.F.R.A. The fact that she did not look Italian has caused her to overhear conversations in Italian, indicating the attitude of the clients toward relief. For example, while sitting in the front room talking to the wife, the wife will call out to a child to come and see the investigator, but she will warn the child to put on his old shoes first. Or she will hear the mother or father tell someone in the back of the house to put away the wine or the food before the investigator comes into the house.⁷

A further instance may be quoted from a recent study of the junk business, in which data are provided on the kind of impression that practitioners feel it is opportune for them to foster.

... the junk peddler is vitally interested in keeping information as to the true financial value of "junk" from the general public. He wishes to perpetuate the myth that junk is valueless and that the individuals who deal in it are "down and out" and should be pitied.⁸

Such impressions have an idealized aspect, for if the performer is to be successful he must offer the kind of scene that realizes the observers' extreme stereotypes of hapless poverty.

⁷ E. Wight Bakke, *The Unemployed Worker* (New Haven: Yale University Press, 1940), p. 371.

⁸ J. B. Ralph, "The Junk Business and the Junk Peddler" (unpublished M.A. Report, Department of Sociology, University of Chicago, 1950), p. 26.

As further illustration of such idealized routines there are perhaps none with so much sociological charm as the performances maintained by street beggars. In Western society, however, since the turn of this century, the scenes that beggars stage seem to have declined in dramatic merit. Today we hear less of the "clean family dodge" in which a family appears in tattered but incredibly clean clothes, the faces of children glistening from a layer of soap that has been polished with a soft cloth. We no longer see the performances in which a half-naked man chokes over a dirty crust of bread that he is apparently too weak to swallow, or the scene in which a tattered man chases a sparrow from a piece of bread, wipes the morsel slowly on his coat sleeve, and, apparently oblivious to the audience that is now around him, attempts to eat it. Rare, too, has become the "ashamed beggar" who meekly implores with his eyes what his delicate sensibilities apparently prevent him from saying. Incidentally, the scenes presented by beggars have been variously called, in English, grifts, dodges, lays, rackets, larks, pitches, and capers—providing us with terms well suited to describe performances that have greater legality and less art.⁹

If an individual is to give expression to ideal standards during his performance, then he will have to forgo or conceal action which is inconsistent with these standards. When this inappropriate conduct is itself satisfying in some way, as is often the case, then one commonly finds it indulged in secretly; in this way the performer is able to forgo his cake and eat it too. For example, in American society we find that eight-year-old children claim lack of interest in the television programs that are directed to five- and six-year-olds, but sometimes surreptitiously watch them.¹⁰ We also find that middle-class housewives some-

⁹ For details on beggars see Henry Mayhew, *London Labour and the London Poor* (4 vols.; London: Griffin, Bohn), I (1861), pp. 415-17, and IV (1862), pp. 404-38.

¹⁰ Unpublished research reports of Social Research, Inc., Chicago. I am grateful to Social Research, Inc., for permission to use these and other of their data in this report.

times employ—in a secret and surreptitious way—cheap substitutes for coffee, ice cream, or butter; in this way they can save money, or effort, or time, and still maintain an impression that the food they serve is of high quality.¹¹ The same women may leave *The Saturday Evening Post* on their living room end table but keep a copy of *True Romance* ("It's something the cleaning woman must have left around") concealed in their bedroom.¹² It has been suggested that the same sort of behavior, which we may refer to as "secret consumption" can be found among the Hindus.

They conform to all their customs, while they are seen, but they are not so scrupulous when in their retirement.¹³

I have been credibly informed that some Brahmins in small companies, have gone very secretly to the houses of Sudras whom they could depend on, to partake of meat and strong liquors, which they indulged in without scruple.¹⁴

The secret use of intoxicating drink is still less uncommon than that of interdicted food, because it is less difficult to conceal. Yet it is a thing unheard of to meet a Brahmin drunk in public.¹⁵

It may be added that recently the Kinsey reports have added new impetus to the study and analysis of secret consumption.¹⁶

¹¹ Unpublished research reports of Social Research, Inc. Chicago, in seminar, 1951.

¹² Reported by Professor W. L. Warner of the University of Chicago, in seminar, 1951.

¹³ Abbé J. A. Dubois, *Character, Manners, and Customs of the People of India* (2 vols.; Philadelphia: M. Carey & Son, 1818), I, p. 235.

¹⁴ *Ibid.*, p. 237.

¹⁵ *Ibid.*, p. 238.

¹⁶ As Adam Smith suggested, *op. cit.*, p. 88, virtues as well as vices may be concealed:

"Vain men often give themselves airs of a fashionable prof-
ligacy, which, in their hearts, they do not approve of, and of
which, perhaps, they are really not guilty. They desire to be

It is important to note that when an individual offers a performance he typically conceals something more than inappropriate pleasures and economies. Some of these matters for concealment may be suggested here.

First, in addition to secret pleasures and economies, the performer may be engaged in a profitable form of activity that is concealed from his audience and that is incompatible with the view of his activity which he hopes they will obtain. The model here is to be found with hilarious clarity in the cigar-store-bookie-joint, but something of the spirit of these establishments can be found in many places. A surprising number of workers seem to justify their jobs to themselves by the tools that can be stolen, or the food supplies that can be resold, or the traveling that can be enjoyed on company time, or the propaganda that can be distributed, or the contacts that can be made and properly influenced, etc.¹⁷ In all such cases, place of work and official activity come to be a kind of shell which conceals the spirited life of the performer.

Secondly, we find that errors and mistakes are often corrected before the performance takes place, while telltale signs that errors have been made and corrected are themselves concealed. In this way an impression of infallibility, so important in many presentations, is maintained. There is a famous remark that doctors bury their mistakes. Another example is found in a recent dissertation on social interaction in three government offices, which suggests that officers disliked dictating reports to a stenographer because they liked to go back over their reports and correct the

praised for what they themselves do not think praiseworthy, and are ashamed of unfashionable virtues, which they sometimes practice in secret, and for which they have secretly some degree of real veneration."

¹⁷ Two recent students of the social service worker suggest the term "outside racket" to refer to secret sources of income available to the Chicago Public Case Worker. See Earl Bogdanoff and Arnold Glass, *The Sociology of the Public Case Worker in an Urban Area* (unpublished Master's Report, Department of Sociology, University of Chicago, 1953).

we can observe a parallel process, which might be called "role enterprise," within a particular social establishment, whereby a particular member attempts not so much to move into a higher position already established as to create a new position for himself, a position involving duties which suitably express attributes that are congenial to him. We can examine the process of specialization, whereby many performers come to make brief communal use of very elaborate social settings, being content to sleep alone in a cubicle of no pretension. We can follow the diffusion of crucial fronts—such as the laboratory complex of glass, stainless steel, rubber gloves, white tile, and lab coat—which allow an increasing number of persons connected with unseemly tasks a way of self-purification. Starting with the tendency in highly authoritarian organizations for one team to be required to spend its time infusing a rigorously ordered cleanliness in the setting the other team will perform in, we can trace, in establishments such as hospitals, air force bases, and large households, a current decline in the hypertrophic strictness of such settings. And finally, we can follow the rise and diffusion of the jazz and "West Coast" cultural patterns, in which terms such as bit, goof, scene, drag, dig, are given currency, allowing individuals to maintain something of a professional stage performer's relation to the technical aspects of daily performances.

The Role of Expression in Conveying Impressions of Self

Perhaps a moral note can be permitted at the end. In this report the expressive component of social life has been treated as a source of impressions given to or taken by others. Impression, in turn, has been treated as a source of information about unapparent facts and as a means by which the recipients can guide their response to the informant without having to wait for the full consequences of the informant's actions to be felt. Expression, then, has been treated in terms of the communicative role it plays during social interaction and not, for example, in terms of consum-

CONCLUSION

249

matory or tension-release function it might have for the expresser.¹

Underlying all social interaction there seems to be a fundamental dialectic. When one individual enters the presence of others, he will want to discover the facts of the situation. Were he to possess this information, he could know, and make allowances for, what will come to happen and he could give the others present as much of their due as is consistent with his enlightened self-interest. To uncover fully the factual nature of the situation, it would be necessary for the individual to know all the relevant social data about the others. It would also be necessary for the individual to know the actual outcome or end product of the activity of the others during the interaction, as well as their innermost feelings concerning him. Full information of this order is rarely available; in its absence, the individual tends to employ substitutes—cues, tests, hints, expressive gestures, status symbols, etc.—as predictive devices. In short, since the reality that the individual is concerned with is unperceivable at the moment, appearances must be relied upon in its stead. And, paradoxically, the more the individual is concerned with the reality that is not available to perception, the more must he concentrate his attention on appearances.

The individual tends to treat the others present on the basis of the impression they give now about the past and the future. It is here that communicative acts are translated into moral ones. The impressions that the others give tend to be treated as claims and promises they have implicitly made, and claims and promises tend to have a moral character. In his mind the individual says: "I am using these impressions of you as a way of checking up on you and your activity, and you ought not to lead me astray." The peculiar thing about this is that the individual tends to take

¹ A recent treatment of this kind may be found in Talcott Parsons, Robert F. Bales, and Edward A. Shils, *Working Papers in the Theory of Action* (Glencoe, Ill.: The Free Press, 1953); Chap. II, "The Theory of Symbolism in Relation to Action."

this stand even though he expects the others to be unconscious of many of their expressive behaviors and even though he may expect to exploit the others on the basis of the information he gleanes about them. Since the sources of impression used by the observing individual involve a multitude of standards pertaining to politeness and decorum, pertaining both to social intercourse and task-performance, we can appreciate afresh how daily life is enmeshed in moral lines of discrimination.

Let us shift now to the point of view of the others. If they are to be gentlemanly, and play the individual's game, they will give little conscious heed to the fact that impressions are being formed about them but rather act without guile or contrivance, enabling the individual to receive valid impressions about them and their efforts. And if they happen to give thought to the fact that they are being observed, they will not allow this to influence them unduly, content in the belief that the individual will obtain a correct impression and give them their due because of it. Should they be concerned with influencing the treatment that the individual gives them, and this is properly to be expected, then a gentlemanly means will be available to them. They need only guide their action in the present so that its future consequences will be the kind that would lead a just individual to treat them now in a way they want to be treated; once this is done, they have only to rely on the perceptiveness and justness of the individual who observes them.

Sometimes those who are observed do, of course, employ these proper means of influencing the way in which the observer treats them. But there is another way, a shorter and more efficient way, in which the observed can influence the observer. Instead of allowing an impression of their activity to arise as an incidental by-product of their activity, they can reorient their frame of reference and devote their efforts to the creation of desired impressions. Instead of attempting to achieve certain ends by acceptable means, they can attempt to achieve the impression that they are achieving certain ends by acceptable means. It is always

possible to manipulate the impression the observer uses as a substitute for reality because a sign for the presence of a thing, not being that thing, can be employed in the absence of it. The observer's need to rely on representations of things itself creates the possibility of misrepresentation.

There are many sets of persons who feel they could not stay in business, whatever their business, if they limited themselves to the gentlemanly means of influencing the individual who observes them. At some point or other in the round of their activity they feel it is necessary to band together and directly manipulate the impression that they give. The observed become a performing team and the observers become the audience. Actions which appear to be done on objects become gestures addressed to the audience. The round of activity becomes dramatized.

We come now to the basic dialectic. In their capacity as performers, individuals will be concerned with maintaining the impression that they are living up to the many standards by which they and their products are judged. Because these standards are so numerous and so pervasive, the individuals who are performers dwell more than we might think in a moral world. But, *qua* performers, individuals are concerned not with the moral issue of realizing these standards, but with the amoral issue of engineering a convincing impression that these standards are being realized. Our activity, then, is largely concerned with moral matters, but as performers we do not have a moral concern with them. As performers we are merchants of morality. Our day is given over to intimate contact with the goods we display and our minds are filled with intimate understandings of them; but it may well be that the more attention we give to these goods, then the more distant we feel from them and from those who are believing enough to buy them. To use a different imagery, the very obligation and profitability of appearing always in a steady moral light, of being a socialized character, forces one to be the sort of person who is practiced in the ways of the stage.

Staging and the Self

The general notion that we make a presentation of ourselves to others is hardly novel; what ought to be stressed in conclusion is that the very structure of the self can be seen in terms of how we arrange for such performances in our Anglo-American society.

In this report, the individual was divided by implication into two basic parts: he was viewed as a performer, a harried fabricator of impressions involved in the all-too-human task of staging a performance; he was viewed as a character, a figure, typically a fine one, whose spirit, strength, and other sterling qualities the performance was designed to evoke. The attributes of a performer and the attributes of a character are of a different order, quite basically so, yet both sets have their meaning in terms of the show that must go on.

First, character. In our society the character one performs and one's self are somewhat equated, and this self-as-character is usually seen as something housed within the body of its possessor, especially the upper parts thereof, being a nodule, somehow, in the psychology of personality. I suggest that this view is an implied part of what we are all trying to present, but provides, just because of this, a bad analysis of the presentation. In this report the performed self was seen as some kind of image, usually creditable, which the individual on stage and in character effectively attempts to induce others to hold in regard to him. While this image is entertained concerning the individual, so that a self is imputed to him, this self itself does not derive from its possessor, but from the whole scene of his action, being generated by that attribute of local events which renders them interpretable by witnesses. A correctly staged and performed scene leads the audience to impute a self to a performed character, but this imputation—this self—is a product of a scene that comes off, and is not a cause of it. The self, then, as a performed character, is not an organic thing that has a specific location, whose fundamen-

Image-maintenance

we need society for roles - individual

tal fate is to be born, to mature, and to die; it is a dramatic effect arising ~~diffuse~~ from a scene that is presented, and the characteristic issue, the crucial concern, is whether it will be credited or discredited.

In analyzing the self then we are drawn from its possessor, from the person who will profit or lose most by it, for he and his body merely provide the peg on which something of collaborative manufacture will be hung for a time. And the means for producing and maintaining selves do not reside inside the peg; in fact these means are often bolted down in social establishments. There will be a back region with its tools for shaping the body, and a front region with its fixed props. There will be a team of persons whose activity on stage in conjunction with available props will constitute the scene from which the performed character's self will emerge, and another team, the audience, whose interpretive activity will be necessary for this emergence. The self is a product of all of these arrangements, and in all of its parts bears the marks of this genesis.

The whole machinery of self-production is cumbersome, of course, and sometimes breaks down, exposing its separate components: back region control; team collusion; audience tact; and so forth. But, well oiled, impressions will flow from it fast enough to put us in the grips of one of our types of reality—the performance will come off and the firm self accorded each performed character will appear to emanate intrinsically from its performer.

Let us turn now from the individual as character performed to the individual as performer. He has a capacity to learn, this being exercised in the task of training for a part. He is given to having fantasies and dreams, some that pleasantly unfold a triumphant performance, others full of anxiety and dread that nervously deal with vital discrediting in a public front region. He often manifests a gregarious desire for teammates and audiences, a tactful consideration for their concerns, and he has a capacity for deeply felt shame, leading him to minimize the chances he takes of exposure.

These attributes of the individual qua performer are not

proprietor
the performer
society

merely a depicted effect of particular performances; they are psychological in nature, and yet they seem to arise out of intimate interaction with the contingencies of staging performances.

And now a final comment. In developing the conceptual framework employed in this report, some language of the stage was used. I spoke of performers and audiences; of routines and parts; of performances coming off or falling flat; of cues, stage settings and backstage; of dramaturgical needs, dramaturgical skills, and dramaturgical strategies. Now it should be admitted that this attempt to press a mere analogy so far was in part a rhetoric and a maneuver.

The claim that all the world's a stage is sufficiently commonplace for readers to be familiar with its limitations and tolerant of its presentation, knowing that at any time they will easily be able to demonstrate to themselves that it is not to be taken too seriously. An action staged in a theater is a relatively contrived illusion and an admitted one; unlike ordinary life, nothing real or actual can happen to the performed characters—although at another level of course something real and actual can happen to the reputation of performers *qua* professionals whose everyday job is to put on theatrical performances.

And so here the language and mask of the stage will be dropped. Scaffolds, after all, are to build other things with, and should be erected with an eye to taking them down. This report is not concerned with aspects of theater that creep into everyday life. It is concerned with the structure of social encounters—the structure of those entities in social life that come into being whenever persons enter one another's immediate physical presence. The key factor in this structure is the maintenance of a single definition of the situation, this definition having to be expressed, and this expression sustained in the face of a multitude of potential disruptions.

A character staged in a theater is not in some ways real, nor does it have the same kind of real consequences as does the thoroughly contrived character performed by a confidence man; but the *successful* staging of either of these

types of false figures involves use of *real* techniques—the same techniques by which everyday persons sustain their real social situations. Those who conduct face to face interaction on a theater's stage must meet the key requirement of real situations; they must expressively sustain a definition of the situation: but this they do in circumstances that have facilitated their developing an apt terminology for the interactional tasks that all of us share.

CAROL BOLENS

1/14/14

Being in Relationship



3 Notes

This chapter is a revised version of a highly personal talk I gave to a recent conference of the American Personnel and Guidance Association in Dallas. I was dumbfounded that the auditorium, holding several thousand persons, was crammed full at 8:30 in the morning (!) to hear a talk on interpersonal relationships. I believe it presents important elements of me, and thus may contribute to an understanding of the chapters which precede and those which follow it in this book.

Just as it was an awesome thing to face a sea of a thousand faces so early in the morning, so I have the same feeling, something akin to panic, whenever I start a chapter for this book. What possible way is there in which I can make real contact with a multitude of unknown readers, whose background, expectations, and attitudes are all unknown to me? Especially is this concern a deep one when I want to talk about interpersonal relationships. I don't believe a scholarly, abstract chapter will make that contact. Furthermore, I have no desire to instruct my readers, or impress you with my knowledge in this field. I have no desire to tell you what you should think or feel or do. How can I meet this dilemma? The only solution I have come up with is that perhaps I can share something of myself, something of my experience in interpersonal relationships, something of what it has been like to be me, in communication with others. This is not an easy thing to do. But if I can do it, if I can share something of myself, then I think you can take what I say, or leave it alone. You can decide whether it is relevant to your own job, your career, your profession, your life. You can respond to it with the reaction, "That's just what I've felt and what I've discovered," or equally valuably, "I feel very differently. My experience has taught me something entirely different." In either case, it may help you to define yourself more clearly, more openly, more surely. That I do regard as worthwhile, and as something I hope I can facilitate.

So I'm going to share with you a somewhat miscellaneous bag of learnings; things I have learned of an learning about this mysterious business of relating with other human beings, about communication between persons. I'm going to share some of my satisfactions and my dissatisfactions in this area. The reason I call it a mysterious business is that interpersonal communication is almost never achieved except in part. You probably never feel fully understood by another, and neither do I. Yet I find it extremely rewarding when I have been able, in a particular instance, truly to communicate myself to another. I find it very precious when, for some moment in time, I have felt really close to, fully in touch with, another person.

I LIKE TO HEAR

So the first simple feeling I want to share with you is my enjoyment when I can really *hear* someone. I think perhaps this has been a long standing characteristic of mine. I can remember this in my early grammar school days. A child would ask the teacher a question and the teacher would give a perfectly good answer to a completely different question. A feeling of pain and distress would always strike me. My reaction was, "But you didn't *hear* him!" I felt a sort of childish despair at the lack of communication which was (and is) so common.

I believe I know why it is satisfying to me to hear someone. When I can really hear someone, it puts me in touch with him. It enriches my life. It is through hearing people that I have learned all that I know about individuals, about personality, about psychotherapy, and about interpersonal relationships. There is another peculiar satisfaction in it. When I really hear someone it is like listening to the music of the spheres, because beyond the immediate message of the person, no matter what that might be, there is the universal, the general. Hidden, in all of the personal communications which I really hear there seem to be orderly psychological laws, aspects of the awesome order which we find in the universe as a whole. So there is both the satisfaction of hearing this particular person, and also the satisfaction of feeling oneself in some sort of touch with what is universally true.

When I say that I enjoy hearing someone I mean, of course, hearing deeply. I mean that I hear the words, the thoughts, the feeling tones, the personal meanings, even the meaning that is below the conscious intent of the speaker. Sometimes, too, in a message which superficially is not very important, I hear a deep human cry, a "silent scream," that lies buried and unknown far below the surface of the person.

So I have learned to ask myself, can I hear the sounds and sense the shape of this other person's inner world? Can I resonate to what he is saying, can I let it echo back and forth in me, so deeply that I sense the meanings he is afraid of yet would like to communicate, as well as those meanings he knows?

I think, for example, of an interview I had with an adolescent boy, the recording of which I listened to only a short time ago. Like many an adolescent today he was saying at the outset of the interview that he had no goals. When I questioned him on this he made it even stronger that he had no goals whatsoever, not even one. I said, "There isn't anything you want to do?" "Nothing . . . Well, yeah, I want to keep on living." I remember very distinctly my feeling at that moment. I resonated very deeply to this phrase. He might simply be telling me that, like everyone else, he wanted to live. On the other hand he might be telling me, and this seemed to be a distinct possibility, that at some point the question of whether or not to live had been a real issue with him. So I tried to resonate to him at all levels. I didn't know for certain what the message was. I simply wanted to be open to any of the meanings that this statement might have, including the possible meaning that he might have at one time considered suicide. I didn't respond verbally at this level. That would have frightened him. But I think that my being willing and able to listen to him at all levels is perhaps one of the things that made it possible for him to tell me, before the end of the interview, that not long before he had been on the point of blowing his brains out. This little episode constitutes an example of what I mean by wanting to really hear someone at all the levels at which he is endeavoring to communicate.

I find, in therapeutic interviews, and in the intensive group experiences which have come to mean a great deal to me in recent years, that hearing has consequences. When I do truly hear a

person and the meanings that are important to him at that moment, hearing not simply his words, but *him*, and when I let him know that I have heard his own private personal meanings, many things happen. There is first of all a grateful look. He feels released. He wants to tell me more about his world. He surges forth in a new sense of freedom. I think he becomes more open to the process of change.

I have often noticed, both in therapy and in groups, that the more deeply I can hear the meanings of this person the more there is that happens. One thing I have come to look upon as almost universal is that when a person realizes he has been deeply heard, there is a moistness in his eyes. I think in some real sense he is weeping for joy. It is as though he were saying, "Thank God, *somebody* heard me. Someone knows what it's like to be me." In such moments I have had the fantasy of a prisoner in a dungeon, tapping out day after day a Morse code message, "Does anybody hear me? Is there anybody there? Can anyone hear me?" And finally one day he hears some faint tapplings which spell out "Yes!" By that one simple response he is released from his loneliness, he has become a human being again. There are many, many people living in private dungeons today, people who give no evidence of it whatever on the outside, where you have to listen very sharply to hear the faint messages from the dungeon.

If this seems to you a little too sentimental or overdrawn, I would like to share with you an experience I had recently in a basic encounter group with fifteen persons in important executive posts. Early in the very intensive sessions of the week they were asked to write a statement of some feeling or feelings which they had which they were *not* willing to tell in the group. These were anonymous statements. One man wrote, "I don't relate easily to people. I have an almost impenetrable facade. Nothing gets in to hurt me but nothing gets out. I have repressed so many emotions that I am close to emotional sterility. This situation doesn't make me happy but I don't know what to do about it." This is clearly a message from a dungeon. Later in the week a member of my group identified himself as the man who had written that anonymous message, and filled out in much greater detail his feelings of isolation, of complete coldness. He felt that life had been so brutal to him that he had been forced to live a life without feeling, not

only at work, but in social groups, and saddest of all, with his family. His gradual achievement of greater expressiveness in the group, of less fear of being hurt, of more willingness to share himself with others, was a very rewarding experience for all of us who participated.

I was both amused and pleased when, in a letter a few weeks later he included this paragraph: "When I returned from (our group) I felt somewhat like a young girl who had been seduced but still wound up with the feeling that it was exactly what she had been waiting for and needed!" I am still not quite sure who was responsible for the seduction—you or the group, or whether it was a joint venture, I suspect; it was the latter. At any rate I want to thank you for what was an intensely meaningful experience." I think it is not too much to say that because several of us in the group were able genuinely to hear him, he was released from his dungeon and has come out, at least to some degree, into the sunnier world of warm interpersonal relationships.)

I LIKE TO BE HEARD

Let me move on to a second learning which I would like to share with you. I like to be heard. A number of times in my life I have felt myself bursting with insoluble problems, or going round and round in tormented circles of, during one period, overcome by feelings of worthlessness and despair, sure I was sinking into psychosis. I think I have been more lucky than most in finding at these times individuals who have been able to hear me and thus to rescue me from the chaos of my feelings. I have been fortunate in finding individuals who have been able to hear my meanings a little more deeply than I have known them. These individuals have heard me without judging me, diagnosing me, appraising me, evaluating me. They have just listened and clarified and responded to me at all the levels at which I was communicating. I can testify that when you are in psychological distress and someone really hears you without passing judgment on you, without trying to take responsibility for you, without trying to mold you, it feels damn good. At these times, it has relaxed the tension in me. It has permitted me to bring out the frightening feelings, the guilts, the despair, the confusions that have been a part of my experience. When I have been listened to and when I have been

heard, I am able to reprieve my world in a new way and to go on. It is amazing that feelings which were completely awful, become bearable when someone listens. It is astonishing how elements which seem insoluble become soluble when someone hears, how confusions which seem irremediable turn into relatively clear flowing streams when one is understood. I have deeply appreciated the times that I have experienced this sensitive, empathic, concentrated listening.

I have been very grateful that by the time I quite desperately needed this kind of help, I had trained and developed therapists, persons in their own right, independent and unafraid of me, who were able to go with me through a dark and troubled period in which I underwent a great deal of inner growth. It has also made me sharply aware that in developing my style of therapy for others, I was without doubt, at some unconscious level, developing the kind of help I wanted and could use myself.

WHEN I CAN NOT HEAR

Let me turn to some of my dissatisfactions in this realm. I dislike it in myself when I can't hear another, when I do not understand him. If it is only a simple failure of comprehension or a failure to focus my attention on what he is saying, or a difficulty in understanding his words, then I feel only a very mild dissatisfaction with myself.

But what I really dislike in myself is when I cannot hear the other person because I am so sure in advance of what he is about to say that I don't listen. It is only afterward that I realize that I have only heard what I have already decided he is saying. I have failed really to listen. Or even worse are those times when I can't hear because what he is saying is too threatening, might even make me change my views or my behavior. Still worse are those times when I catch myself trying to twist his message to make it say what I want him to say, and then only hearing that. This can be a very subtle thing and it is surprising how skillful I can be in doing it. Just by twisting his words a small amount, by distorting his meaning just a little, I can make it appear that he is not only saying the thing I want to hear, but that he is the person I want him to be. It is only when I realize through his protest or through my own gradual recognition that I am subtly

manipulating him that I become disgusted with myself. I know too from being on the receiving end of this how frustrating it is to be received for what you are not, to be heard as saying something which you have not said and do not mean. This creates anger and bafflement and disillusion.

WHEN OTHERS DO NOT UNDERSTAND

The next learning I want to share with you is that I am terribly frustrated and shut into myself when I try to express something which is deeply me, which is a part of my own private, inner world, and the other person does not understand. When I take the gamble, the risk, of trying to share something that is very personal with another individual and it is not received and not understood, this is a very deflating and a very lonely experience. I have come to believe that it is that experience which makes some individuals psychotic. They have given up hoping that anyone can understand them and once they have lost that hope then their own inner world, which becomes more and more bizarre, is the only place where they can live. They can no longer live in any shared human experience. I can sympathize with them because I know that when I try to share some feeling aspect of myself which is private, precious, and tentative, and when this communication is met by evaluation, by reassurance, by denial, by distortion of my meaning, I have very strongly the reaction, "Oh, what's the use!" At such a time one knows what it is to be alone.

So, as you can see, a creative, active, sensitive, accurate, empathic, non-judgmental listening, is for me terribly important in a relationship. It is important for me to provide it. It has been extremely important especially at certain times in my life to receive it. I feel that I have grown within myself when I have provided it. I am very sure that I have grown and been released and enhanced when I have received this kind of listening.

I WANT TO BE REAL

Moving on to another area of my learnings, I find it very satisfying when I can be real, when I can be close to whatever it is that is going on within me. I like it when I can listen to myself. To really know what I am experiencing in the moment is by no means

an easy thing but I feel somewhat encouraged because I think that over the years I have been improving at it. I am convinced, however, that it is a life-long task and that none of us ever is really able to be comfortably close to all that is going on within his own experience.

In place of the term *realness* I have sometimes used the word *congruence*. By this I mean that when my experiencing of this moment is present in my awareness, and when what is present in my awareness is present in my communication, then each of these three levels matches or is congruent. [At such moments I am integrated or whole, I am completely in one piece.] Most of the time of course I, like everyone else, exhibit some degree of incongruence. I have learned, however, that *realness*, or genuineness, or congruence—whatever term you wish to give to it—is a fundamental basis for the best of communication, the best of relationships.

What do I mean by being real? I could give many examples from many different fields. But one meaning, one learning is that there is basically nothing to be afraid of when I present myself as I am, when I can come forth nondensively, without armor, just me. When I can accept the fact that I have many deficiencies, many faults, make lots of mistakes, am often ignorant where I should be knowledgeable, often prejudiced when I should be openminded, often have feelings which are not justified by the circumstances, then I can be much more real. And when I can come out wearing no armor, making no effort to be different from what I am, I learn so much more—even from criticism and hostility—and I am so much more relaxed, and I get so much closer to people. Besides, my willingness to be vulnerable brings forth so much more real feeling from other people who are in relationship to me, that it is very rewarding. So I enjoy life *much* more when I am not defensive, not hiding behind a facade, just trying to be and express the real me.

COMMUNICATING THE REALNESS IN ME

I feel a sense of satisfaction when I can dare to communicate the realness in me to another. This is far from easy partly because what I am experiencing keeps changing in every moment, partly because feelings are very complex. Usually there is a lag, sometimes of moments, sometimes of days, weeks, or months, between the experiencing and the communication. In these cases, I experience some-

thing, I feel something, but only later do I become aware of it, only later do I dare to communicate it, when it has become cool enough to risk sharing it with another. Yet it is a most satisfying experience when I can communicate what is real in me at the moment that it occurs. Then I feel genuine, and spontaneous, and alive.

Such real feelings are not always positive. One man, in a basic encounter group of which I was a member, was talking about himself in ways which seemed to me completely false, speaking of the pride he took in maintaining his front, his pretense, his facade, how skillful he was in deceiving others. My feeling of annoyance, rose higher and higher until finally I expressed it by simply saying, "Oh, nuts!" This somehow pricked the bubble. From that time on he was a more real and genuine person, less a braggadocio, and our communication improved. I felt good for having let him know my own real angry feeling as it was occurring.

I'm sorry to say that very often, especially with feelings of anger, I'm only partly aware of the feeling at the moment, and full awareness comes later. I only learn afterward what my feeling was. It is only when I wake up in the middle of the night, finding myself angrily fighting someone, that I realize how angry I was at him the day before. Then I know, seemingly too late, how I might have been my real feeling self; but at least, I have learned to go to him the next day, if need be, to express my anger, and gradually I'm learning to be more quickly acquainted with it inside myself. In the last basic encounter group in which I participated, I was at different times very angry with two individuals. With one, I wasn't aware of it until the middle of the night and had to wait until morning to express it. With the other, I was able to realize it and express it in the session in which it occurred. In both instances, it led to real communication, to a strengthening of the relationship, and gradually to a feeling of genuine liking for each other. But I am a slow learner in this area.

ENCOUNTERING REALNESS IN OTHERS

It is a sparkling thing when I encounter realness in another person. Sometimes in the basic encounter groups which have been a very important part of my experience these last few years, someone says something which comes from him transparently and whole. It is so obvious when a person is not hiding behind a facade, but is

7/16/19
SUR

speaking from deep within himself. When this happens I leap to meet it. I want to encounter this real person. Sometimes the feelings thus expressed are very positive feelings. Sometimes they are decidedly negative ones. I think of a man in a very responsible position, a scientist at the head of a large research department in a huge electronics firm, very "successful." One day in such a basic encounter group he found the courage to speak of his isolation, to tell us that he had never had a single friend in his life. There were plenty of people whom he knew but not one he could count as a friend. "As a matter of fact," he added, "there are only two individuals in the world with whom I have even a reasonably communicative relationship. These are my two children." By the time he finished he was letting loose some of the tears of sorrow for himself which I am sure he had held in for many years. But it was the honesty and realism of his loneliness which caused every member of the group to reach out to him in some psychological sense. It was also most significant that his courage in being real enabled all of us to be more genuine in our communications, to come out from behind the façades we ordinarily use.

MY FAILURES TO BE REAL

I am disappointed when I realize—and of course this realization always comes afterward, after a lag of time—that I have been too frightened or too threatened to let myself get close to what I am experiencing and that consequently I have not been genuine or congruent. There immediately comes to mind an instance which is somewhat painful to recall. Some years ago I was invited to spend a year as a Fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford, California. The Fellows are a group chosen, because they are supposedly brilliant and well-informed scholars. It is doubtless inevitable that there is a considerable amount of one-upmanship, of showing off one's knowledge and achievements. It seems important for each Fellow to impress the others, to be a little more assured, to be a little more knowledgeable than he really is. I found myself several times doing this same thing—playing a role of greater certainty and of greater competence than I really felt. I can't tell you how disgusted with myself I was as I realized what I was doing. I was not being me; I was playing a part.

I regret it when I suppress my feelings too long and they burst forth in ways that are distorted or attacking or hurtful. I have a friend whom I like very much but who has one particular pattern of behavior that thoroughly annoys me. Because of the usual tendency to be nice, polite, and pleasant I kept this annoyance to myself for too long a time. When it finally burst its bounds it came out not only as annoyance but as an attack on him. This was hurtful and it took us some time to repair the relationship.

I am inwardly pleased when I have the strength to permit another person to be his own realism and to be *separate* from me. I think that is often a very threatening possibility. In some ways I have found it sort of an ultimate test of staff leadership and of parenthood. Can I freely permit this staff member or my client or my son or my daughter to become a separate person with ideas, purposes, and values which may not be identical with my own? I think of Kahili Gibran's poem on marriage,¹ which includes the lines:

Let there be spaces in your togetherness,
And let the winds of the heavens
dance between you.
Love one another, but make not a
bond of love:
Let it rather be a moving sea between
the shores of your souls

Give your hearts, but not into each
other's keeping.
For only the hand of Life can contain
your hearts.
And stand together yet not too near
together:
For the pillars of the temple stand
apart,
And the oak tree and the cypress grow
not in each other's shadow.

¹ Reprinted from *The Prophet*, by Kahili Gibran with permission of the publisher, Alfred A. Knopf, Inc. Copyright 1923 by Kahili Gibran; renewal copyright 1951 by Administrators C.T.A. of Kahili Gibran Estate, and Mary G. Gibran.

From a number of these things I have been saying I trust it is clear that when I can permit realness in myself or sense it or permit it in the other, I find it very satisfying. When I cannot permit it in myself or fail to permit a separate realness in another it is to me very distressing and regrettable. I find that when I am able to let myself be congruent and genuine it often helps the other person. When the other person is transparently real and congruent it often helps me. In those rare moments when a deep realness in one meets a deep realness in the other it is a memorable "I-thou relationship," as Martin Buber, the existential Jewish philosopher, would call it. Such a deep and mutual personal encounter does not happen often but I am convinced that unless it happens occasionally we are not human.

UNLEASHING FREEDOM FOR OTHERS

There's another learning. I like it when I can permit freedom to others, and in this I think I have learned, and developed considerable ability. I am frequently, though not always, able to take a group, a course, or a class of students, and to set them psychologically free. I can create a climate in which they can be and direct themselves. At first, they are suspicious; they're sure that the freedom I'm offering them is some kind of a trick, and then they bring up the question of grades. They can't be free because in the end I will evaluate them and judge them. When we have worked out some solution, in which we have all participated, to the absurd demand of the University that learning is measured by grades, then they begin to feel that they are really free. Then curiosity is unleashed. Individuals and groups start to pursue their own goals, their own purposes. They become explorers. They can try to find the meaning of their lives in the work they're doing. They work twice as hard in such a course where nothing is required as in courses with requirements. I can't always achieve this atmosphere and when I cannot, I think it is because of some subtle holding back within myself, some unwillingness for the freedom to be complete. But when I can achieve it, then education becomes what it should be, an exciting quest, a searching, not an accumulation of facts soon to be out-dated and forgotten. These students become persons living in process, able to live a changing life. Of all the learnings I have developed, I think

this climate of freedom which I can frequently create, which I can often somehow carry with me and around me, is to me one of the most precious parts of myself.

ACCEPTING AND GIVING LOVE

Another area of my learning in interpersonal relationships has been slow and painful for me. It is most warming and fulfilling when I can let in the fact, or permit myself to feel, that someone cares for, accepts, admires, or prizes me. Because, I suppose, of elements in my past history it has been very difficult for me to do this. For a long time I tended almost automatically to brush aside any positive feelings which were turned in my direction. I think my reaction was, "Who, me? You couldn't possibly care for me. You might like what I have done or my achievements but not me." This is one respect in which my own therapy helped me very much. I am not always able even now to let in such warm and loving feelings from others, but I find it very releasing when I can do so. I know that some people flatter me in order to gain something for themselves. Some people praise me because they are afraid to be hostile. Some people, in recent years, admire me because I'm a "great name," or an "authority." But I have come to recognize the fact that some people genuinely appreciate me, like me, love me, and I want to sense that fact and let it in. I think I have become less aloof as I have been able really to take in and soak up those loving feelings. I have found it to be a very enriching thing when I can truly prize or care for or love another person and when I can let that feeling flow out to him. Like many others, I used to fear that I would be trapped by this. "If I let myself care for him he can control me or use me, or make demands on me." I think that I have moved a long way in the direction of being less fearful in this respect. Like my clients I, too, have slowly learned that tender, positive feelings are *not* dangerous either to give or receive. Here I could give examples from my own experiences, but, as I thought this over, it seemed to me that it would be almost too personal and might reveal the identities of others, so I'm going to give an illustration in which I have helped two other people to go even further than I could, I think, in the giving of love. The story has to do with two friends, both of them priests, whom I will call

Joe and Andy. Joe participated in a basic encounter group that I conducted and he was deeply affected by it. Later, Andy was also a member of a group with which I was associated. Some months later, I received this letter from Andy. It said:

Dear Carl: I've been trying to get a letter off to you ever since the workshop. I keep thinking I'm going to have some leisure time when I can sit down and really collect my many impressions of those three days. I can see that the leisure time is a dream so I'd like to get at least a note to you.

Perhaps, I can best tell you what that workshop meant by describing an incident that happened not too long after.

Joe [the other priest] had been working with a severely neurotic woman with schizophrenic tendencies, very suicidal and very guilty. She had spent a fortune on psychiatrists and psychologists. One afternoon he asked me to come down to her home with him to meet her, sing and play my guitar and talk. As Joe hoped, it turned into a basic encounter. At one point, she said that her hands really contained her. When she is angry, her hands are angry; when she is happy, her hands are happy; when she is dirty, her hands are dirty. As she was speaking and gesturing, she was sitting near me on the couch. I had the sudden urge to take her hand. I just couldn't buy the concept that she was dirty. So I did. Her first reaction was, "Thank you." Then she went into a type of seizure, shaking and crying. We learned later she was reliving a frightening and traumatic experience from her past. Joe had his arm around her shoulders, I held onto her hand for dear life. Finally, she relaxed. She put my hand in hers, turned it over and looked at it. She remarked, "It is not cracked and bleeding, is it?" I shook my head. But it should be, I'm so dirty." About ten minutes later in the course of the encounter, she reached out and took my hand.

A while later her [little girl, a third grader, was screaming. The girl is very emotional and has a lot of problems. I excused myself and went in to see her. I sat on her bed, talked with her and sang. Before long I had her in my arms, holding her and kissing her and rocking her. When she quieted down, I put her under the covers and got her Mom. She told me later that when she kissed Mary good night, on a new inspiration, she leaped over and kissed her again on the cheek. "This was for Father Andy." Mary looked up, smiled, and said, "You know Mommy, he loves me kind of special doesn't he?" Then she turned over and went to sleep.

I wanted to tell you about these incidents. Carl, as the workshop with you helped me to respond in each case freely and trustingly with my own instinctive reactions. I have had the words for years. In theory, I have strongly held that that is how I think a man—a Christian—a priest most truly acts. But I have had a hard struggle getting to the point where I could be that free, without hesitation or worry. I left your workshop really knowing that I couldn't just say to people that I love them or that they are loveable, especially when they need to be shown this. Since then, many times, I have in some way or another shown where before I would have said. This has brought much more joy and peace to many like this mother and daughter and to myself.

So often I think gratefully about our group. As you might imagine, I can quite vividly remember the love and warmth of the members of the group as I was struggling so hard to be truly honest with myself and you. For an experience like that, it is difficult to say thank you. May a life more free, more honest, and more loving say it for me. I still get tears in my eyes when I think of the last few hours, all of us sharing deeply and warmly, without any urgency, of ourselves. I can't ever remember being so deeply touched by anything—nor have I felt more true love for a group of people. I could go on but I think you see how truly grateful I am for the workshop, for the group, for you. I just pray that I can help give to others what you and the others gave me. Thank you.

I'm not at all sure that I could have gone as far as those two men did, but I'm very pleased that I have had a part in helping someone go beyond where I am. I think it is one of the exciting aspects of working with younger people.

It is also very meaningful to me that I can vouch for the truth of this account. Since the time of this letter I have come to know both Andy and Joe much better. I have also had the privilege of becoming acquainted with the woman whose psychological life they quite literally saved. So I feel confirmed in my view that prizing, loving feelings are not basically dangerous to give or receive, but are instead growth-promoting.

I AM MORE ABLE TO APPRECIATE OTHERS

Because of having less fear of giving or receiving positive feelings, I have become more able to appreciate individuals. I have come to believe that this is rather rare. So often, even with our children, we

love them to control them rather than loving them because we appreciate them. I have come to think that one of the most satisfying experiences I know—and also one of the most growth-promoting experiences for the other person—is just fully to *appreciate* this individual in the same way that I appreciate a sunset. People are just as wonderful as sunsets if I can let them be. In fact, perhaps the reason we can truly appreciate a sunset is that we cannot control it. When I look at a sunset as I did the other evening, I don't find myself saying, "Soften the orange a little on the right hand corner, and put a bit more purple along the base, and use a little more pink in the cloud color." I don't do that. I don't *try* to control a sunset. I watch it with awe as it unfolds. I like myself best when I can experience my staff member, my son, my daughter, my grandchild, my daughter, in this same way, appreciating the unfolding of a life. I believe this is a somewhat oriental attitude, but for me it is the most satisfying one.

So in this third area, prizing or loving and being prized or loved is experienced by me as very growth enhancing. A person who is loved appreciatively, not possessively, blooms, and develops his own unique self. The person who loves non-possessively is himself enriched. This at least has been my experience.

I VALUE INTERPERSONAL COMMUNICATION AND RELATIONSHIPS

Let me close this chapter by saying that in my experience real interpersonal communication and real interpersonal relationships are deeply growth-promoting. I enjoy facilitating growth and development in others. I am enriched when others provide a climate which makes it possible for me to grow and change.

So I value it very much when I am able sensitively to hear the pain and the joy, the fear, the anger, the confusion and despair, the determination and the courage to be, in another person. And I value more than I can say the times when another person has truly been able to hear those elements in me.

I prize it greatly when I am able to move forward in the never-ending attempt to be the real me in this moment, whether it is anger or enthusiasm or puzzlement which is real. I am so delighted when a realness in me brings forth more realness in the other, and we come closer to a mutual I-thou relationship.

Being in Relationship

And I am very grateful that I have moved in the direction of being able to take in, without rejecting it, the warmth and the caring of others, because this has so increased my own capacity for giving love, without fear of being entrapped and without holding back.

These, in my experience, are some of the elements which make communication between persons, and *being in* relationship to persons, more enriching and more enhancing. I fall far short of achieving these elements, but to find myself moving in these directions makes life a warm, exciting, upsetting, troubling, satisfying, enriching, and above all a worthwhile venture.

for we would realize that no one learns significantly from conclusions.

I think I had better stop there. I do not want to become too fan-tastic. I want to know primarily whether anything in my inward thinking as I have tried to describe it, speaks to anything in your experience of the classroom as you have lived it, and if so, what the meanings are that exist for you in *your* experience.

14

Significant Learning: In Therapy and in Education



Coddard College, at Plainfield, Vermont, is a small experimental college which in addition to its efforts on behalf of its students, frequently organizes conferences and workshops for educators, where they may deal with significant problems. I was asked to lead such a workshop in February 1958, on "The Implications of Psychotherapy for Education." Teachers and educational administrators from the eastern half of the country, and especially from the New England area, found their way through the thick snowdrifts to spend three concentrated days together.

I decided to try to reformulate my views on teaching and learning for this conference, hopefully in a way which would be less disturbing than the statement in the preceding chapter, yet without dodging the radical implications of a therapeutic approach. This paper is the result. For those who are familiar with Part II of this book the sections on "The Conditions of Learning in Psychotherapy" and "The Process of Learning in Therapy" will be redundant and may be skipped, since they are merely a restatement of the basic conditions for therapy, as described earlier.

To me this is the most satisfying formulation I have achieved of the meaning of the hypotheses of client-centered therapy in the field of education.

conference. My experience has been that I cannot teach another person how to teach. To attempt it is for me, in the long run, futile.

b. It seems to me that anything that can be taught to another is relatively inconsequential, and has little or no significant influence on behavior. That sounds so ridiculous I can't help but question it at the same time that I present it.

c. I realize increasingly that I am only interested in learnings which significantly influence behavior. Quite possibly this is simply a personal idiosyncrasy.

d. I have come to feel that the only learning which significantly influences behavior is self-discovered, self-appropriated learning.

e. Such self-discovered learning, truth that has been personally appropriated and assimilated in experience, cannot be directly communicated to another. As soon as an individual tries to communicate such experience directly, often with a quite natural enthusiasm, it becomes teaching, and its results are inconsequential. It was some relief recently to discover that Søren Kierkegaard, the Danish philosopher, had found this too, in his own experience, and stated it very clearly a century ago. It made it seem less absurd.

f. As a consequence of the above, I realize that I have lost interest in being a teacher.

g. When I try to teach, as I do sometimes, I am appalled by the results, which seem a little more than inconsequential, because sometimes the teaching appears to succeed. When this happens I find that the results are damaging. It seems to cause the individual to distrust his own experience, and to stifle significant learning. Hence I have come to feel that the outcomes of teaching are either unimportant or harmful.

h. When I look back at the results of my past teaching, the real results seem the same — either damage was done, or nothing significant occurred. This is frankly troubling.

i. As a consequence, I realize that I am only interested in being a learner, preferably learning things that matter, that have some significant influence on my own behavior.

j. I find it very rewarding to learn, in groups, in relationships with one person as in therapy, or by myself.

k. I find that one of the best, but most difficult ways for me to

learn is to drop my own defensiveness, at least temporarily, and to try to understand the way in which his experience seems and feels to the other person.

l. I find that another way of learning for me is to state my own uncertainties, to try to clarify my puzzlements, and thus get closer to the meaning that my experience actually seems to have.

m. This whole train of experiencing, and the meanings that I have thus far discovered in it, seem to have launched me on a process which is both fascinating and at times a little frightening. It seems to mean letting my experience carry me on, in a direction which appears to be forward, toward goals that I can but dimly define, as I try to understand at least the current meaning of that experience. The sensation is that of floating with a complex stream of experience, with the fascinating possibility of trying to comprehend its ever changing complexity.

I am almost afraid I may seem to have gotten away from any discussion of learning, as well as teaching. Let me again introduce a practical note by saying that by themselves these interpretations of my own experience may sound queer and aberrant, but not particularly shocking. It is when I realize the implications that I shudder a bit at the distance I have come from the commonsense world that everyone knows is right? I can best illustrate that by saying that if the experiences of others had been the same as mine, and if they had discovered similar meanings in it, many consequences would be implied.

a. Such experience would imply that we would do away with teaching. People would get together if they wished to learn.

b. We would do away with examinations. They measure only the inconsequential type of learning.

c. The implication would be that we would do away with grades and credits for the same reason.

d. We would do away with degrees as a measure of competence partly for the same reason. Another reason is that a degree marks an end or a conclusion of something, and a learner is only interested in the continuing process of learning.

e. It would imply doing away with the exposition of conclusions,

divergent reactions and feelings of the students. This seemed a sensible way of handling my Harvard assignment.

So I sat down to write, as honestly as I could, what my experiences had been with teaching, as this term is defined in the dictionaries, and likewise my experience with learning. I was far away from psychologists, educators, cautious colleagues. I simply put down what I felt, with assurance that if I had not got it correctly, the discussion would help to set me on the right track.

I may have been naive, but I did not consider the material inflammatory. After all the conference members were knowledgeable, self-critical teachers, whose main common bond was an interest in the discussion method in the classroom.

I met with the conference, I presented my views as written out below, taking only a very few moments, and threw the meeting open for discussion. I was hoping for a response, but I did not expect the tumult which followed. Feelings ran high. It seemed I was threatening their job, I was obviously saying things I didn't mean, etc. And occasionally a quiet voice of appreciation arose from a teacher who had felt these things but never dared to say them.

I dare say that not one member of the group remembered that this meeting was billed as a demonstration of student-centered teaching. But I hope that in looking back each realized that he had lived an experience of student-centered teaching. I refused to defend myself by replying to the questions and attacks which came from every quarter. I endeavored to accept and empathize with the indignation, the frustration, the criticisms which they felt. I pointed out that I had merely expressed some very personal views of my own. I had not asked nor expected others to agree. After much storm, members of the group began expressing, more and more frankly, their own significant feelings about teaching—often feelings divergent from mine, often feelings divergent from each other. It was a very thought-provoking session. I question whether any participant in that session has ever forgotten it.

The most meaningful comment came from one of the conference members the next morning as I was preparing to leave the city. All he said was, "You kept more people awake last night!"

I took no steps to have this small fragment published. My views on psychotherapy had already made me a "controversial figure" among psychologists and psychiatrists. I had no desire to add educators to the list. The statement was widely duplicated however by members of the conference and several years later two journals requested permission to publish it.

After this lengthy historical build-up, you may find the statement itself a let-down. Personally I have never felt it to be incendiary. It still expresses some of my deepest views in the field of education.

✠

I wish to present some very brief remarks, in the hope that if they bring forth any reaction from you, I may get some new light on my own ideas.

I find it a very troubling thing to think, particularly when I think about my own experiences and try to extract from those experiences the meaning that seems genuinely inherent in them. At first such thinking is very satisfying, because it seems to discover sense and pattern in a whole host of discrete events. But then it very often becomes dismaying, because I realize how ridiculous these thoughts, which have much value to me, would seem to most people. My impression is that if I try to find the meaning of my own experience it leads me, nearly always, in directions regarded as absurd.

So in the next three or four minutes, I will try to digest some of the meanings which have come to me from my classroom experience and the experience I have had in individual and group therapy. They are in no way intended as conclusions for some one else, or a guide to what others should do or be. They are the very tentative meanings, as of April 1952, which my experience has had for me, and some of the bothersome questions which their absurdity raises. I will put each idea or meaning in a separate lettered paragraph, not because they are in any particular logical order, but because each meaning is separately important to me.

a. I may as well start with this one in view of the purposes of this

Chel Williams

13

Personal Thoughts on Teaching and Learning

✂

This is the shortest chapter in the book but if my experience with it is any criterion, it is also the most explosive. It has a (to me) amusing history.

I had agreed, months in advance, to meet with a conference organized by Harvard University on "Classroom Approaches to Influencing Human Behavior." I was requested to put on a demonstration of "student-centered teaching" — teaching based upon therapeutic principles as I had been endeavoring to apply them in education. I felt that to use two hours with a sophisticated group to try help to them formulate their own purposes, and to respond to their feelings as they did so, would be highly artificial and unsatisfactory. I did not know what I would do or present.

At this juncture I took off for Mexico on one of our winter-quarter trips, did some painting, writing, and photography, and immersed myself in the writings of Søren Kierkegaard. I am sure that his honest willingness to call a spade a spade influenced me more than I realized.

As the time came near to return I had to face up to my obligation. I recalled that I had sometimes been able to initiate very meaningful class discussions by expressing some highly personal opinion of my own, and then endeavoring to understand and accept the often very

**THE
POWER
ELITE**

C. WRIGHT MILLS

*With a New Afterword
by Alan Wolfe*

OXFORD
UNIVERSITY PRESS

13

The Mass Society

In the standard image of power and decision, no force is held to be as important as The Great American Public. More than merely another check and balance, this public is thought to be the seat of all legitimate power. In official life as in popular folklore, it is held to be the very balance wheel of democratic power. In the end, all liberal theorists rest their notions of the power system upon the political role of this public; all official decisions, as well as private decisions of consequence, are justified as in the public's welfare; all formal proclamations are in its name.

1

Let us therefore consider the classic public of democratic theory in the generous spirit in which Rousseau once cited, 'Opinion, Queen of the World, is not subject to the power of kings; they are themselves its first slaves.'

The most important feature of the public of opinion, which the rise of the democratic middle class initiates, is the free ebb and flow of discussion. The possibilities of answering back, of organizing autonomous organs of public opinion, of realizing opinion in action, are held to be established by democratic institutions. The opinion that results from public discussion is understood to be a resolution that is then carried out by public action; it is, in one version, the 'general will' of the people, which the legislative organ enacts into law, thus lending to it legal force. Congress, or Parliament, as an institution, crowns all the scattered publics; it is

298

the archetype for each of the little circles of face-to-face citizens discussing their public business.

This eighteenth-century idea of the public of public opinion parallels the economic idea of the market of the free economy. Here is the market composed of freely competing entrepreneurs; there is the public composed of discussion circles of opinion peers. As price is the result of anonymous, equally weighted, bargaining individuals, so public opinion is the result of each man's having thought things out for himself and contributing his voice to the great chorus. To be sure, some might have more influence on the state of opinion than others, but no one group monopolizes the discussion, or by itself determines the opinions that prevail.

Innumerable discussion circles are knit together by mobile people who carry opinions from one to another, and struggle for the power of larger command. The public is thus organized into associations and parties, each representing a set of viewpoints, each trying to acquire a place in the Congress, where the discussion continues. Out of the little circles of people talking with one another, the larger forces of social movements and political parties develop; and the discussion of opinion is the important phase in a total act by which public affairs are conducted.

The autonomy of these discussions is an important element in the idea of public opinion as a democratic legitimization. The opinions formed are actively realized within the prevailing institutions of power; all authoritative agents are made or broken by the prevailing opinions of these publics. And, in so far as the public is frustrated in realizing its demands, its members may go beyond criticism of specific policies; they may question the very legitimations of legal authority. That is one meaning of Jefferson's comment on the need for an occasional 'revolution.'

The public, so conceived, is the loom of classic, eighteenth-century democracy; discussion is at once the threads and the shuttle tying the discussion circles together. It lies at the root of the conception of authority by discussion, and it is based upon the connection of truth and justice will somehow come out of society as a great apparatus of free discussion. The people are presented with problems. They discuss them. They decide on them. They formulate viewpoints. These viewpoints are organized, and they compete. One viewpoint 'wins out.' Then the people act out this view, or

their representatives are instructed to act it out, and this they promptly do.

Such are the images of the public of classic democracy which are still used as the working justifications of power in American society. But now we must recognize this description as a set of images out of a fairy tale: they are not adequate even as an approximate model of how the American system of power works. The issues that now shape man's fate are neither raised nor decided by the public at large. The idea of the community of publics is not a description of fact, but an assertion of an ideal, an assertion of a legitimation masquerading—as legitimations are now apt to do—as fact. For now the public of public opinion is recognized by all those who have considered it carefully as something less than it once was.

These doubts are asserted positively in the statement that the classic community of publics is being transformed into a society of masses. This transformation, in fact, is one of the keys to the social and psychological meaning of modern life in America.

I. In the democratic society of publics it was assumed, with John Locke, that the individual conscience was the ultimate seat of judgment and hence the final court of appeal. But this principle was challenged—as E. H. Carr has put it—when Rousseau 'for the first time thought in terms of the sovereignty of the whole people, and faced the issue of mass democracy.'¹

II. In the democratic society of publics it was assumed that among the individuals who composed it there was a natural and peaceful harmony of interests. But this essentially conservative doctrine gave way to the Utilitarian doctrine that such a harmony of interests had first to be created by reform before it could work, and later to the Marxian doctrine of class struggle, which surely was then, and certainly is now, closer to reality than any assumed harmony of interests.

III. In the democratic society of publics it was assumed that before public action would be taken, there would be rational discussion between individuals which would determine the action, and that, accordingly, the public opinion that resulted would be the infallible voice of reason. But this has been challenged not only (1) by the assumed need for experts to decide delicate and

intricate issues, but (2) by the discovery—as by Freud—of the irrationality of the man in the street, and (3) by the discovery—as by Marx—of the socially conditioned nature of what was once assumed to be autonomous reason.

IV. In the democratic society of publics it was assumed that after determining what is true and right and just, the public would act accordingly or see that its representatives did so. In the long run, public opinion will not only be right, but public opinion will prevail. This assumption has been upset by the great gap now existing between the underlying population and those who make decisions in its name, decisions of enormous consequence which the public often does not even know are being made until well after the fact.

Given these assumptions, it is not difficult to understand the articulate optimism of many nineteenth-century thinkers, for the theory of the public is, in many ways, a projection upon the community at large of the intellectual's ideal of the supremacy of intellect. The 'evolution of the intellect,' Comte asserted, 'determines the main course of social evolution.' If looking about them, nineteenth-century thinkers still saw irrationality and ignorance and apathy, all that was merely an intellectual lag, to which the spread of education would soon put an end.

How much the cogency of the classic view of the public rested upon a restriction of this public to the carefully educated is revealed by the fact that by 1859 even John Stuart Mill was writing of 'the tyranny of the majority,' and both Tocqueville and Burckhardt anticipated the view popularized in the recent past by such political moralists as Ortega y Gasset. In a word, the transformation of public into mass—and all that this implies—has been at once one of the major trends of modern societies and one of the major factors in the collapse of that liberal optimism which determined so much of the intellectual mood of the nineteenth century.

By the middle of that century: individualism had begun to be replaced by collective forms of economic and political life, harmony of interests by inharmonious struggle of classes and organized pressures; rational discussions undermined by expert decisions on complicated issues, by recognition of the interested bias of argument by vested position; and by the discovery of the effectiveness of ir-

rational appeal to the citizen. Moreover, certain structural changes of modern society, which we shall presently consider, had begun to cut off the public from the power of active decision.

2

The transformation of public into mass is of particular concern to us, for it provides an important clue to the meaning of the power elite. If that elite is truly responsible to, or even exists in connection with, a community of publics, it carries a very different meaning than if such a public is being transformed into a society of masses.

The United States today is not altogether a mass society, and it has never been altogether a community of publics. These phrases are names for extreme types; they point to certain features of reality, but they are themselves constructions; social reality is always some sort of mixture of the two. Yet we cannot readily understand just how much of which is mixed into our situation if we do not first understand, in terms of explicit dimensions, the clear-cut and extreme types:

At least four dimensions must be attended to if we are to grasp the differences between public and mass.

i. There is first, the ratio of the givers of opinion to the receivers, which is the simplest way to state the social meaning of the formal media of mass communication. More than anything else, it is the shift in this ratio which is central to the problems of the public and of public opinion in latter-day phases of democracy. At one extreme on the scale of communication, two people talk personally with each other; at the opposite extreme, one spokesman talks impersonally through a network of communications to millions of listeners and viewers. In between these extremes there are assemblages and political rallies, parliamentary sessions, law-court debates, small discussion circles dominated by one man, open discussion circles with talk moving freely back and forth among fifty people, and so on.

ii. The second dimension to which we must pay attention is the possibility of answering back an opinion without internal or external reprisals being taken. Technical conditions of the means of communication, in imposing a lower ratio of speakers to listeners, may obviate the possibility of freely answering back. Informal

rules, resting upon conventional sanction and upon the informal structure of opinion leadership, may govern who can speak, when, and for how long. Such rules may or may not be in congruence with formal rules and with institutional sanctions which govern the process of communication. In the extreme case, we may conceive of an absolute monopoly of communication to pacified media groups whose members cannot answer back even in private. At the opposite extreme, the conditions may allow and the rules may uphold the wide and symmetrical formation of opinion.

iii. We must also consider the relation of the formation of opinion to its realization in social action, the ease with which opinion is effective in the shaping of decisions of powerful consequence. This opportunity for people to act out their opinions collectively is of course limited by their position in the structure of power. This structure may be such as to limit decisively this capacity, or it may allow or even invite such action. It may confine social action to local areas or it may enlarge the area of opportunity; it may make action intermittent or more or less continuous.

iv. There is, finally, the degree to which institutional authority, with its sanctions and controls, penetrates the public. Here the problem is the degree to which the public has genuine autonomy from instituted authority. At one extreme, no agent of formal authority moves among the autonomous public. At the opposite extreme, the public is terrorized into uniformity by the infiltration of informers and the universalization of suspicion. One thinks of the late Nazi street-and-block-system, the eighteenth-century Japanese *kumi*, the Soviet cell structure. In the extreme, the formal structure of power coincides, as it were, with the informal ebb and flow of influence by discussion, which is thus killed off.

By combining these several points, we can construct little models or diagrams of several types of societies. Since the problem of public opinion as we know it is set by the eclipse of the classic bourgeois public, we are here concerned with only two types: public and mass.

In a public, as we may understand the term, (1) virtually as many people express opinions as receive them. (2) Public communications are so organized that there is a chance immediately and effectively to answer back any opinion expressed in public. Opinion formed by such discussion (3) readily finds an outlet in

effective action, even against—if necessary—the prevailing system of authority. And (4) authoritative institutions do not penetrate the public, which is thus more or less autonomous in its operations. When these conditions prevail, we have the working model of a community of publics, and this model fits closely the several assumptions of classic democratic theory.

At the opposite extreme, in a *mass*, (1) far fewer people express opinions than receive them; for the community of publics becomes an abstract collection of individuals who receive impressions from the mass media. (2) The communications that prevail are so organized that it is difficult or impossible for the individual to answer back immediately or with any effect. (3) The realization of opinion in action is controlled by authorities who organize and control the channels of such action. (4) The mass has no autonomy from institutions; on the contrary, agents of authorized institutions penetrate this mass, reducing any autonomy it may have in the formation of opinion by discussion.

The public and the mass may be most readily distinguished by their dominant modes of communication: in a community of publics, discussion is the ascendant means of communication, and the mass media, if they exist, simply enlarge and animate discussion, linking one *primary public* with the discussions of another. In a mass society, the dominant type of communication is the formal media, and the publics become mere *media markets*: all those exposed to the contents of given mass media.

3

From almost any angle of vision that we might assume, when we look upon the public, we realize that we have moved a considerable distance along the road to the mass society. At the end of that road there is totalitarianism, as in Nazi Germany or in Communist Russia. We are not yet at that end. In the United States today, media markets are not entirely ascendant over primary publics. But surely we can see that many aspects of the public life of our times are more the features of a mass society than of a community of publics.

What is happening might again be stated in terms of the historical parallel between the economic market and the public of public opinion. In brief, there is a movement from widely scattered

little powers to concentrated powers and the attempt at monopoly control from powerful centers, which, being partially hidden, are centers of manipulation as well as of authority. The small shop serving the neighborhood is replaced by the anonymity of the national corporation: mass advertisement replaces the personal influence of opinion between merchant and customer. The political leader hooks up his speech to a national network and speaks, with appropriate personal touches, to a million people he never saw and never will see. Entire brackets of professions and industries are in the 'opinion business,' impersonally manipulating the public for hire.

In the primary public the competition of opinions goes on between people holding views in the service of their interests and their reasoning. But in the mass society of media markets, competition, if any, goes on between the manipulators with their mass media on the one hand, and the people receiving their propaganda on the other.

Under such conditions, it is not surprising that there should arise a conception of public opinion as a mere reaction—we cannot say 'response'—to the content of the mass media. In this view, the public is merely the collectivity of individuals each rather passively exposed to the mass media and rather helplessly opened up to the suggestions and manipulations that flow from these media. The fact of manipulation from centralized points of control constitutes, as it were, an expropriation of the old multitude of little opinion producers and consumers operating in a free and balanced market.

In official circles, the very term itself, 'the public'—as Walter Lippmann noted thirty years ago—has come to have a phantom meaning, which dramatically reveals its eclipse. From the standpoint of the deciding elite, some of those who clamor publicly can be identified as 'Labor,' others as 'Business,' still others as 'Farmer.' Those who can not readily be so identified make up 'The Public.' In this usage, the public is composed of the unidentified and the non-partisan in a world of defined and partisan interests. It is socially composed of well-educated salaried professionals, especially college professors; of non-unionized employees, especially white-collar people, along with self-employed professionals and small businessmen.

In this faint echo of the classic notion, the public consists of

those remnants of the middle classes, old and new, whose interests are not explicitly defined, organized, or clamorous. In a curious adaptation, 'the public' often becomes, in fact, 'the unattached expert,' who, although well informed, has never taken a clear-cut, public stand on controversial issues which are brought to a focus by organized interests. These are the 'public' members of the board, the commission, the committee. What the public stands for, accordingly, is often a vagueness of policy (called open-mindedness), a lack of involvement in public affairs (known as reasonableness), and a professional disinterest (known as tolerance).

Some such official members of the public, as in the field of labor-management mediation, start out very young and make a career out of being careful to be informed but never taking a strong position; and there are many others, quite unofficial, who take such professionals as a sort of model. The only trouble is that they are acting as if they were disinterested judges but they do not have the power of judges; hence their reasonableness, their tolerance, and their open-mindedness do not often count for much in the shaping of human affairs.

4

All those trends that make for the decline of the politician and of his balancing society bear decisively upon the transformation of public into mass.* One of the most important of the structural transformations involved is the decline of the voluntary association as a genuine instrument of the public. As we have already seen, the executive ascendancy in economic, military, and political institutions has lowered the effective use of all those voluntary associations which operate between the state and the economy on the one hand, and the family and the individual in the primary group on the other. It is not only that institutions of power have become large-scale and inaccessibly centralized; they have at the same time become less political and more administrative, and it is within this great change of framework that the organized public has waned.

In terms of *scale*, the transformation of public into mass has been underpinned by the shift from a political public decisively

* See, especially, the analysis of the decline of the independent middle classes, ELEVEN: The Theory of Balance.

restricted in size (by property and education, as well as by sex and age) to a greatly enlarged mass having only the qualifications of citizenship and age.

In terms of *organization*, the transformation has been underpinned by the shift from the individual and his primary community to the voluntary association and the mass party as the major units of organized power.

Voluntary associations have become larger to the extent that they have become effective; and to just that extent they have become inaccessible to the individual who would shape by discussion the policies of the organization to which he belongs. Accordingly, along with older institutions, these voluntary associations have lost their grip on the individual. As more people are drawn into the political arena, these associations become mass in scale; and as the power of the individual becomes more dependent upon such mass associations, they are less accessible to the individual's influence.*

Mass democracy means the struggle of powerful and large-scale interest groups and associations, which stand between the big decisions that are made by state, corporation, army, and the will of the individual citizen as a member of the public. Since these middle-level associations are the citizen's major link with decision, their relation to them is of decisive importance. For it is only through them that he exercises such power as he may have.

The gap between the members and the leaders of the mass association is becoming increasingly wider. As soon as a man gets to be a leader of an association large enough to count he readily becomes lost as an instrument of that association. He does so (1) in the interests of maintaining his leading position in, or rather over, his mass association, and he does so (2) because he comes to see himself not as a mere delegate, instructed or not, of the mass association he represents, but as a member of an elite' composed of such men as himself. These facts, in turn, lead to (3) the big gap between the terms in which issues are debated and resolved among members of this elite, and the terms in which they are presented

* At the same time—and also because of the metropolitan segregation and distraction, which I shall discuss in a moment—the individual becomes more dependent upon the means of mass communication for his view of the structure as a whole.

to the members of the various mass associations. For the decisions that are made must *take into account* those who are important—other elites—but they must be *sold* to the mass memberships.

The gap between speaker and listener, between power and public, leads less to any iron law of oligarchy than to the law of spokespersonship: as the pressure group expands, its leaders come to organize the opinions they 'represent.' So elections, as we have seen, become contests between two giant and unwieldy parties, neither of which the individual can truly feel that he influences, and neither of which is capable of winning, psychologically impressive or politically decisive majorities. And, in all this, the parties are of the same general form as other mass associations.²

When we say that man in the mass is without any sense of political belonging, we have in mind a political fact rather than merely a style of feeling. We have in mind (I) a certain way of belonging (II) to a certain kind of organization.

I. The way of belonging here implied rests upon a belief in the purposes and in the leaders of an organization, and thus enables men and women freely to be at home within it. To belong in this way is to make the human association a psychological center of one's self, to take into our conscience, deliberately and freely, its rules of conduct and its purposes, which we thus shape and which in turn shape us. We do not have this kind of belonging to any political organization.

II. The kind of organization we have in mind is a voluntary association which has three decisive characteristics: first, it is a context in which reasonable opinions may be formulated; second, it is an agency by which reasonable activities may be undertaken; and third, it is a powerful enough unit, in comparison with other organizations of power, to make a difference.

It is because they do not find available associations at once psychologically meaningful and historically effective that men often feel uneasy in their political and economic loyalties. The effective units of power are now the huge corporation, the inaccessible government, the grim military establishment. Between these, on the one hand, and the family and the small community on the other, we find no intermediate associations in which men feel secure and with which they feel powerful. There is little live political struggle. Instead, there is administration from above, and the political

vacuum below. The primary publics are now either so small as to be swamped, and hence give up; or so large as to be merely another feature of the generally distant structure of power, and hence inaccessible.

Public opinion exists when people who are not in the government of a country claim the right to express political opinions freely and publicly, and the right that these opinions should influence or determine the policies, personnel, and actions of their government.³ In this formal sense there has been and there is a definite public opinion in the United States. And yet, with modern developments this formal right—when it does still exist as a right—does not mean what it once did. The older world of voluntary organization was as different from the world of the mass organization, as was Tom Paine's world of pamphleteering from the world of the mass media.

Since the French Revolution, conservative thinkers have viewed With Alarm the rise of the public, which they called the masses, or something to that effect. 'The populace is sovereign, and the tide of barbarism mounts,' wrote Gustave Le Bon. 'The divine right of the masses is about to replace the divine right of kings,' and already 'the destinies of nations are elaborated at present in the heart of the masses, and no longer in the councils of princes.'⁴ During the twentieth century, liberal and even socialist thinkers have followed suit, with more explicit reference to what we have called the society of masses. From Le Bon to Emil Lederer and Ortega y Gasset, they have held that the influence of the mass is unfortunately increasing.

But surely those who have supposed the masses to be all powerful, or at least well on their way to triumph, are wrong. In our time, as Chakhotin knew, the influence of autonomous collectivities within political life is in fact diminishing.⁵ Furthermore, such influence as they do have is guided; they must now be seen not as publics acting autonomously, but as masses manipulated at focal points into crowds of demonstrators. For as publics become masses, masses sometimes become crowds; and, in crowds, the psychological rape by the mass media is supplemented up-close by the harsh and sudden harangue. Then the people in the crowd disperse again—as atomized and submissive masses.

In all modern societies, the autonomous associations standing between the various classes and the state tend to lose their effectiveness as vehicles of reasoned opinion and instruments for the rational exertion of political will. Such associations can be deliberately broken up and thus turned into passive instruments of rule, or they can more slowly wither away from lack of use in the face of centralized means of power. But whether they are destroyed in a week or wither in a generation, such associations are replaced in virtually every sphere of life by centralized organizations, and it is such organizations with all their new means of power that take charge of the terrorized or—as the case may be—merely intimidated, society of masses.

5

The institutional trends that make for a society of masses are to a considerable extent a matter of impersonal drift, but the remnants of the public are also exposed to more 'personal' and intentional forces. With the broadening of the base of politics within the context of a folk-lore of democratic decision-making, and with the increased means of mass persuasion that are available, the public of public opinion has become the object of intensive efforts to control, manage, manipulate, and increasingly intimidate.

In political, military, economic realms, power becomes, in varying degrees, uneasy before the suspected opinions of masses, and, accordingly, opinion-making becomes an accepted technique of power-holding and power-getting. The minority electorate of the propertied and the educated is replaced by the total suffrage—and intensive campaigns for the vote. The small eighteenth-century professional army is replaced by the mass army of conscripts—and by the problems of nationalist morale. The small shop is replaced by the mass-production industry—and the national advertisement. As the scale of institutions has become larger and more centralized, so has the range and intensity of the opinion-makers' efforts. The means of opinion-making, in fact, have paralleled in range and efficiency the other institutions of greater scale that cradle the modern society of masses. Accordingly, in addition to their enlarged and centralized means of administration, exploitation, and violence, the modern elite have had placed within their grasp historically unique instruments of psychic management and manipu-

lation, which include universal compulsory education as well as the media of mass communication.

Early observers believed that the increase in the range and volume of the formal means of communication would enlarge and animate the primary public. In such optimistic views—written before radio and television and movies—the formal media are understood as simply multiplying the scope and pace of personal discussion. Modern conditions, Charles Cooley wrote, 'enlarge indefinitely the competition of ideas, and whatever has owed its persistence merely to lack of comparison is likely to go, for that which is really congenial to the choosing mind will be all the more cherished and increased.'⁶ Still excited by the break-up of the conventional consensus of the local community, he saw the new means of communication as furthering the conversational dynamic of classic democracy, and with it the growth of rational and free individuality.

No one really knows all the functions of the mass media, for in their entirety these functions are probably so pervasive and so subtle that they cannot be caught by the means of social research now available. But we do now have reason to believe that these media have helped less to enlarge and animate the discussions of primary publics than to transform them into a set of media markets in mass-like society. I do not refer merely to the higher ratio of deliverers of opinion to receivers and to the decreased chance to stereotyping of our very sense organs in terms of which these media now compete for 'attention.' I have in mind a sort of psychological illiteracy that is facilitated by the media, and that is expressed in several ways:

1. Very little of what we think we know of the social realities of the world have we found out first-hand. Most of the pictures in our heads⁷ we have gained from these media—even to the point where we often do not really believe what we see before us until we read about it in the paper or hear about it on the radio.⁷ The media not only give us information; they guide our very experiences. Our standards of credulity, our standards of reality, tend to be set by these media rather than by our own fragmentary experience.

Accordingly, even if the individual has direct, personal experience of events, it is not really direct and primary: it is organized in stereotypes. It takes long and skillful training to so uproot such stereotypes that an individual sees things freshly, in an unstereotyped manner. One might suppose, for example, that if all the people went through a depression they would all 'experience it,' and in terms of this experience, that they would all debunk or reject or at least refract what the media say about it. But experience of such a *structural* shift has to be organized and interpreted if it is to count in the making of opinion.

The kind of experience, in short, that might serve as a basis for resistance to mass media is not an experience of raw events, but the experience of meanings. The fleck of interpretation must be there in the experience if we are to use the word experience seriously. And the capacity for such experience is socially implanted. The individual does not trust his own experience, as I have said, until it is confirmed by others or by the media. Usually such direct exposure is not accepted if it disturbs loyalties and beliefs that the individual already holds. To be accepted, it must relieve or justify the feelings that often lie in the back of his mind as key features of his ideological loyalties.

Stereotypes of loyalty underlie beliefs and feelings about given symbols and emblems; they are the very ways in which men see the social world and in terms of which men make up their specific opinions and views of events. They are the results of previous experience, which affect present and future experience. It goes without saying that men are often unaware of these loyalties, that often they could not formulate them explicitly. Yet such general stereotypes make for the acceptance or the rejection of specific opinions not so much by the force of logical consistency as by their emotional affinity and by the way in which they relieve anxieties. To accept opinions in their terms is to gain the good solid feeling of being correct without having to think. When ideological feelings of being correct without having to think. When ideological stereotypes and specific opinions are linked in this way, there is a lowering of the kind of anxiety which arises when loyalty and belief are not in accord. Such ideologies lead to a willingness to accept a given line of belief; then there is no need, emotionally or rationally, to overcome resistance to given items in that line; cumulative selections of specific opinions and feelings become the

pre-organized attitudes and emotions that shape the opinion-life of the person.

These deeper beliefs and feelings are a sort of lens through which men experience their worlds, they strongly condition acceptance or rejection of specific opinions, and they set men's orientation toward prevailing authorities. Three decades ago, Walter Lippmann saw such prior convictions as biases: they kept men from defining reality in an adequate way. They are still biases. But today they can often be seen as 'good biases'; inadequate and misleading as they often are, they are less so than the crackpot realism of the higher authorities and opinion-makers. They are the lower common sense and as such a factor of resistance. But we must recognize, especially when the pace of change is so deep and fast, that common sense is more often common than sense. And, above all, we must recognize that 'the common sense' of our children is going to be less the result of any firm social tradition than of the stereotypes carried by the mass media to which they are now so fully exposed. They are the first generation to be so exposed.

II. So long as the media are not entirely monopolized, the individual can play one medium off against another; he can compare them, and hence resist what any one of them puts out. The more genuine competition there is among the media, the more resistance the individual might be able to command. But how much is this now the case? Do people compare reports on public events or policies, playing one medium's content off against another's?

The answer is: generally no, very few do: (1) We know that people tend strongly to select those media which carry contents with which they already agree. There is a kind of selection of new opinions on the basis of prior opinions. No one seems to search out such counter-statements as may be found in alternative media offerings. Given radio programs and magazines and newspapers often get a rather consistent public, and thus reinforce their messages in the minds of that public. (2) This idea of playing one medium off against another assumes that the media really have varying contents. It assumes genuine competition, which is not widely true. The media display an apparent variety and competition, but on closer view they seem to compete more in terms of variations on a few standardized themes than of clashing issues.

The freedom to raise issues effectively seems more and more to be confined to those few interests that have ready and continual access to these media.

iii. The media have not only filtered into our experience of external realities, they have also entered into our very experience of our own selves. They have provided us with new identities and new aspirations of what we should like to be, and what we should like to appear to be. They have provided in the models of conduct they hold out to us a new and larger and more flexible set of appraisals of our very selves. In terms of the modern theory of the self,⁸ we may say that the media bring the reader, listener, viewer into the sight of larger, higher reference groups—groups, real or imagined, up-close or vicarious, personally known or distantly glimpsed—which are looking glasses for his self-image. They have multiplied the groups to which we look for confirmation of our self-image.

More than that: (1) the media tell the man in the mass who he is—they give him identity; (2) they tell him what he wants to be—they give him aspirations; (3) they tell him how to get that way—they give him technique; and (4) they tell him how to feel that he is that way even when he is not—they give him escape. The gaps between the identity and aspiration lead to technique and/or to escape. That is probably the basic psychological formula of the mass media today. But, as a formula, it is not attuned to the development of the human being. It is the formula of a pseudo-world which the media invent and sustain.

iv. As they now generally prevail, the mass media, especially television, often encroach upon the small-scale discussion, and destroy the chance for the reasonable and leisurely and human interchange of opinion. They are an important cause of the destruction of privacy in its full human meaning. That is an important reason why they not only fail as an educational force, but are a malign force: they do not articulate for the viewer or listener the broader sources of his private tensions and anxieties, his inarticulate resentments and half-formed hopes. They neither enable the individual to transcend his narrow milieu nor clarify its private meaning.

The media provide much information and news about what is happening in the world, but they do not often enable the listener

or the viewer truly to connect his daily life with these larger realities. They do not connect the information they provide on public issues with the troubles felt by the individual. They do not increase rational insight into tensions, either those in the individual or those of the society which are reflected in the individual. On the contrary, they distract him and obscure his chance to understand himself or his world, by fastening his attention upon artificial frenzies that are resolved within the program framework, usually by violent action or by what is called humor. In short, for the viewer they are not really resolved at all. The chief distracting tension of the media is between the wanting and the not having of commodities or of women held to be good looking. There is almost always the general tone of animated distraction, of suspended agitation, but it is going nowhere and it has nowhere to go.

But the media, as now organized and operated, are even more than a major cause of the transformation of America into a mass society. They are also among the most important of those increased means of power now at the disposal of elites of wealth and power; moreover, some of the higher agents of these media are themselves either among the elites or very important among their servants.

Alongside or just below the elite, there is the propagandist, the publicity expert, the public-relations man, who would control the very formation of public opinion in order to be able to include it as one more pacified item in calculations of effective power, increased prestige, more secure wealth. Over the last quarter of a century, the attitudes of these manipulators toward their task have gone through a sort of dialectic:

In the beginning, there is great faith in what the mass media can do. Words win wars or sell soap; they move people, they restrain people. 'Only cost,' the advertising man of the 'twenties proclaims, 'limits the delivery of public opinion in any direction on any topic.'⁹ The opinion-maker's belief in the media as mass persuaders almost amounts to magic—but he can believe mass communications omnipotent only so long as the public is trustful. It does not remain trustful. The mass media say so very many and such competitively exaggerated things; they banalize their message and they cancel one another out. The 'propaganda phobia,'

in reaction to wartime lies and postwar disenchantment, does not help matters, even though memory is both short and subject to official distortion. This distrust of the magic of media is translated into a slogan among the opinion managers. Across their banners they write: 'Mass Persuasion Is Not Enough.'

Frustrated, they reason; and reasoning, they come to accept the principle of social context. To change opinion and activity, they say to one another, we must pay close attention to the full context and lives of the people to be managed. Along with mass persuasion, we must somehow use personal influence; we must reach people in their life context and *through* other people, their daily associates, those whom they trust: we must get at them by some kind of 'personal' persuasion. We must not show our hand directly; rather than merely advise or command, we must manipulate.

Now this live and immediate social context in which people live and which exerts a steady expectation upon them is of course what we have called the primary public. Anyone who has seen the inside of an advertising agency or public-relations office knows that the primary public is still the great unsolved problem of the opinion-makers. Negatively, their recognition of the influence of social context upon opinion and public activity implies that the articulate public resists and refracts the communications of the mass media. Positively, this recognition implies that the public is not composed of isolated individuals, but rather of persons who not only have prior opinions that must be reckoned with, but who continually influence each other in complex and intimate, in direct and continual ways.

In their attempts to neutralize or to turn to their own use the articulate public, the opinion-makers try to make it a relay network for their views. If the opinion-makers have so much power that they can act directly and openly upon the primary publics, they may become authoritative; but, if they do not have such power and hence have to operate indirectly and without visibility, they will assume the stance of manipulators.

Authority is power that is explicit and more or less 'voluntarily' obeyed; manipulation is the 'secret' exercise of power, unknown to those who are influenced. In the model of the classic democratic

society, manipulation is not a problem, because formal authority resides in the public itself and in its representatives who are made or broken by the public. In the completely authoritarian society, manipulation is not a problem, because authority is openly identified with the ruling institutions and their agents, who may use authority explicitly and nakedly. They do not, in the extreme case, have to gain or retain power by hiding its exercise.

Manipulation becomes a problem wherever men have power that is concentrated and willful but do not have authority, or when, for any reason, they do not wish to use their power openly. Then the powerful seek to rule without showing their powerfulness. They want to rule, as it were, secretly, without publicized legitimation. It is in this mixed case—as in the intermediate reality of the American today—that manipulation is a prime way of exercising power. Small circles of men are making decisions which they need to have at least authorized by indifferent or recalcitrant people over whom they do not exercise explicit authority. So the small circle tries to manipulate these people into willing acceptance or cheerful support of their decisions or opinions—or at least to the rejection of possible counter-opinions.

Authority *formally* resides 'in the people,' but the power of initiation is in fact held by small circles of men. That is why the standard strategy of manipulation is to make it appear that the people, or at least a large group of them, 'really' made the decision. That is why even when the authority is available, men with access to it may still prefer the secret, quieter ways of manipulation.

But are not the people now more educated? Why not emphasize the spread of education rather than the increased effects of the mass media? The answer, in brief, is that mass education, in many respects, has become—another mass medium.

The prime task of public education, as it came widely to be understood in this country, was political: to make the citizen more knowledgeable and thus better able to think and to judge of public affairs. In time, the function of education shifted from the political to the economic: to train people for better-paying jobs and thus to get ahead. This is especially true of the high-school movement, which has met the business demands for white-collar skills at the public's expense. In large part education has become merely voca-

tional, in so far as its political task is concerned, in many schools, that has been reduced to a routine training of nationalist loyalties.

The training of skills that are of more or less direct use in the vocational life is an important task to perform, but ought not to be mistaken for liberal education: job advancement, although the two what levels, is not the same as self-development, although the two are now systematically confused.¹⁰ Among 'skills,' some are more and some are less relevant to the aims of liberal—that is to say, liberating—education. Skills and values cannot be so easily separated as the academic search for supposedly neutral skills causes us to assume. And especially not when we speak seriously of liberal education. Of course, there is a scale, with skills at one end and values at the other, but it is the middle range of this scale, which one might call sensibilities, that are of most relevance to the classic public.

To train someone to operate a lathe or to read and write is pretty much education of skill; to evoke from people an understanding of what they really want out of their lives or to debate with them a stoic, Christian and humanist ways of living, is pretty much a clear-cut education of values. But to assist in the birth among a group of people of those cultural and political and technical sensibilities which would make them genuine members of a genuinely liberal public, this is at once a training in skills and an education of values. It includes a sort of therapy in the ancient sense of clarifying one's knowledge of one's self; it includes the imparting of all those skills of controversy with one's self, which we call thinking; and with others, which we call debate. And the end product of such liberal education of sensibilities is simply the self-educating, self-cultivating man or woman.

The knowledgeable man in the genuine public is able to turn his personal troubles into social issues, to see their relevance for his community and his community's relevance for them. He understands that what he thinks and feels as personal troubles are very often not only that but problems shared by others and indeed not subject to solution by any one individual but only by modifications of the structure of the groups in which he lives and sometimes the structure of the entire society.

Men in masses are gripped by personal troubles, but they are not aware of their true meaning and source. Men in public con-

front issues, and they are aware of their terms. It is the task of the liberal institution, as of the liberally educated man, continually to translate troubles into issues and issues into the terms of their human meaning for the individual. In the absence of deep and wide political debate, schools for adults and adolescents could perhaps become hospitable frameworks for just such debate. In a community of publics the task of liberal education would be: to keep the public from being overwhelmed; to help produce the disciplined and informed mind that cannot be overwhelmed; to help develop the bold and sensible individual that cannot be sunk by the burdens of mass life. But educational practice has not made knowledge directly relevant to the human need of the troubled person of the twentieth century or to the social practices of the citizen. This citizen cannot now see the roots of his own biases and frustrations, nor think clearly about himself, nor for that matter about anything else. He does not see the frustration of idea, of intellect, by the present organization of society, and he is not able to meet the tasks now confronting 'the intelligent citizen.'

Educational institutions have not done these things and, except in rare instances, they are not doing them. They have become mere elevators of occupational and social ascent, and, on all levels, they have become politically timid. Moreover, in the hands of 'professional educators,' many schools have come to operate on an ideology of 'life adjustment' that encourages happy acceptance of mass ways of life rather than the struggle for individual and public transcendence.*

There is not much doubt that modern regressive educators have adapted their notions of educational content and practice to the idea of the mass. They do not effectively proclaim standards of cultural level and intellectual rigor; rather they often deal in the trivia of vocational tricks and 'adjustment to life'—meaning the

* If the schools are doing their job, A. E. Bestor has written, 'we should expect educators to point to the significant and indisputable achievement in raising the intellectual level of the nation—measured perhaps by larger per capita circulation of books and serious magazines, by definitely improved taste in movies and radio programs, by higher standards of political debate, by increased respect for freedom of speech and of thought, by marked decline in such evidences of mental retardation as the incessant reading of comic books by adults.'¹¹

slack life of masses. 'Democratic schools' often mean the furtherance of intellectual mediocrity, vocational training, nationalistic loyalties, and little else.

6

The structural trends of modern society and the manipulative character of its communication technique come to a point of coincidence in the mass society, which is largely a metropolitan society. The growth of the metropolis, segregating men and women into narrowed routines and environments, causes them to lose any firm sense of their integrity as a public. The members of publics in smaller communities know each other more or less fully, because they meet in the several aspects of the total life routine. The members of masses in a metropolitan society know one another only as fractions in specialized milieux: the man who fixes the car, the girl who serves your lunch, the saleslady, the women who take care of your child at school during the day. Prejudgment and stereotype flourish when people meet in such ways. The human reality of others does not, cannot, come through.

People, we know, tend to select those formal media which confirm what they already believe and enjoy. In a parallel way, they tend in the metropolitan segregation to come into live touch with those whose opinions are similar to theirs. Others they tend to treat unseriously. In the metropolitan society they develop, in their defense, a blasé manner that reaches deeper than a manner. They do not, accordingly, experience genuine clashes of viewpoint, genuine issues. And when they do, they tend to consider it mere rudeness.

Sunk in their routines, they do not transcend, even by discussion, much less by action, their more or less narrow lives. They do not gain a view of the structure of their society and of their role as a public within it. The city is a structure composed of such little environments, and the people in them tend to be detached from one another. The 'stimulating variety' of the city does not stimulate the men and women of 'the bedroom belt,' the one-class suburbs, who can go through life knowing only their own kind. If they do reach for one another, they do so only through stereotypes and prejudiced images of the creatures of other milieux. Each is trapped by his confining circle; each is cut off from easily identi-

fiable groups. It is for people in such narrow milieux that the mass media can create a pseudo-world beyond, and a pseudo-world within themselves as well.

Publics live in milieux but they can transcend them—individually by intellectual effort; socially by public action. By reflection and debate and by organized action, a community of publics comes to feel itself and comes in fact to be active at points of structural relevance.

But members of a mass exist in milieux and cannot get out of them, either by mind or by activity, except—in the extreme case—under 'the organized spontaneity' of the bureaucrat on a motor-cycle. We have not yet reached the extreme case, but observing metropolitan man in the American mass we can surely see the psychological preparations for it.

We may think of it in this way: When a handful of men do not have jobs, and do not seek work, we look for the causes in their immediate situation and character. But when twelve million men are unemployed, then we cannot believe that all of them suddenly 'got lazy' and turned out to be 'no good.' Economists call this 'structural unemployment'—meaning, for one thing, that the men involved cannot themselves control their job chances. Structural unemployment does not originate in one factory or in one town, nor is it due to anything that one factory or one town does or fails to do. Moreover, there is little or nothing that one ordinary man in one factory in one town can do about it when it sweeps over his personal milieu.

Now, this distinction, between social structure and personal milieu, is one of the most important available in the sociological studies. It offers us a ready understanding of the position of 'the public' in America today. In every major area of life, the loss of a sense of structure and the submergence into powerless milieux is the cardinal fact. In the military it is most obvious, for here the roles men play are strictly confining; only the command posts at the top afford a view of the structure of the whole, and moreover, this view is a closely guarded official secret. In the division of labor too, the jobs men enact in the economic hierarchies are also more or less narrow milieux and the positions from which a view of the production process as a whole can be had are centralized, as men

slack life of masses. Democratic schools' often mean the furtherance of intellectual mediocrity, vocational training, nationalistic loyalties, and little else.

6 The structural trends of modern society and the manipulative character of its communication technique come to a point of coincidence in the mass society, which is largely a metropolitan society. The growth of the metropolis, segregating men and women into narrowed routines and environments, causes them to lose any firm sense of their integrity as a public. The members of publics in smaller communities know each other more or less fully, because they meet in the several aspects of the total life routine. The members of masses in a metropolitan society know one another only as fractions in specialized milieux: the man who fixes the car, the girl who serves your lunch, the saleslady, the women who take care of your child at school during the day. Prejudgment and stereotype flourish when people meet in such ways. The human reality of others does not, cannot, come through.

People, we know, tend to select those formal media which confirm what they already believe and enjoy. In a parallel way, they tend in the metropolitan segregation to come into live touch with those whose opinions are similar to theirs. Others they tend to treat unseriously. In the metropolitan society they develop, in their defense, a blasé manner that reaches deeper than a manner. They do not, accordingly, experience genuine clashes of viewpoint, genuine issues. And when they do, they tend to consider it mere rudeness.

Sunk in their routines, they do not transcend, even by discussion, much less by action, their more or less narrow lives. They do not gain a view of the structure of their society and of their role as a public within it. The city is a structure composed of such little environments, and the people in them tend to be detached from one another. The 'stimulating variety' of the city does not stimulate the men and women of 'the bedroom belt,' the one-class suburbs, who can go through life knowing only their own hand. If they do reach for one another, they do so only through stereotypes and prejudiced images of the creatures of other milieux. Each is trapped by his confining circle; each is cut off from easily identi-

fiable groups. It is for people in such narrow milieux that the mass media can create a pseudo-world beyond, and a pseudo-world within themselves as well.

Publics live in milieux but they can transcend them—individually by intellectual effort; socially by public action. By reflection and debate and by organized action, a community of publics comes to feel itself and comes in fact to be active at points of structural relevance.

But members of a mass exist in milieux and cannot get out of them, either by mind or by activity, except—in the extreme case—under 'the organized spontaneity' of the bureaucrat on a motor-cycle. We have not yet reached the extreme case, but observing metropolitan man in the American mass we can surely see the psychological preparations for it.

We may think of it in this way: When a handful of men do not have jobs, and do not seek work, we look for the causes in their immediate situation and character. But when twelve million men are unemployed, then we cannot believe that all of them suddenly 'got lazy' and turned out to be 'no good.' Economists call this 'structural unemployment'—meaning, for one thing, that the men involved cannot themselves control their job chances. Structural unemployment does not originate in one factory or in one town, nor is it due to anything that one factory or one town does or fails to do. Moreover, there is little or nothing that one ordinary man in one factory in one town can do about it when it sweeps over his personal milieu.

Now, this distinction, between social structure and personal milieu, is one of the most important available in the sociological studies. It offers us a ready understanding of the position of 'the public' in America today. In every major area of life, the loss of a sense of structure and the submergence into powerless milieux is the cardinal fact. In the military it is most obvious, for here the roles men play are strictly confining; only the command posts at the top afford a view of the structure of the whole, and moreover, this view is a closely guarded official secret. In the division of labor too, the jobs men enact in the economic hierarchies are also more or less narrow milieux and the positions from which a view of the production process as a whole can be had are centralized, as men

tional; in so far as its political task is concerned, in many schools, that has been reduced to a routine training of nationalist loyalties.

The training of skills that are of more or less direct use in the vocational life is an important task to perform, but ought not to be mistaken for liberal education: job advancement, no matter on what levels, is not the same as self-development, although the two are now systematically confused.¹⁰ Among 'skills,' some are more and some are less relevant to the aims of liberal—that is to say, liberating—education. Skills and values cannot be so easily separated as the academic search for supposedly neutral skills causes us to assume. And especially not when we speak seriously of liberal education. Of course, there is a scale, with skills at one end and values at the other, but it is the middle range of this scale, which one might call sensibilities, that are of most relevance to the classic public.

To train someone to operate a lathe or to read and write is pretty much education of skill; to evoke from people an understanding of what they really want out of their lives or to debate with them a stoic, Christian and humanist ways of living, is pretty much a clear-cut education of values. But to assist in the birth among a group of people of those cultural and political and technical sensibilities which would make them genuine members of a genuinely liberal public, this is at once a training in skills and an education of values. It includes a sort of therapy in the ancient sense of clarifying one's knowledge of one's self; it includes the imparting of all those skills of controversy with one's self, which we call thinking; and with others, which we call debate. And the end-product of such liberal education of sensibilities is simply the self-educating, self-cultivating man or woman.

The knowledgeable man in the genuine public is able to turn his personal troubles into social issues, to see their relevance for his community and his community's relevance for them. He understands that what he thinks and feels as personal troubles are very often not only that but problems shared by others and indeed not subject to solution by any one individual but only by modifications of the structure of the groups in which he lives and sometimes the structure of the entire society.

Men in masses are gripped by personal troubles, but they are not aware of their true meaning and source. Men in public con-

front issues, and they are aware of their terms. It is the task of the liberal institution, as of the liberally educated man, continually to translate troubles into issues and issues into the terms of their human meaning for the individual. In the absence of deep and wide political debate, schools for adults and adolescents could perhaps become hospitable frameworks for just such debate. In a community of publics the task of liberal education would be: to keep the public from being overwhelmed; to help produce the disciplined and informed mind that cannot be overwhelmed; to help develop the bold and sensible individual that cannot be sunk by the burdens of mass life. But educational practice has not made knowledge directly relevant to the human need of the troubled person of the twentieth century or to the social practices of the citizen. This citizen cannot now see the roots of his own biases and frustrations, nor think clearly about himself, nor for that matter about anything else. He does not see the frustration of idea, of intellect, by the present organization of society, and he is not able to meet the tasks now confronting 'the intelligent citizen.'

Educational institutions have not done these things and, except in rare instances, they are not doing them. They have become mere elevators of occupational and social ascent, and, on all levels, they have become politically timid. Moreover, in the hands of 'professional educators,' many schools have come to operate on an ideology of 'life adjustment' that encourages happy acceptance of mass ways of life rather than the struggle for individual and public transcendence.*

There is not much doubt that modern regressive educators have adapted their notions of educational content and practice to the idea of the mass. They do not effectively proclaim standards of cultural level and intellectual rigor; rather they often deal in the trivia of vocational tricks and 'adjustment to life'—meaning the

* If the schools are doing their job,' A. E. Bestor has written, 'we should expect educators to point to the significant and indisputable achievement in raising the intellectual level of the nation—measured perhaps by larger per capita circulation of books and serious magazines, by definitely improved taste in movies and radio programs, by higher standards of political debate, by increased respect for freedom of speech and of thought, by marked decline in such evidences of mental retardation as the incessant reading of comic books by adults.'¹¹

are alienated not only from the product and the tools of their labor, but from any understanding of the structure and the processes of production. In the political order, in the fragmentation of the lower and in the distracting proliferation of the middle-level organization, men cannot see the whole, cannot see the top, and cannot state the issues that will in fact determine the whole structure in which they live and their place within it.

This loss of any structural view or position is the decisive meaning of the lament over the loss of community. In the great city, the division of milieu and of segregating routines reaches the point of closest contact with the individual and the family, for, although the city is not the unit of prime decision, even the city cannot be seen as a total structure by most of its citizens.

On the one hand, there is the increased scale and centralization of the structure of decision; and, on the other, the increasingly narrow sorting out of men into milieu. From both sides, there is the increased dependence upon the formal media of communication, including those of education itself. But the man in the mass does not gain a transcending view from these media; instead he gets his experience stereotyped, and then he gets sunk further by that experience. He cannot detach himself in order to observe, much less to evaluate, what he is experiencing, much less what he is not experiencing. Rather than that internal discussion we call reflection, he is accompanied through his life-experience with a sort of unconscious, echoing monologue. He has no projects of his own: he fulfills the routines that exist. He does not transcend whatever he is at any moment, because he does not, he cannot, transcend his daily milieu. He is not truly aware of his own daily experience and of its actual standards: he drifts, he fulfills habits, his behavior a result of a planless mixture of the confused standards and the uncriticized expectations that he has taken over from others whom he no longer really knows or trusts, if indeed he ever really did.

He takes things for granted, he makes the best of them, he tries to look ahead—a year or two perhaps, or even longer if he has children or a mortgage—but he does not seriously ask, What do I want? How can I get it? A vague optimism suffuses and sustains him, broken occasionally by little miseries and disappointments that are soon buried. He is snug, from the standpoint of those who

think something might be the matter with the mass style of life in the metropolitan frenzy where self-making is an externally busy branch of industry. By what standards does he judge himself and his efforts? What is really important to him? Where are the models of excellence for this man?

He loses his independence, and more importantly, he loses the desire to be independent: in fact, he does not have hold of the idea of being an independent individual with his own mind and his own worked-out way of life. It is not that he likes or does not like this life; it is that the question does not come up sharp and clear so he is not bitter and he is not sweet about conditions and events. He thinks he wants merely to get his share of what is around with as little trouble as he can and with as much fun as possible.

Such order and movement as his life possesses is in conformity with external routines; otherwise his day-to-day experience is a vague chaos—although he often does not know it because, strictly speaking, he does not truly possess or observe his own experience. He does not formulate his desires; they are insinuated into him. And, in the mass, he loses the self-confidence of the human being—indeed he has ever had it. For life in a society of masses implants insecurity and furthers impotence; it makes men uneasy and vaguely anxious; it isolates the individual from the solid group; it destroys firm group standards. Acting without goals, the man in the mass just feels pointless.

The idea of a mass society suggests the idea of an elite of power. The idea of the public, in contrast, suggests the liberal tradition of a society without any power elite, or at any rate with shifting elites of no sovereign consequence. For, if a genuine public is sovereign, it needs no master; but the masses, in their full development, are sovereign only in some plebiscitarian moment of admission to an elite as authoritative celebrity. The political structure of a democratic state requires the public; and, the democratic man, in his rhetoric, must assert that this public is the very seat of sovereignty.

But now, given all those forces that have enlarged and centralized the political order and made modern societies less political

and more administrative; given the transformation of the old middle classes into something which perhaps should not even be called middle class; given all the mass communications that do not truly communicate; given all the metropolitan segregation that is not community; given the absence of voluntary associations that really connect the public at large with the centers of power—what is happening is the decline of a set of publics that is sovereign only in the most formal and rhetorical sense. Moreover, in many countries the remnants of such publics as remain are now being frightened out of existence. They lose their will for rationally considered decision and action because they do not possess the instruments for such decision and action; they lose their sense of political belonging because they do not belong; they lose their political will because they see no way to realize it.

The top of modern American society is increasingly unified, and often seems willfully co-ordinated: at the top there has emerged an elite of power. The middle levels are a drifting set of stalemated, balancing forces: the middle does not link the bottom with the top. The bottom of this society is politically fragmented, and even as a passive fact, increasingly powerless: at the bottom there is emerging a mass society.

14

The Conservative Mood

If we are to suppose that modern America ought to be a democratic society, we must look to the intellectual community for knowledge of the power elite and of their decisions. For democracy implies that those who bear the consequences of decisions have enough knowledge—not to speak of power—to hold the decision-makers accountable. Everyone must depend upon knowledge provided by others, for no man can know by his own experience more than a small portion of the social worlds that now affect him. Most of our experience is indirect and, as we have seen, subject to much distortion. The opinion-makers of every age have provided images of the elite of their time and place. Like the realities they are supposed to represent, these images change; in our own immediate time, in fact, many old images have been revised and many new ones invented.

Of late, this work has occurred less as an effort to know reality better than to serve a strangely conservative mood that has come to prevail among the image-makers. The images they now offer us are not those of an elite in irresponsible command of unprecedented means of power and manipulation, but of a scatter of reasonable men overwhelmed by events and doing their best in a difficult situation. The mood out of which these images have arisen serves less to justify the real power of the real elite, or the intelligence of its decisions, than to sustain their spokesmen. The images we are expected to take most seriously are either irrelevant to the facts of power and of the power elite or they are simply private fantasies serving more as emotional cushions for small

Carl Rogers on

Encounter Groups

By Carl R. Rogers, Ph.D.

RESIDENT FELLOW

CENTER FOR STUDIES OF THE PERSON
LA JOLLA, CALIFORNIA

HARPER & ROW, PUBLISHERS



NEW YORK
EVANSTON
AND LONDON
1817

1970

2 The Process of the Encounter Group

What really goes on in an encounter group? This is a question often asked by persons who are contemplating joining one, or who are puzzled by the statements of people who have had the experience. The question has been of great interest to me also, as I have tried to understand what appear to be common elements in the group experience. I have come to sense, at least dimly, some of the patterns or stages a group seems to go through and will describe them as best I can.

My formulation is simple and naturalistic. I am not attempting to build a high-level abstract theory,² nor to make profound inter-

1. Much of the material in this chapter was published in abbreviated form in a chapter of *Challenges of Humanistic Psychology*, J. P. T. Bugental, ed. (New York: McGraw Hill Book Company, 1967), and also in *Psychology Today*, Vol. 3, No. 7 (December, 1969).

2. Jack and Lorraine Gibb have long been working on an analysis of trust development as the essential theory of group process. Others who have contributed significantly to the theory of group process are Chris Argyris, Kenneth Benne, Warren Bennis, Robert Blake, Dorwin Cartwright, Martin Mies. Samples of the thinking of all these and others may be found in the following books: *T-Group Theory and Laboratory Method*, edited by Bradford, Gibb, and Benne (New York: John Wiley and Sons, 1964); *The Planning of Change*, edited by Bennis, Benne, and Chin (New York:

pretations of unconscious motives or of some developing group psyche. You will not find me speaking of group myths, or even of dependence and counterdependence. I am not comfortable with such inferences, correct though they may be. At this stage of our knowledge I wish merely to describe the observable events and the way in which, to me, these events seem to cluster. In doing so I am drawing on my own experience and that of others with whom I have worked, upon written material in this field, upon the written reactions of many individuals who have participated in such groups, and to some extent upon recordings of such group sessions, which we are only beginning to tap and analyze.

As I consider the terribly complex interactions that arise in twenty, forty, or sixty or more hours of intensive sessions, I believe I see certain threads which weave in and out of the pattern. Some of these trends or tendencies are likely to appear early, some later in the group sessions, but there is no clear-cut sequence in which one ends and another begins. The interaction is best thought of, I believe, as a rich and varied tapestry, differing from group to group, yet with certain kinds of trends evident in most of these intensive encounters and with certain patterns tending to precede and others to follow. Here are some of the process patterns I see developing, briefly described in simple terms, illustrated from tape recordings and personal reports and presented in roughly sequential order.

1. *Milling around.* As the leader or facilitator makes clear at the outset that this is a group with unusual freedom and not one for which he will take directional responsibility, there tends to develop a period of initial confusion, awkward silence, polite surface interaction, "cocktail-party talk," frustration, and great lack of continuity. The individuals come face to face with the fact that "there is no structure here except what we provide. We do not

Holt, Rinehart, and Winston, 1961); and *Interpersonal Dynamics*, edited by Bennis, Schein, Berlew, and Steele (Homewood, Ill.: The Dorsey Press, 1964). Thus there are many promising leads for theory construction involving a considerable degree of abstraction. This chapter has a more elementary aim: a naturalistic descriptive account of the process.

participated in previous encounter groups may exert a stultifying influence on new workshops they attend. They sometimes exhibit what I think of as the "old pro" phenomenon. They feel they have learned the "rules of the game," and subtly or openly try to impose these rules on newcomers. Thus, instead of promoting true expressiveness or spontaneity, they endeavor to substitute new rules for old—to make members feel guilty if they are not expressing feelings, or are reluctant to voice criticism or hostility, or are talking about situations outside the group relationship, or are fearful to reveal themselves. These "old pros" seem to attempt to substitute a new tyranny in interpersonal relationships in the place of older conventional restrictions. To me this is a perversion of the true group process. We need to ask ourselves how this travesty on spontaneity comes about. Personally, I wonder about the quality of the facilitation in their previous group experiences.

CONCLUSION

I have tried to give a naturalistic, observational picture of some of the common elements of the process which occur in the climate of freedom of an encounter group. I have pointed out some of the risks and shortcomings of the group experience. I hope I have also made clear that this is an area in which an enormous amount of deeply perceptive study and research is needed.

3

Can I Be a Facilitative Person in a Group?

When I finished the chapter on the process of encounter groups, I thought the next step—and a very logical one—would be to write on "The Facilitation of Encounter Groups." But it simply would not jell in my mind, and I delayed for more than a year. I kept thinking of all the very different styles of leaders I have known and with whom I have co-led groups. Any such chapter by its very brevity would have to be so homogenized that every truth in it would also be to some extent a falsehood.

Then I narrowed my sights and thought I would write on "My Way of Facilitating a Group," hoping to stimulate others to do the same. But in a discussion with various other facilitators, many of them members of our staff—a discussion which has enriched this whole presentation—I was challenged on this topic, too. I came to see that it still had the flavor of expertise in it, which I do not want to emphasize. I think the present title catches my real purpose. I want to write as openly as I am able about my efforts to be a facilitative person in a group, express what I can of my strengths, weaknesses, and uncertainties as I try to engage effectively in the honest artistry of interpersonal relations.

his marriage that resulted from his association with Marge, a member of his basic encounter group. "There was a problem about Marge. There had occurred a very warm feeling on my part for Marge, a great compassion, for I felt she was very lonely. I believe the warmth was sincerely reciprocal. At any rate she wrote me a long affectionate letter, which I let my wife read. I was proud that Marge could feel that way about me" (for he had felt very worthless). "But my wife was alarmed, because she read a love affair into the words—at least a *potential* threat. I stopped writing to Marge because I felt rather clandestine after that. My wife has since participated in an 'encounter group' herself, and she now understands. I have resumed writing to Marge." Obviously, not all such episodes would have such a harmonious ending.

It is of interest in this connection that there has been increasing experimentation in recent years with "couples workshops" and with workshops for industrial executives and their spouses.

Perhaps one other episode of "falling in love" in the group will be meaningful because it is reported with such utter frankness by Emma, a participant, a divorcee with children.

... Early in the first week I became aware of one man in the group who seemed to be confident about his masculinity; yet warm, insightful, and kind. This combination attracted me, and I recognized that this was the kind of male figure that gives me peace. By Thursday of the first week we had begun to find many things in common and spent time under the pines together. On Thursday, after the "T" group, he said to me, "Emma, I think I see that you may have threatened your husband and I think I see that you may threaten men." In answer to my unspoken query, he said, "You are so damn sure that you are right when you get an insight." This sent my self-esteem into my shoes as we walked into the general session and he sat down beside me. About five minutes later he turned to me with tears in his eyes and said, "My God, Emma, what I saw in you is what I stub my toe on in my own personnel work in the laboratories every day I work." As he made this remark, I fell in love with him from the top of my head to the tip of my toes. By making the problem a common one to males and females, I was freed from the box labeled "You are Destructive to Men."

Saturday noon Allen went home to his family and I remained in a state of wedding throughout Saturday and Sunday. Sunday night when he returned I perceived him as flooding me with love from his eyes and my world was complete. Monday morning very early I awakened sobbing. I was a little girl with a short ruffled dress. A hazy male figure hovered on the fringe of the scene. For the next three hours I experienced what it felt like to be loved by a father. It was interesting that in the three hours of feeling such a love, I never lost the feeling of being a woman in love with a man. Somehow the quality of Allen's love seemed to permit the feeling of father-love in proper time and space as an enhancement to the feeling of mating. I'm afraid I am not making myself very clear but it is the best I can do. . . .

Friday morning, on our last day, Allen insisted after the "T" group that we have a few minutes together. We sat on a low rock wall in the sunshine. He asked me if I would talk about our two weeks. What I said in reply was something like this: "We have found our way along an obstacle course. The relationship has been delicate and fragile. Once I put my trust in you I never lost faith that you could find the way. Of the future? I do not think I will fantasy you as my husband. I think I will always honor and love you as Allen E. who, by the quality of his love, has built into me the capacity to be a lovable and loving woman. I trust that in some way this experience has given you greater awareness of your capacity to be a loving man. What will sustain us in the future? It feels to me that the sustaining force will be that we both will know that as we interact with our separate families and professional colleagues, each in his own way will nurture. I have even some elusive feeling that my own three children in perceiving the new me will in some way come to know what it feels like to have a father." When I finished, Allen who has much greater insight and facility to express it than I, with tearful eyes, commented: "You have expressed it beautifully! We have lived a lifetime together."

At home this week one fear box after another keeps crumbling away as the new me oozes out. As I feel my new world, a serenity is so pervasive that it seems pudding-like and touchable. . . .

Here is a mature handling of a deep and delicate love relationship. I cannot doubt that it made for further growth and development in each of these individuals.

One more negative potential growing out of encounter groups has become evident in recent years. Some individuals who have

pants. Failures nevertheless result. Let me try to describe briefly some negative aspects of the group process as they sometimes occur.

The most obvious deficiency of the intensive group experience is that frequently the behavior changes that occur, if any, are not lasting. This is often recognized by the participants. One says, "I wish I had the ability to hold permanently the 'openness' I left the conference with." Another says, "I experienced a lot of acceptance, warmth, and love at the workshop. I find it hard to carry the ability to share this in the same way with people outside the workshop. I find it easier to slip back into my old unemotional role than to do the work necessary to open relationships."

Sometimes group members experience this phenomenon of "relapse" quite philosophically. "The group experience is not a way of life but a reference point. My images of our group, even though I am unsure of some of their meanings, give me a comforting and useful perspective on my normal routine. They are like a mountain which I have climbed and enjoyed and to which I hope occasionally to return." I will comment further on this "slippage" in the chapter on research findings.

A second potential risk involved in the intensive group experience, and one often mentioned in public discussion, is that the individual may become deeply involved in revealing himself and then be left with problems which are not worked through. There have been a number of reports of people who have felt, following an intensive group experience, that they must go to a therapist to work through the feelings which were opened up in the intensive experience of the workshop and were left unresolved. It is obvious that without knowing more about each individual situation it is difficult to say whether this is a negative outcome or a partially or entirely positive one. There are also very occasional accounts of an individual having a psychotic episode during or immediately following an intensive group experience. On the other side of the picture is the fact that individuals have also lived through what were clearly psychotic episodes, and lived through them very constructively, in the context of a basic encounter group. My own tentative clinical judgment would be that the more positively

the group process proceeds the less likely it is that any individual would be psychologically damaged through membership in the group. It is obvious, however, that this is a serious issue and that much more needs to be known.

Some of the tension that exists in workshop members as a result of this potential for damage is well described by one participant when he says, "I feel the workshop had some very precious moments for me when I felt very close indeed to particular persons. It had some frightening moments when its potency was very evident, and I realized a particular person might be deeply hurt or greatly helped, but I couldn't predict which."

There is another risk or deficiency in the basic encounter group. Until very recent years it has been unusual for a workshop to include both husband and wife. This can be a real problem if significant change has taken place in one spouse during or as a result of the workshop experience. One individual feels this risk clearly after attending a workshop. He says, "I think there is a great danger to a marriage when only one spouse attends a group. It is too hard for the other spouse to compete with the group individually and collectively." One of the frequent after-effects of the intensive group experience is that it brings out into the open for discussion marital tensions which have been kept under cover.

Another risk which has sometimes been a cause of real concern in mixed intensive workshops is that very positive and warm and loving feelings can develop between members of the encounter group (as is evident both in some of the foregoing examples and in later chapters). Inevitably some of these feelings have a sexual component, and this can be a matter of great concern to the participants and a profound threat to their spouses if these are not worked through satisfactorily in the workshop. Also the close and loving feelings which develop may become a source of threat and marital difficulty when a wife, for example, has not been present, but projects many fears about the loss of her spouse—whether well founded or not—onto the workshop experience.

A man who had been in a mixed group of men and women executives wrote to me a year later and mentioned, the strain in

his marriage that resulted from his association with Marge, a member of his basic encounter group. "There was a problem about Marge. There had occurred a very warm feeling on my part for Marge, a great compassion, for I felt she was very lonely. I believe the warmth was sincerely reciprocal. At any rate she wrote me a long affectionate letter, which I let my wife read. I was proud that Marge could feel that way about me" (for he had felt very worthless). "But my wife was alarmed, because she read a love affair into the words—at least a potential threat. I stopped writing to Marge because I felt rather clandestine after that. My wife has since participated in an 'encounter group' herself, and she now understands. I have resumed writing to Marge." Obviously, not all such episodes would have such a harmonious ending.

It is of interest in this connection that there has been increasing experimentation in recent years with "couples workshops" and with workshops for industrial executives and their spouses.

Perhaps one other episode of "falling in love" in the group will be meaningful because it is reported with such utter frankness by Emma, a participant, a divorcee with children.

... Early in the first week I became aware of one man in the group who seemed to be confident about his masculinity, yet warm, insightful, and kind. This combination attracted me, and I recognized that this was the kind of male figure that gives me peace. By Thursday of the first week we had begun to find many things in common and spent time under the pines together. On Thursday, after the "T" group, he said to me, "Emma, I think I see that you may have threatened your husband and I think I see that you may threaten men." In answer to my unspoken query, he said, "You are so damn sure that you are right when you get an insight." This sent my self-esteem into my shoes as we walked into the general session and he sat down beside me. About five minutes later he turned to me with tears in his eyes and said, "My God, Emma, what I saw in you is what I stub my toe on in my own personal work in the laboratories every day I work." As he made this remark, I fell in love with him from the top of my head to the tip of my toes. By making the problem a common one to males and females, I was freed from the box labeled "You are Destructive to Men."

Saturday noon Allen went home to his family and I remained in a state of wedding throughout Saturday and Sunday. Sunday night when he returned I perceived him as flooding me with love from his eyes and my world was complete. Monday morning very early I awakened sobbing. I was a little girl with a short ruffled dress. A hazy male figure hovered on the fringe of the scene. For the next three hours I experienced what it felt like to be loved by a father. It was interesting that in the three hours of feeling such a love, I never lost the feeling of being a woman in love with a man. Somehow the quality of Allen's love seemed to permit the feeling of father-love in proper time and space as an enhancement to the feeling of mating. I'm afraid I am not making myself very clear but it is the best I can do. . . .

... Friday morning, on our last day, Allen insisted after the "T" group that we have a few minutes together. We sat on a low rock wall in the sunshine. He asked me if I would talk about our two weeks. What I said in reply was something like this: "We have found our way along an obstacle course. The relationship has been delicate and fragile. Once I put my trust in you I never lost faith that you could find the way. Of the future? I do not think I will fantasy you as my husband. I think I will always honor and love you as Allen E. who, by the quality of his love, has built into me the capacity to be a lovable and loving woman. I trust that in some way this experience has given you greater awareness of your capacity to be a loving man. What will sustain us in the future? It feels to me that the sustaining force will be that we both will know that as we interact with our separate families and professional colleagues, each in his own way will nurture. I have even some elusive feeling that my own three children in perceiving the new me will in some way come to know what it feels like to have a father." When I finished, Allen who has much greater insight and facility to express it than I, with tearful eyes, commented: "You have expressed it beautifully! We have lived a lifetime together."

At home this week one fear box after another keeps crumbling away as the new me oozes out. As I feel my new world, a serenity is so pervasive that it seems pudding-like and touchable. . . .

Here is a mature handling of a deep and delicate love relationship. I cannot doubt that it made for further growth and development in each of these individuals.

One more negative potential growing out of encounter groups has become evident in recent years. Some individuals who have

other people; I think that's—that's *my* problem, really, you know, that I *take* that burden, or whatever it is. I mean I'd take it just as much if I weren't the facilitator—I don't think it's the role.

Peter: No, no, it's not the role

Norma: No, definitely not

George: I don't think it's what people put on your mind; I think it's this fantastic sensitivity you have—what you share in—and then you bear the burden—I think you mean a lot more to me now than before. There were times when I wondered about you and whether you were going to approach us as people or as clients. I think I did say once this week, though, that I had the feeling that if it ever became necessary, you would show the skeleton in the closet—if you thought it were necessary. You're that *honest* about things. And I think that this shows that you—you *showed* it; the other side of you that we haven't seen all week. It makes me feel bad that I'm this way—one in the group that doesn't help you at the moment to feel better.

Some may be very critical of a "leader" so involved and so sensitive that she weeps at the tensions in the group which she has taken into herself. For myself it is simply another evidence that when people are real with each other, they have an astonishing ability to heal a person with a real and understanding love, whether that person is "participant" or "leader."

15. Behavior changes in the group. It would seem from observation that many changes in behavior occur in the group itself. Gestures change. The tone of voice changes, becoming sometimes stronger, sometimes softer, usually more spontaneous, less artificial, with more feeling. Individuals show an astonishing amount of thoughtfulness and helpfulness toward each other.

Our major concern, however, is with the behavior changes that occur following the group experience. This constitutes the most significant question, on which we need much more study and research. One person gives a catalog which may seem too pat, but which is echoed in many other statements, of the changes he sees in himself. "I am more open, spontaneous. I express myself more

freely. I am more sympathetic, empathic, and tolerant. I am more confident. I am more religious in my own way. My relations with my family, friends, and co-workers are more honest and I express my likes and dislikes and true feelings more openly. I admit ignorance more readily. I am more cheerful. I want to help others more."

Another says, ". . . Since the workshop there has been found a new relationship with my parents. It has been trying and hard. However, I have found a greater freedom in talking with them, especially my father. Steps have been made toward being closer to my mother than I have ever been in the last five years." Another says, "It helped clarify my feelings about my work, gave me more enthusiasm for it, made me more honest and cheerful with my co-workers and also more open when I was hostile. It made my relationship with my wife more open, deeper. We felt freer to talk about anything and we felt confident that anything we talked about we could work through."

Sometimes the changes described are very subtle. "The primary change is the more positive view of my ability to allow myself to *hear*, and to become involved with someone else's 'silent scream.'"

At the risk of making the outcomes sound too good, I will add one more statement written shortly after a workshop by a mother. She says, "The immediate impact on my children was of interest to both me and my husband. I feel that having been so accepted and loved by a group of strangers was so supportive that when I returned home my love for the people closest to me was much more spontaneous. Also, the practice I had in accepting and loving others during the workshop was evident in my relationships with my close friends."

In a later chapter I shall try to summarize the different kinds of behavior changes we find, both positive and negative.

Failures, Disadvantages, Risks

Thus far one might think that every aspect of the group process is positive. As far as the evidence at hand indicates, it appears that it is nearly always a positive process for a majority of the partici-

I had really buried under a layer of concrete many feelings I was afraid people were going to laugh at or stomp on which, needless to say, was working all kinds of hell on my family and on me. I had been looking forward to the workshop with my last few crumbs of hope. It was really a needle of trust in a huge haystack of despair (She tells of some of her experiences in the group, and adds, "... the real turning point for me was a simple gesture on your part of putting your arm around my shoulder one afternoon when I had made some crack about you not being a member of the group—that no one could cry on your shoulder. In my notes I had written the night before, "There is no man in the world who loves me!" You seemed so genuinely concerned that day that I was overwhelmed . . . I received the gesture as one of the first feelings of acceptance—of me, just the dumb way I am, prickles and all—that I had ever experienced. I have felt needed, loving, competent, furious, frantic, anything and everything but just plain *loved*. You can imagine the flood of gratitude, humility, release that swept over me. I wrote with considerable joy, "I actually felt *loved*." I doubt that I shall soon forget it.

Such I-Thou relationships (to use Buber's term again) occur with some frequency in these group sessions and nearly always bring a moistness to the eyes of the participants.

One member, trying to sort out his experiences immediately after a workshop, speaks of the "commitment to relationship" which often developed on the part of two individuals—not necessarily individuals who have liked each other initially. He goes on to say, "... the incredible fact experienced over and over by members of the group was that when a negative feeling was fully expressed to another, the relationship grew and the negative feeling was replaced by a deep acceptance for the other. . . . Thus real change seemed to occur when feelings were experienced and expressed in the context of the relationship. 'I can't stand the way you talk!' turned into a real understanding and affection for you the way you talk." This statement seems to capture some of the more complex meanings of the term basic encounter.

14. *The expression of positive feelings and closeness.* As indicated in the last section, an inevitable part of the group process seems to be that when feelings are expressed and can be accepted

in a relationship, then a great deal of closeness and positive feeling results. Thus as the sessions proceed, an increasing feeling of warmth and group spirit and trust is built up, not out of positive attitudes only but out of a realness which includes both positive and negative feeling. One member tried to capture this in writing shortly after a workshop by saying that if he were trying to sum it up, "... it would have to do with what I call confirmation—a kind of confirmation of myself, of the uniqueness and universal qualities of men, a confirmation that when we can be human-together something positive can emerge."

A particularly poignant expression of these positive attitudes was shown in the group where Norma confronted Alice with her bitterly angry feelings. Joan, the facilitator, was deeply upset and began to weep. The positive and healing attitudes of the group for their own leader is an unusual example of the closeness and personal quality of the relationships.

Joan: (Crying) I somehow feel that it's so damned easy for me to—to put myself inside of another person and I just guess I can feel that—for John and Alice and for you, Norma.

Alice: And it's you that's hurt.

Joan: Maybe I am taking some of that hurt. I guess I am (crying).

Alice: That's a wonderful gift. I wish I had it.

Joan: You have a lot of it.

Peter: In a way you bear the—I guess in a special way, because you're the—facilitator, you've probably borne an extra heavy burden for all of us. . . . we grope to try to accept one another as we are, and—for each of us in various ways I guess we reach things and we say, please accept me; I want to leave this right here, and . . .

Norma: Then we don't.

Peter: And—and we're placing this burden on you now, perhaps, and with your feelings it can be an extra heavy burden—for people asking you please to accept me this way. You think it might be that?

Joan: (Still weeping) Well, I really don't put the blame on the

couldn't you respect John's feelings last night? Why have you been on him today? H'mm? Last night—couldn't you—couldn't you accept—couldn't you comprehend in any way at all that—*accept this* or did you have to dig into it today to find something else there? H'mm? I personally don't think John has any problems that are any of your damn business! . . . Any real woman that I know wouldn't have acted as you have this week, and particularly what you said this afternoon. That was so *crass!* It just made me want to puke, right there!! And—I'm just *shaking* I'm so mad at you—I don't think you've been real once this week! . . . I'm so infuriated that I want to come over and beat the hell out of you!! I want to slap you across the mouth, so hard and—oh, and you're so, you're many years above me—and I respect age, and I respect people who are older than me, but I don't respect you, Alice. At all! (A startled pause.)

It may relieve the reader to know that these two women came to accept each other, not completely but much more understandingly, before the end of the session. But this was a confrontation!

12. The helping relationship outside the group sessions. No account of the group process would be adequate, in my opinion, if it did not mention many ways in which group members assist each other. One of the exciting aspects of any group experience is the way in which, when an individual is struggling to express himself, or wrestling with a personal problem, or hurting because of some painful new discovery about himself, other members give him help. This may be within the group, as mentioned earlier, but occurs even more frequently in contacts outside the group. When I see two individuals going for a walk together, or conversing in a quiet corner, or hear that they stayed up talking until 3:00 A.M. I feel it is quite probable that at some later time in the group we will hear that one was gaining strength and help from the other, that the second person was making available his understanding, his support, his experience, his caring—making himself available to the other. An incredible gift of healing is possessed by many per-

sons, if only they feel freed to give it, and experience in an encounter group seems to make this possible.

Let me offer an example of the healing effect of the attitudes of group members both outside and within the group meetings. This is taken from a letter written by a workshop member to the group one month later. He speaks of the difficulties and depressing circumstances he has met during that month and adds, I have come to the conclusion that my experiences with you have profoundly affected me. I am truly grateful. This is different than personal therapy. None of you had to care about me. None of you had to personal me out and let me know of things you thought would help me. None of you had to let me know I was of help to you. Yet you did, and as a result it has far more meaning than anything I have so far experienced. When I feel the need to hold back and not live spontaneously, for whatever reasons, I remember that twelve persons just like those before me now said to let go and be congruent, be myself and of all unbelievable things they even loved me more for it. This has given me the courage to come out of myself many times since then. Often it seems my very doing of this helps the others to experience similar freedom.

13. The basic encounter. Running through some of the trends I have just been describing is the fact that individuals come into much closer and more direct contact with each other than is customary in ordinary life. This appears to be one of the most central, intense, and change-producing aspects of group experiential workshop group. A man tells, through his tears, of the tragic loss of his child, a grief which he is experiencing fully for the first time, not holding back his feelings in any way. Another says to him, also with tears in his eyes, "I've never before felt a real physical hurt in me from the pain of another. I feel completely with you." This is a basic encounter.

From another group, a mother with several children who describes herself as "a loud, prickly, hyperactive individual," whose marriage has been on the rocks and who has felt that life was just not worth living, writes,

tance. You remind me of a butterfly in that way. Something that possibly would be quite pretty to look at close up, but you can never get that close.

To tell a woman that she is fearful of any close relationship is something which would occur very rarely indeed in ordinary social interaction. But such data are often made available to the person in an encounter group.

Feedback can at times be very warm and positive, as the following recorded excerpt indicates:

Leo: (Very softly and gently) I've been struck with this ever since she talked about her waking in the night, that she has a very delicate sensitivity. (Turning to Mary and speaking almost caressingly) And somehow I perceive—even looking at you or in your eyes—a very—almost like a gentle touch and from this gentle touch you can tell many—things—you sense in—this manner.

Fred: Leo, when you said that, that she has this kind of delicate sensitivity, I just felt, *Lord yes!* Look at her eyes.

Leo: M-h'm.

A much more extended instance of both negative and positive feedback, triggering a significant new experience of self-understanding and encounter with the group, is taken from the diary kept by a young man who felt very much unloved. (He had been telling the group that he had no feeling for them and felt they had no feeling for him.⁷)

... Then, a girl lost patience with me and said she didn't feel she could give any more. (She said I looked like a bottomless well, and she wondered how many times I had to be told that I was cared for. By this time I was feeling panicky, and I was saying to myself, "God, can it be true that I can't be satisfied and that I'm somehow compelled to pester people for attention until I drive them away!")

At this point while I was really worried, a nun in the group spoke up. She said that I had not alienated her with some negative things I had said to her. She said she liked me, and she couldn't understand why I couldn't see that. She said she felt concerned for me and wanted

to help me. With that, something began to really dawn on me and I voiced it somewhat like the following: "You mean you are still sitting there feeling for me what I say I want you to feel and that somewhere down inside me I'm stopping it from touching me?" I relaxed appreciably and began really to wonder why I had shut their caring out so much. I couldn't find the answer, and one woman said: "It looks like you are trying to stay continuously as deep in your feelings back and assimilate it. Maybe if you don't push so hard, you can rest a while and then move back into your feelings more naturally."

Her making the last suggestion really took effect. I saw the sense in it, and almost immediately I settled back very relaxed with something of a feeling of a bright, warm day dawning inside me. In addition to taking the pressure off of myself, I was for the first time really warmed by the friendly feelings which I felt they had for me. It is difficult to say why I felt liked only just then, but as opposed to the earlier sessions I really believed they cared for me. I never have fully understood why I stood their affection off for so long, but at that point I almost abruptly began to trust that they did care. The measure of the effectiveness of this change lies in what I said next. I said, "Well, that really takes care of me. I'm really ready to listen to someone else now." I meant that, too.⁷

11. *Confrontation.* There are times when the term feedback is far too mild to describe the interactions that take place—when it is better said that one individual confronts another, directly "leveling" with him. Such confrontations can be positive, but frequently they are decidedly negative, as the following example will make abundantly clear. In one of the last sessions of a group, Alice had made some quite vulgar and contemptuous remarks to John, who was entering religious work. The next morning, Norma, who has been a very quiet person in the group, takes the floor:

Norma: (Loud sigh) Well, I don't have any respect for you, Alice. None! (Pause) There's about a hundred things going through my mind I want to say to you, and by God I hope I get through 'em all! First of all, if you wanted us to respect you, then why

7. G. F. Hall, "A Participant's Experience in a Basic Encounter Group," Unpublished manuscript, 1965. Mimeographed.

couldn't you respect John's feelings last night? Why have you been on him today? Hmm? Last night—couldn't you—couldn't you accept—couldn't you comprehend in any way at all that— that he felt his unworthiness in the service of God? Couldn't you *accept this* or did you have to dig into it today to find something else there? Hmm? I personally don't think John has any problems that are *any of your damn business!* . . . Any real woman that I know wouldn't have acted as you have this week, and particularly what you said this afternoon. That was so *crass!* It just made me want to puke, right there!! And—I'm just *shaking* I'm so mad at you—I don't think you've been real once this week! . . . I'm so infuriated that *I want to come over and beat the hell out of you!* I want to *slap you across the mouth, so hard and—*oh, and you're so, you're many years above me—and I respect age, and I respect people who are older than me, *but I don't respect you, Alice. At all!* (A startled pause.)

It may relieve the reader to know that these two women came to accept each other, not completely but much more understandingly, before the end of the session. But this was a confrontation!

12. The helping relationship outside the group sessions. No account of the group process would be adequate, in my opinion, if it did not mention many ways in which group members assist each other. One of the exciting aspects of any group experience is the way in which, when an individual is struggling to express himself, or wrestling with a personal problem, or hurting because of some painful new discovery about himself, other members give him help. This may be within the group, as mentioned earlier, but occurs even more frequently in contacts outside the group. When I see two individuals going for a walk together, or conversing in a quiet corner, or hear that they stayed up talking until 3:00 A.M. I feel it is quite probable that at some later time in the group we will hear that one was gaining strength and help from the other, that the second person was making available his understanding, his support, his experience, his caring—making himself *available* to the other. An incredible gift of healing is possessed by many per-

sons, if only they feel freed to give it, and experience in an encounter group seems to make this possible.

Let me offer an example of the healing effect of the attitudes of group members both outside and within the group meetings. This is taken from a letter written by a workshop member to the group one month later. He speaks of the difficulties and depressing circumstances he has met during that month and adds, I have come to the conclusion that my experiences with you have profoundly affected me. I am truly grateful. This is different than personal therapy. None of you had to care about me. None of you had to seek me out and let me know of things you thought would help me. None of you had to let me know I was of help to you. Yet you did, and as a result it has far more meaning than anything I have so far experienced. When I feel the need to hold back and not live spontaneously, for whatever reasons, I remember that twelve persons just like those before me now said to let go and be congruent, be myself and of all those unbelievable things they even loved me more for it. This has given me the *courage* to come out of myself many times since then. Often it seems my very doing of this helps the others to experience similar freedom.

13. The basic encounter. Running through some of the trends I have just been describing is the fact that individuals come into much closer and more direct contact with each other than is customary in ordinary life. This appears to be one of the most central, intense, and change-producing aspects of group experience. To illustrate, I should like to draw an example from a recent workshop group. A man tells, through his tears, of the tragic loss of his child, a grief which he is experiencing *fully* for the first time, not holding back his feelings in any way. Another says to him, also with tears in his eyes, "I've never before felt a real physical hurt in me from the pain of another. I feel completely with you." This is a basic encounter.

From another group, a mother with several children who describes herself as "a loud, prickly, hyperactive individual," whose marriage has been on the rocks and who has felt that life was just not worth living, writes,

social intercourse. In one group there was a highly intelligent and quite academic man who had been rather perceptive in his understanding of others but revealed himself not at all. The attitude of the group was finally expressed sharply by one member when he said, "Come out from behind that lectern, Doc. Stop giving us speeches. Take off your dark glasses. We want to know you."

In Synanon, the fascinating group so successfully involved in making persons out of drug addicts, this ripping away of facades is often dramatic. An excerpt from one of the "synanons" or group sessions makes this clear:

Joe: (Speaking to Gina) I wonder when you're going to stop sounding so good in synanons. Every synanon that I'm in with you, someone asks you a question and you've got a beautiful book written. All made out about what went down and how you were wrong and how you realized you were wrong and all that kind of bullshit. When are you going to stop doing that? How do you feel about Art?

Gina: I have nothing against Art.

Will: You're a nut. Art hasn't got any damn sense. He's been in there, yelling at you and Moe, and you've got everything so cool. Gina: No, I feel he's very insecure in a lot of ways but that has nothing to do with me . . .

Joe: You act like you're so goddamn understanding.

Gina: I was *told* to act as if I understand.

Joe: Well, you're in a synanon now. You're not supposed to be acting like you're such a goddamn healthy person. Are you so well?

Gina: No.

Joe: Well, why the hell don't you quit acting as if you were?*

If I am indicating that the group is quite violent at times in tearing down a facade or defense, this is accurate. On the other hand, it can also be sensitive and gentle. The man who was

6. D. D. Casriel, *So Fair a House* (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 81.

accused of hiding behind a lectern was deeply hurt by this attack, and over the lunch hour looked very troubled, as though he might break into tears at any moment. When the group reconvened, the members sensed this and treated him very gently, enabling him to tell us his own tragic personal story, which accounted for his aloofness and his intellectual and academic approach to life.

10. *The individual receives feedback.* In the process of this freely expressive interaction, the individual rapidly acquires a great deal of data as to how he appears to others. The half-fellow-well-net finds that others resent his exaggerated friendliness. The executive who weighs his words carefully and speaks with heavy precision may discover for the first time that others regard him as stuffy. A woman who shows a somewhat excessive desire to be of help to others is told in no uncertain terms that some group members do not want her for a mother. All this can be decidedly "up-back" in the context of caring which is developing in the group, they seem highly constructive.

An example of one kind of feedback occurred in a group where it was suggested that members describe each other as animate or inanimate objects. This gave some powerful feedback.

John: (To Alma) As long as we're talking about things, might as well pick on you a little bit. You remind me of a butterfly. (Laughter.)

Alma: Why is that? I mean how, I mean, why do you say a butterfly?

John: Well, to me a butterfly is a curious thing. It's a thing you can get up pretty close to, as you might say, as a new friend, but just about the time that you can get up to it and pet it or bring it in closer to you and look at it, it flies away.

Alma: (Laughs nervously.)
John: Y' know, it's gone, and until you wear it out, you know—or wet it down until it's so tired it can't fly any more—or else you teach it to trust you—you can't get close enough to it to touch it or find out anything real about it, except from a dis-

combination of **self-acceptance** and **self-exploration**. Art has been talking about his "shell," and here he is beginning to work with the problem of accepting himself and also the facade he ordinarily exhibits.

Art: When that shell's on it's, uh . . .

Lois: It's on!

Art: Yeah, it's on tight.

Susan: Are you always so closed in when you're in your shell?

Art: No, I'm so darn used to living with the shell, it doesn't even bother me. I don't even know the real me. I think I've, well, I've pushed the shell away more here. When I'm out of my shell—only twice—once just a few minutes ago—I'm really me, I guess. But then I just sort of pull in a cord after me when I'm in my shell, and that's almost all the time. And I leave the front standing outside when I'm back in the shell.

Facil.: And nobody's back in there with you?

Art: (Crying) Nobody else is in there with me, just me. I just pull everything into the shell and roll the shell up and shove it in my pocket. I take the shell, and the real me, and put it in my pocket where it's safe. I guess that's really the way I do it—I go into my shell and turn off the real world. And here—that's what I want to do here in this group, y' know—come out of my shell and actually throw it away.

Lois: You're making progress already. At least you can talk about it.

Facil.: Yeah. The thing that's going to be hardest is to stay out of the shell.

Art: (Still crying) Well, yeah, if I can keep talking about it I can come out and stay out, but I'm gonna have to, y' know, protect me. It hurts. It's actually hurting to talk about it.

One can see very clearly here the deeper acceptance of this withdrawn self as being himself. But the beginning of change is equally evident.

Still another person reporting shortly after his workshop experience says, "I came away from the workshop feeling much more

deeply that 'It's all right to be me with all my strengths and weaknesses.' My wife told me that I seem more authentic, more real, more genuine."

This feeling of greater realism and authenticity is a very common experience. It would appear that the individual is learning to accept and to be himself and is thus laying the foundation for change. He is closer to his own feelings, hence they are no longer so rigidly organized and are more open to change.

One woman writes to tell how her father died very shortly after the encounter group, and she made a long and difficult trip to join her mother: ". . . a trip that seemed interminable with its confusing connections, my own bewilderment and deep sorrow, lack of sleep, and serious concern over mother's ill-health in the future. All I knew through the five days I spent there was that I wanted to be just the way I felt—that I wanted no 'anesthetic,' no conventional screen between myself and my feelings, and that the only way I could achieve this was by fully accepting the experience, by yielding to shock and grief. This feeling of acceptance and yielding has remained with me ever since. Quite frankly, I think the workshop had a great deal to do with my willingness to accept this experience."

9. *The cracking of facades.* As the sessions continue, so many things tend to occur together that it is hard to know which to describe first. It should again be stressed that these different threads and stages interweave and overlap. One of the threads is the increasing impatience with defenses. As time goes on the group finds it unbearable that any member should live behind a mask or front. The polite words, the intellectual understanding of each other and of relationships, the smooth coin of tact and cover-up—amply satisfactory for interactions outside—are just not good enough. The expression of self by some members of the group has made it very clear that a deeper and more basic encounter is possible, and the group appears to strive intuitively and unconsciously, toward this goal. Gently at times, almost savagely at others, the group demands that the individual be himself, that his current feelings not be hidden, that he remove the mask of ordinary

social intercourse. In one group there was a highly intelligent and quite academic man who had been rather perceptive in his understanding of others but revealed himself not at all. The attitude of the group was finally expressed sharply by one member when he said, "Come out from behind that lectern, Doc. Stop giving us speeches. Take off your dark glasses. We want to know you."

In Synanon, the fascinating group so successfully involved in making persons out of drug addicts, this ripping away of facades is often dramatic. An excerpt from one of the "synanons" or group sessions makes this clear:

Joe: (Speaking to Gina) I wonder when you're going to stop sounding so good in synanons. Every synanon that I'm in with you, someone asks you a question and you've got a beautiful book written. All made out about what went down and how you were wrong and how you realized you were wrong and all that kind of bullshit. When are you going to stop doing that? How do you feel about Art?

Gina: I have nothing against Art.

Will: You're a nut. Art hasn't got any damn sense. He's been in there, yelling at you and Moe, and you've got everything so cool.

Gina: No, I feel he's very insecure in a lot of ways but that has nothing to do with me . . .

Joe: You act like you're so goddamn understanding.

Gina: I was *told* to act as if I understand.

Joe: Well, you're in a synanon now. You're not supposed to be acting like you're such a goddamn healthy person. Are you so well?

Gina: No.

Joe: Well, why the hell don't you quit acting as if you were?

If I am indicating that the group is quite violent at times in tearing down a facade or defense, this is accurate. On the other hand, it can also be sensitive and gentle. The man who was

6. D. Casriel, *So Fair a House* (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 81.

accused of hiding behind a lectern was deeply hurt by this attack, and over the lunch hour looked very troubled, as though he might break into tears at any moment. When the group reconvened, the members sensed this and treated him very gently, enabling him to tell us his own tragic personal story, which accounted for his aloofness and his intellectual and academic approach to life.

10. *The individual receives feedback.* In the process of this freely expressive interaction, the individual rapidly acquires a great deal of data as to how he appears to others. The hail-fellow-well-met finds that others resent his exaggerated friendliness. The executive who weighs his words carefully and speaks with heavy precision may discover for the first time that others regard him as stuffy. A woman who shows a somewhat excessive desire to be of help to others is told in no uncertain terms that some group members do not want her for a mother. All this can be decidedly upsetting, but so long as these various bits of information are fed back in the context of caring which is developing in the group, they seem highly constructive.

An example of one kind of feedback occurred in a group where it was suggested that members describe each other as animate or inanimate objects. This gave some powerful feedback.

John: (To Alma) As long as we're talking about things, might as well pick on you a little bit. You remind me of a butterfly. (Laughter.)

Alma: Why is that? I mean how, I mean, why do you say a butterfly?

John: Well, to me a butterfly is a curious thing. It's a thing you can get up pretty close to, as you might say, as a new friend, but just about the time that you can get up to it and pet it or bring it in closer to you and look at it, it flits away.

Alma: (Laughs nervously.)

John: Y' know, it's gone, and until you wear it out, you know—or wet it down until it's so tired it can't fly any more—or else you teach it to trust you—you can't get close enough to it to touch it or find out anything real about it, except from a dis-

combination of self-acceptance and self-exploration. Art has been talking about his "shell," and here he is beginning to work with the problem of accepting himself and also the facade he ordinarily exhibits.

Art: When that shell's on it's, uh . . .

Lois: It's on!

Art: Yeah, it's on tight.

Susan: Are you always so closed in when you're in your shell?

Art: No, I'm so darn used to living with the shell, it doesn't even bother me. I don't even know the real me. I think I've, well, I've pushed the shell away more here. When I'm out of my shell—only twice—once just a few minutes ago—I'm really me, I guess. But then I just sort of pull in a cord after me when I'm in my shell, and that's almost all the time. And I leave the front standing outside when I'm back in the shell.

Facil.: And nobody's back in there with you?

Art: (Crying) Nobody else is in there with me, just me. I just pull everything into the shell and roll the shell up and shove it in my pocket. I take the shell, and the real me, and put it in my pocket where it's safe. I guess that's really the way I do it—I go into my shell and turn off the real world. And here—that's what I want to do here in this group, y' know—come out of my shell and actually throw it away.

Lois: You're making progress already. At least you can talk about it.

Facil.: Yeah. The thing that's going to be hardest is to stay out of the shell.

Art: (Still crying) Well, yeah, if I can keep talking about it I can come out and stay out, but I'm gonna have to, y' know, protect me. It hurts. It's actually hurting to talk about it.

One can see very clearly here the deeper acceptance of this withdrawn self as being himself. But the beginning of change is equally evident.

Still another person reporting shortly after his workshop experience says, "I came away from the workshop feeling much more

deeply that it's all right to be me with all my strengths and weaknesses. My wife told me that I seem more authentic, more real, more genuine."

This feeling of greater realness and authenticity is a very common experience. It would appear that the individual is learning to accept and to be himself and is thus laying the foundation for change. He is closer to his own feelings, hence they are no longer so rigidly organized and are more open to change.

One woman writes to tell how her father died very shortly after the encounter group, and she made a long and difficult trip to join her mother. ". . . a trip that seemed interminable with its confusing connections, my own bewilderment and deep sorrow, lack of sleep, and serious concern over mother's ill-health in the future. All I knew through the five days I spent there was that I wanted to be just the way I felt—that I wanted no 'anesthetic,' no conventional screen between myself and my feelings, and that the only way I could achieve this was by fully accepting the experience, by yielding to shock and grief. This feeling of acceptance and yielding has remained with me ever since. Quite frankly, I think the workshop had a great deal to do with my willingness to accept this experience."

9. *The cracking of facades.* As the sessions continue, so many things tend to occur together that it is hard to know which to describe first. It should again be stressed that these different threads and stages interweave and overlap. One of the threads is the increasing impatience with defenses. As time goes on the group finds it unbearable that any member should live behind a mask or front. The polite words, the intellectual understanding of each other and of relationships, the smooth coin of tact and cover-up—amply satisfactory for interactions outside—are just not good enough. The expression of self by some members of the group has made it very clear that a deeper and more basic encounter is possible, and the group appears to strive intuitively and unconsciously toward this goal. Gently at times, almost savagely at others, the group demands that the individual be himself, that his current feelings not be hidden, that he remove the mask of ordinary

social intercourse. In one group there was a highly intelligent and quite academic man who had been rather perceptive in his understanding of others but revealed himself not at all. The attitude of the group was finally expressed sharply by one member when he said, "Come out from behind that lectern, Doc. Stop giving us speeches. Take off your dark glasses. We want to know you."

In Synanon, the fascinating group so successfully involved in making persons out of drug addicts, this ripping away of facades is often dramatic. An excerpt from one of the "synanons" or group sessions makes this clear:

Joe: (Speaking to Gina) I wonder when you're going to stop sounding so good in synanons. Every synanon that I'm in with you, someone asks you a question and you've got a beautiful book written. All made out about what went down and how you were wrong and how you realized you were wrong and all that kind of bullshit. When are you going to stop doing that? How do you feel about Art?

Gina: I have nothing against Art.

Will: You're a nut. Art hasn't got any damn sense. He's been in there, yelling at you and Moe, and you've got everything so cool.

Gina: No, I feel he's very insecure in a lot of ways but that has nothing to do with me.

Joe: You act like you're so goddamn understanding.

Gina: I was told to act as if I understand.

Joe: Well, you're in a synanon now. You're not supposed to be acting like you're such a goddamn healthy person. Are you so well?

Gina: No.

Joe: Well, why the hell don't you quit acting as if you were?

If I am indicating that the group is quite violent at times in tearing down a facade or defense, this is accurate. On the other hand, it can also be sensitive and gentle. The man who was

6. D. Casriel, *So Fair a House* (Englewood Cliffs, N.J.: Prentice-Hall, 1963), p. 81.

accused of hiding behind a lectern was deeply hurt by this attack, and over the lunch hour looked very troubled, as though he might break into tears at any moment. When the group reconvened, the members sensed this and treated him very gently, enabling him to tell us his own tragic personal story, which accounted for his aloofness and his intellectual and academic approach to life.

10. *The individual receives feedback.* In the process of this freely expressive interaction, the individual rapidly acquires a great deal of data as to how he appears to others. The half-fellow-well-met finds that others resent his exaggerated friendliness. The executive who weighs his words carefully and speaks with heavy precision may discover for the first time that others regard him as stuffy. A woman who shows a somewhat excessive desire to be of help to others is told in no uncertain terms that some group members do not want her for a mother. All this can be decidedly upsetting, but so long as these various bits of information are fed back in the context of caring which is developing in the group, they seem highly constructive.

An example of one kind of feedback occurred in a group where it was suggested that members describe each other as animate or inanimate objects. This gave some powerful feedback.

John: (To Alma) As long as we're talking about things, might as well pick on you a little bit. You remind me of a butterfly. (Laughter.)

Alma: Why is that? I mean how, I mean, why do you say a butterfly?

John: Well, to me a butterfly is a curious thing. It's a thing you can get up pretty close to, as you might say, as a new friend, but just about the time that you can get up to it and pet it or bring it in closer to you and look at it, it flits away.

Alma: (Laughs nervously.)

John: Y' know, it's gone, and until you wear it out, you know—or wet it down until it's so tired it can't fly any more—or else you teach it to trust you—you can't get close enough to it to touch it or find out anything real about it, except from a dis-

Facil.: What does that do to your feelings? Suppose you come home and you find that she's quiet, because you've been away and she's wondering about what has been going on and she's quite upset. What's that going to make you feel?

Joe: Uh—a tendency to withdraw.

Marie: What would you be feeling—withdrawal? Or would you be feeling upset, or maybe even anger?

Joe: I did before—not now so much—I can get that pretty much.

I've watched that pretty carefully.

Marie: Yes, but that isn't my question, Joe.

Joe: All right.

Marie: I'm not asking if you can control it or push it away. What will the *feeling* be there?

Joe: Uh—I'm pretty much at the place now where it's just sort of withdrawal and wait; and I know if I can get by that evening, it'll be different tomorrow morning.

Fred: Do you feel it might be defensive, and do you express this defense in withdrawing because . . .

Joe: Well, she doesn't like it.

Fred: But you like it less this way than getting involved in an argument or disagreement?

Joe: Yeah—because the only thing that might work is—is if I just expressed the *feeling*. And I hope that'll make a difference—that "I resented what you just said" or something like that, because before I would answer her, and boy, it was off! *That just didn't work*, and then she would always say I started it—but *with my being so conscious* now of when she's upset—I mean—I've got that real clear, and I just haven't known how to handle it.

Clearly each of these several individuals is trying in his own way to help, to heal, to form a helping relationship with Joe so as to enable him to deal with his wife in a more constructive, more real way.

8. Self-acceptance and the beginning of change Many people feel that self-acceptance must stand in the way of change. Actually,

in these group experiences as in psychotherapy, it is the *beginning of change*.

Some examples of the kinds of attitude expressed would be these: "I am a dominating person who likes to control others." "I do want to mold these individuals into the proper shape." "I really have a hurt and overburdened little boy inside of me who feels very sorry for himself. I am that little boy, in addition to being a competent and responsible manager."

I think of one government executive, a man with high responsibility and excellent technical training as an engineer. At the first meeting of the group he impressed me, and I think others, as being cold, aloof, somewhat bitter, resentful, cynical. When he spoke of how he ran his office he appeared to administer it "by the book" without warmth or human feeling entering in. In one of the early sessions, when he spoke of his wife a group member asked him, "Do you love your wife?" He paused for a long time, and the questioner said, "OK, that's answer enough." The executive said, "No, wait a minute! The reason I didn't respond was that I was wondering if I ever loved anyone. I don't think I have ever really loved anyone." It seemed quite dramatically clear to those of us in the group that he had come to accept himself as an unloving person.

A few days later he listened with great intensity as one member of the group expressed profound personal feelings of isolation, loneliness, pain, and the extent to which he had been living behind a mask, a facade. The next morning the engineer said, "Last night I thought and thought about what Bill told us. I even wept quite a bit by myself. I can't remember how long it has been since I've cried and I really *felt* something. I think perhaps what I felt was love."

It is not surprising that before the week was over he had thought through new ways of handling his growing son, on whom he had been placing extremely rigorous demands. He had also begun genuinely to appreciate his wife's love for him, which he now felt he could in some measure reciprocate.

Another recorded excerpt, from an adolescent group, shows a

Handwritten signature: "Fred"

how a natural and spontaneous capacity for dealing in a helpful, facilitating, and therapeutic fashion with the pain and suffering of others. As one rather extreme example of this I think of a man in charge of maintenance in a large plant who was one of the low-status members of an industrial executive group. As he informed us, he had "not been contaminated by education." In the initial phases the group tended to look down on him. As members delved more deeply into themselves and began to express their own attitudes more fully, this man came forth as without doubt the most sensitive member of the group. He knew intuitively how to be understanding and accepting. He was alert to things which had not yet been expressed but were just below the surface. While the rest of us were paying attention to a member who was speaking, he would frequently spot another individual who was suffering silently and in need of help. He had a deeply perceptive and facilitating attitude. This kind of ability shows up so commonly in groups that it has led me to feel that the ability to be healing or therapeutic is far more common in human life than we suppose. Often it needs only the permission granted—or freedom made possible—by the climate of a free-flowing group experience to become evident.

Here is a characteristic instance of the leader and several group members trying to help Joe, who has been telling of the almost complete lack of communication between himself and his wife. A lengthy excerpt from the recorded session seems justified, since it shows in what varied ways members endeavor to give help. John keeps putting before him the feelings his wife is almost certainly experiencing. The facilitator keeps challenging his façade of carefreeness. Marie tries to help him discover what he is feeling at the moment. Fred shows him the choice he has of alternative behaviors. All this is clearly done in a spirit of caring, as is even more evident in the recording itself. No miracles are achieved, but toward the end Joe does come to realize that the only thing that might help would be to express his real feelings to his wife.

Joe: I've got to be real careful when I go somewhere if I know a lot of people and do things, so that my wife just doesn't feel

that she's left out; and of course, I—things have changed so in the last year that I have hope, but for a while I *didn't*. I don't know whether we can break through it or not. (Pause.)

John: It comes to me over and over again that she wants very much to get inside—inside you.

Joe: She does.

John: I, I didn't mean in a hurting way, I mean . . .

Joe: No. (Pause.) But it's how to do it. And gosh, I've gotta let her in; but gosh, I've also gotta be so *careful* and the chances don't come very often . . .

Facil.: Do you feel you got somewhere in this group by being careful? (Pause.)

Joe: Well, I've been pretty hard the other way here. In other words I think we haven't been careful here at all.

Facil.: I don't either. I think you've taken a lot of risks.

Joe: What I meant by being careful is, I've gotta be careful about how I say anything or it's twisted on me.

Facil.: If—well, I guess I'll be more blunt. If you think she can't tell when you're being very careful, you're *nuts*.

Joe: Yeah, I agree.

Facil.: And if somebody approaches me—and I feel they're moving very gingerly and carefully, then I wonder, what's he trying to put over on me?

Joe: Well, I've tried it the other way—the worst thing is—maybe, to begin with I was too blunt. That's when we got into our arguments.

Facil.: Yeah, but it sounds—I really appreciate the risk you're taking, or the trust you're putting in us to tell us about this kind of situation. Yet you start talking about the elements *outside* of yourself.

John: I keep wanting to ask if you can *feel* her feelings?

Joe: Well, uh, now—feelings, I, yes I'm getting so I can feel her feelings much more and—uh—I—uh—the thing that bothered me was I remembered some feelings that she wanted to come in, and at that time I turned her down. Now that's where I got turned off. And—but I can feel right away when she's upset and so then I—well I don't know—you see then I . . .

ing that communication between himself and his wife is hopeless. A priest tells of the anger he has bottled up because of unreasonable treatment by one of his superiors. What should he have done? What might he do now? A scientist at the head of a large research department finds the courage to speak of his painful isolation, to tell the group that he has never had a single friend in his life. By the time he finishes, he is letting loose some of the tears of sorrow for himself which I am sure he has held in for many years. A psychiatrist tells of the guilt he feels because of the suicide of one of his patients. A man of forty tells of his absolute inability to free himself from the grip of his controlling mother. A process which one workshop member has called "a journey to the center of self," often a very painful process, has begun.

A recorded example of such exploration is found in a statement by Sam, member of a one-week workshop. Someone had spoken of his strength.

Sam: Perhaps I'm not aware of or experiencing it that way, as strength. (Pause) I think, when I was talking with, I think it was the first day, I was talking to you, Tom, when in the course of that, I expressed the *genuine surprise* I had, the first time I realized that I could *frighten* someone—it really, it was a discovery that I had to just kind of look at and feel and get to know, you know, it was such a *new* experience for me. I was so used to the feeling of being frightened by *others* that it had never occurred to me that anyone could be—I guess it *never had*—that anyone could be frightened of *me*. And I guess maybe it has something to do with how I feel about myself.

Such exploration is not always an easy process, nor is the whole group receptive to such self-revelation. In a group of institutionalized adolescents, all of whom have been in difficulty of one sort or another, one boy reveals an important aspect of himself and is immediately met by both acceptance and sharp nonacceptance from other members.

George: This is the thing. I've got too many problems at home—um, I think some of you know why I'm here, what I was charged with.

Mary: I don't.

Facil.: Do you want to tell us?

George: Well—uh—it's sort of embarrassing.

Carol: Come on, it won't be so bad.

George: Well, I raped my sister. That's the only problem I have at home and I've overcome that, I think. (Rather long pause.)

Freda: Oooh, that's weird!

Mary: People have problems, Freda, I mean ya know . . .

Freda: Yeah, I know, but *yeOWW!!!*

Facil.: (To Freda) You know about these problems, but they still are weird to you.

George: You see what I mean; it's embarrassing to talk about it.

Mary: Yeah, but it's OK.

George: It *hurts* to talk about it, but I know I've got to so I won't be guilt-ridden for the rest of my life.

Clearly Freda is completely shutting him out psychologically, while Mary in particular is showing a deep acceptance. George is definitely willing to take the risk.

6. *The expression of immediate interpersonal feelings in the group.* Entering into the process, sometimes earlier, sometimes later, is the explicit bringing into the open of feelings experienced in the immediate moment by one member toward another. These are sometimes positive, sometimes negative. Examples would be: "I feel threatened by your silence." "You remind me of my mother, with whom I had a tough time." "I took an instant dislike to you the first moment I saw you." "To me you're like a breath of fresh air in the group." "I like your warmth and your smile." "I dislike you more every time you speak up." Each of these attitudes can be and usually is, explored in the increasing climate of trust.

7. *The development of a healing capacity in the group.* One of the most fascinating aspects of any intensive group experience is to observe the manner in which a number of the group members

Sister: I find that when I'm in a situation like this, I strike out in a very sharp tone or else I refuse to respond—"all right, this happens to be her way"—I don't think I've ever gone into a tantrum.

Joe: You just withdraw—no use to fight it.

Facil.: You say you use a sharp tone. To her, or to other people you're dealing with?

Sister: Oh no! To her.

This is a typical example of a *description* of feelings which in a sense are obviously current in her but which she is placing in the past and describes as being outside the group in time and place. It is an example of feelings existing "there and then."

4. *Expression of negative feelings*. Curiously enough, the first expression of genuinely significant "here and now" feeling is apt to come out in negative attitudes toward other group members or the group leader. In one group in which members introduced themselves at some length, one woman refused, saying that she preferred to be known for what she was in the group and not in terms of her status outside. Very shortly after this, a man in the group attacked her vigorously and angrily for this stand, accusing her of failing to cooperate, of keeping herself aloof from the group, of being unreasonable. It was the first *current personal feeling* brought into the open in that group.

Frequently the leader is attacked for his failure to give proper guidance. One vivid example of this comes from a recorded account of an early session with a group of delinquents, where one member shouts at the leader, "You'll be licked if you don't control us right at the start. You have to keep order here because you are older than us. That's what a teacher is supposed to do. If he doesn't do it we'll make a lot of trouble and won't get anything done. (Then, referring to two boys in the group who were scuffling, he continues) 'Throw 'em out, throw 'em out! You've just got to make us behave!'"⁴

4. T. Gordon, *Group-Centered Leadership* (Boston: Houghton Mifflin & Co., 1955), p. 214.

An adult expresses his disgust at people who talk too much points his irritation at the leader. "It's just that I don't understand why someone doesn't shut them up. I would have taken Gerald and shoved him out the window. I'm an authoritarian. I would have told him he was talking too much and he had to leave the room. I think the group discussion ought to be led by a person who simply will not recognize these people after they've interrupted about eight times."⁵

Why are negatively toned expressions the first current feelings to be expressed? Some speculative answers might be the following. This is one of the best ways to test the freedom and trustworthiness of the group. Is it *really* a place where I can be and express myself, positively and negatively? Is this *really* a safe place, or will I be punished? Another quite different reason is that *deeply positive feelings are much more difficult and dangerous to express than negative ones*. If I say I love you, I am vulnerable and open to the most awful rejection. If I say I hate you, I am at best liable to attack, against which I can defend. Whatever the reasons, such negatively toned feelings tend to be the first "here and now" material to appear.

5. *Expression and exploration of personally meaningful material*. It may seem puzzling that, following such negative experiences as the initial confusion, the resistance to personal expression, the focus on outside events, and the voicing of critical or angry feelings, the event most likely to occur next is for some individual to reveal himself to the group in a significant way. The reason for this no doubt is that the individual member has come to realize that this is in part *his group*. He can help to make of it what he wishes. He has also experienced the fact that negative feelings have been expressed and accepted or assimilated without catastrophic results. He realizes there is a freedom here, albeit a risky freedom. A climate of trust is beginning to develop. So he begins to take the chance and the gamble of letting the group know some deeper facet of himself. One man tells of the trap in which he finds himself, feel-

5. *Ibid.*, p. 210.

know our purposes, we do not even know each other, and we are committed to remain together over a considerable period of time." In this situation, confusion and frustration are natural. Particularly striking to the observer is the lack of continuity between personal expressions. Individual A will present some proposal or concern, clearly looking for a response from the group. Individual B has obviously been waiting for his turn and starts off on some completely different tangent as though he had never heard A. One member makes a simple suggestion such as, "I think we should introduce ourselves," and this may lead to several hours of highly involved discussion in which the underlying issues appear to be: Who will tell us what to do? Who is responsible for us? What is the purpose of the group?

2. *Resistance to personal expression or exploration.* During the milling-around period some individuals are likely to reveal rather personal attitudes. This tends to provoke a very ambivalent reaction among other members of the group. One member, writing of his experience afterward, says, "There is a self which I present to the world and another one which I know more intimately. With others I try to appear able, knowing, unruffled, problem-free. To substantiate this image I will act in a way which at the time or later seems false or artificial or 'not the real me.' Or I will keep to myself thoughts which if expressed would reveal an imperfect me."

"My inner self, by contrast with the image I present to the world, is characterized by many doubts. The worth I attach to this inner self is subject to much fluctuation and is very dependent on how others are reacting to me. At times this private self can feel worth-
less."

It is the public self that members tend to show each other, and only gradually, fearfully, and ambivalently do they take steps to reveal something of the private self.

Early in one intensive workshop, the members were asked to write anonymously a statement of some feeling or feelings they had which they were not willing to tell in the group. One man wrote, "I don't relate easily to people. I have an almost impenetrable facade. Nothing gets in to hurt me but nothing gets out. I have

repressed so many emotions that I am close to emotional sterility. This situation doesn't make me happy but I don't know what to do about it." This individual is clearly living in a private dungeon, but except in this disguised fashion he does not even dare to send out a call for help.

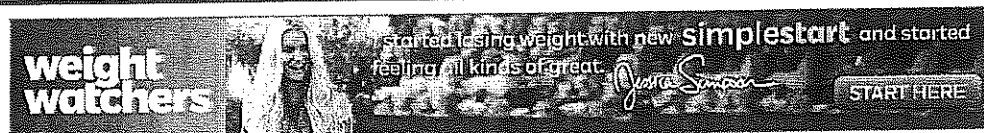
In a recent workshop, when one man started to express the concern he felt about an impasse he was experiencing with his wife, another member stopped him, saying essentially, "Are you sure you want to go on with this, or are you being seduced by the group into going further than you want to go? How do you know the group can be trusted? How will you feel about it when you go home and tell your wife what you have revealed, or when you decide to keep it from her? It just isn't safe to go further." It seemed quite clear that in his warning this second member was also expressing his own fear of revealing himself, and his lack of trust in the group.

3. *Description of past feelings.* In spite of ambivalence about the trustworthiness of the group, and the risk of exposing oneself, the expression of feelings does begin to assume a larger proportion of the discussion. The executive tells how frustrated he feels by certain situations in his industry; the housewife relates problems she has with her children. A tape-recorded exchange involving a Roman Catholic nun occurs early in a one-week workshop, when talk has turned to a rather intellectualized discussion of anger:

Bill: What happens when you get mad, Sister, or don't you?

Sister: Yes, I do—yes I do. And I find when I get mad, I, I almost get, well, the kind of person that antagonizes me is the person who seems so unfeeling toward people—now I take our dean as a person in point because she is a very aggressive woman and has certain ideas about what the various rules in a college should be; and this woman can just send me into high "G", in an angry mood. I mean this. But then I find, I . . .

3. Sometimes referred to as leader or trainer, for this person the term facilitator is most used in this book.



Education

About.com Psychology

Share

What Are Peak Experiences?

By Kendra Cherry

Free Psychology Newsletter!

Sign Up

[Discuss in my forum](#)

Question: What Are Peak Experiences?

Answer:

In Abraham Maslow's famous hierarchy of needs, self-actualization is located at the very top of the pyramid, representing the need to fulfill one's individual potential. According to Maslow, peak experiences play an important role in self-actualization.



Image by Bill Davenport

Self-actualization is actually considered quite rare, which means that peak experiences can be equally elusive. Not all people reach the peak of Maslow's pyramid. In one study, researchers found that only about two-percent of individuals surveyed had ever had a peak experience.

Peak experiences are not restricted solely to self-actualized individuals, however. Maslow believed that all people are capable of having these moments, but he also felt that self-actualized people were likely to experience them more often.

Peak Experience Defined

Peak experiences are often described as transcendent moments of pure joy and elation. These are moments that stand out from everyday events. The memory of such events is lasting and people often liken them to a spiritual experience.

Other experts describe peak experiences in the following ways:

- "Peak experiences involve a heightened sense of wonder, awe, or ecstasy over an experience."
(Privette, "Defining moments of self-actualization: Peak performance and peak experience," 2001)
- "...a highly valued experience which is characterized by such intensity of perception, depth of feeling, or sense of profound significance as to cause it to stand out, in the subject's mind, in more or less permanent contrast to the experiences that surround it in time and space."
(Leach, "Meaning and Correlates of Peak Experience," 1962)

The Characteristics of Peak Experiences

Privette (2001) developed an Experience Questionnaire designed to look at both the shared and unique characteristics of peak experiences. After looking at a wide variety of people, peak experiences have been identified as sharing three key characteristics:

1. **Significance:** Peak experiences lead to an increase in personal awareness and understanding and can serve as a turning point in a person's life.
2. **Fulfillment:** Peak experiences generate positive emotions and are intrinsically rewarding.
3. **Spiritual:** During a peak experience, people feel at one with the world and often experience a sense of losing track of time.

When Do Peak Experiences Occur?

- "Think of the most wonderful experience of your life: the happiest moments, ecstatic moments, moments of rapture, perhaps from being in love, or from listening to music or suddenly 'being hit' by a book or painting, or from some creative moment."
(Maslow, *Toward a Psychology of Being*, 1962)
- "Most of the peak experiences had occurred during athletic, artistic, religious, or nature experiences, or during intimate moments with a friend or family member. There were a number of peak experiences in which the students achieved an important personal goal or collective goal. There were also peak experiences in which the students overcame some adversity or danger or helped someone in need."
(Polyson, *Teaching of Psychology*, 1985)

What Does a Peak Experience Feel Like?

- "The tremendous sense of emotional elation you might feel when falling in love is a form of peak experience. Another example might be the sense of amazement you feel as a basketball player engages in a tremendous personal effort during the entire game to bring her teammates within three points of a last-minute victory over a highly favored opponent."
(Carducci, *The Psychology of Personality: Viewpoints, Research, and Applications*, 2009)

Peak Experiences and Flow

Peak experiences bear numerous similarities to the concept known as flow described by positive psychologist Mihaly Csikszentmihalyi. Flow is a state of mind during which people become so involved in an activity that the world seems to fade away and nothing else seems to matter. When in a state of flow, time seems to fly by, focus becomes sharp, and people experience a loss of self-consciousness.

Flow can happen when a person is having a peak experiences, but obviously not all instances of flow qualify as peak experiences. Everyday moments such as becoming engrossed in a thrilling book, working on a satisfying project, or enjoying an afternoon game of basketball can all lead to a flow state, but these moments are not necessarily peak experiences.

References

Leach, D. (1962). *Meaning and correlates of peak experiences*. Doctoral dissertation, University of Florida.

Maslow, A. H. (1962). *Toward a psychology of being*. Princeton, NJ: Van Nostrand.

Polyson, J. (1985). Students' peak experiences: A written exercise. *Teaching of Psychology*, 12, 211-213.

Privette, G. (2001). Defining moments of self-actualization: Peak performance and peak experience, in K. J. Schneider, J. F. T. Bugental, and J. F. Pierson (Eds.), *The Handbook of Humanistic Psychology*, 161-160.

Thomas, L. E., & Cooper, P. E. (1980). Incidence and psychological correlates of intense spiritual experiences. *Journal of Transpersonal Psychology*, 12, 75-85.

Top Related Searches [Abraham Maslow](#) [Self Actualization](#) [Peak Experiences](#) [Experience Questionnaire](#) [Hierarchy Of Needs](#) [Transcendent Moments](#)

The Sacrality of Solitude: What Do We Talk About When We Talk About Being-Alone?

There are five sections to this lecture summary:

1. **Feelings Do Their Work, Too: Soft Reality and Internal Environments of Action**
2. **The Happier World and the Motivation to Evolve**
3. **Being-Alone as Solitude Rather Than Loneliness: Solitary is Solidary**
4. **Solitude as Soft Action: Being-Alone as Connecting to "The Witness"**
5. **The Ethnography of Your Interiority: Solitude, The Witness and the True-Self**

And here's an overhead to give you an overview of the summary:

<https://docs.google.com/document/d/1nMqiyERwSRgSIItq-j0inxUE0XBbaFp6c-KqQAQvexEM/edit>

1. Feelings Do Their Work, Too: Soft Reality and Internal Environments of Action

Drawing upon Emile Durkheim's later, "religious" sociology we've been exploring authenticity as a "spiritual" experience. This has been to flesh out Durkheim's conception that we as members of modern society have a "soul."

For our purposes, authenticity is the equivalent of this soulfulness. It is something that we all want to be and aspire to.

Durkheim has been the final of the three 19th century founders of sociology that we've studied. We began the class discussing the idea of the "industrialization of the self" and our own personal "industrial revolutions."

As the class progressed we've seen three different conceptions of what the "industrialization of the self" has eventuated in: Marx has given us The Alienated Self, Weber the Disenchanted Self and Durkheim the Sacred Self.

Additionally, modern, "micro" sociology, in the form of Goffman and the Chicago School, has given us the Performing Self.

The question as to the degree to which our lifeworlds are colonized by modern society, or whether we even *have* a lifeworld, is the concern around which these classical theories revolve. Both Marx and Weber side with the idea that the systems world is increasingly encroaching upon our ability to be authentic individuals, that our lifeworlds are threatened by capitalism and bureaucracy. But Durkheim argues that whatever lifeworlds we have come from society itself. Our ability to achieve authenticity stems from the resources that our society makes available for us to do so.

In terms of Durkheim's conception of the Sacred Self and the idea that as members of modern society we share a "soulful" concern with being authentic, I've outlined three personal dimensions of authenticity. We've examined two of them, Origins (and the example of childhood) and Encounters (and the example of romantic love), and now we turn to the final dimension, Destinations, the example for which I'll refer to as "the happier world."

The Happier World is that set of ideas, dreams, fantasies and ambitions that lead us into tomorrow and the days and years afterwards. The short term for it would be "hope" and it can be clearly defined by Martin Luther King's "I Have A Dream" speech on the steps of the Washington Monument nearly a half century ago.

"The Happier World" doesn't have the immediate relateability of words like childhood or romance but that's because it has to do with the future and the future is always less definable and amorphous than where we've been.

What's the point of exploring these domains of personal experience? Precisely because they are seemingly so easy to talk about in a common sense, everyday sort of way but so rarely approached in social scientific and academic discussion.

We've discussed the fact that Marx, as a self-proclaimed materialist, argues that only what we can see, touch or feel matters. Weber, meanwhile, asserts that it is rationality that is supreme and leading us into an increasing "iron cage."

These are the hard realities that we confront in a modernizing world. And yet there are other realities, as well. Drawing on the distinction between what is called "soft power" (i.e., negotiation and cooperation) as opposed to traditional forms of economic, military or political power, perhaps we can refer to these other realities as **soft realities**. They're harder to pin down and observe but they are no less "real."

While we may indeed point to material possessions and rational calculations and rewards as aspects of our authenticity, we often see authenticity as something more "spiritual," which is why Durkheim's view enables us to get at it more effectively.

These three dimensions -- Origins, Encounters, Destinations -- can't be quantified or measured or even really *seen,* but they are deeply felt and constitute the core of who we are. These three dimensions of our experience are "spiritual" in the Durkheimian sense in that they aren't "material" but they constitute a significant and meaningful dimension of our social experience, the ritual reaffirmation of our sacred self. And from Durkheim's view, modern society exists and grows by thickening and deepening the resources for this, what he referred to as "the cult of the individual" and what I've called "The Cult(ure) of You."

Our inability to approach these aspects of our experience in an academic setting has at least something to do with the "masculinist" tendencies of the university environment. Despite the emancipatory potential of the social sciences such as sociology, they tend to remain largely male domains. Durkheim, contrary to Marx and Weber, sees "sentiment" and "feeling" as being at the core of societal reality. By drawing on these three aspects of personal authenticity, we're "operationalizing" emotions and feelings in such a way as to be able to apply them to our own experience. And we can do this because we all know they exist, these are the "soft realities" I referred to above. We tend to define "action" as something that is visible and verifiable but there are what Jeffrey Alexander has referred to as internal environments of action, as well, that is we are emotionally "productive" in ways that are not so immediate and verifiable but no less important.

And these internal environments of action are the products of the creative imagination, at least part of what Bachelard has referred to as "reverie." But the creative imagination is no less significant with regard to more practical aspects of our lives as well: as the philosopher Paul Ricoeur has pointed out, the outcomes in our lives are driven by the imaginative "projects" through which we create our future lives, we literally pro-ject ourselves into our futures through the imaginative projects we engage in.

Not all today's fantasies will be tomorrow's realities, to be sure, but we don't get to tomorrow's realities without fantasizing at all.

Soft realities are the realm of creative imagination, things that don't immediately exist but which shape what will exist in the future. Marx defined "false consciousness" as the never-will-be fantasies that members of society harbored, mere delusions. But Durkheim will tell us that just because something doesn't exist *now* doesn't mean that it won't exist in the *future.*

Durkheim will consider what Marx calls "false consciousness" to be *creative* consciousness, that is, rather than being the realm of never-will-be, Durkheim will consider imagination and fantasy to be the realm of the not-yet.

Of course, from the common sense point of view, we *know* that imagination and fantasy and daydreaming exist. So much of the creative civilization we inhabit depends upon them: art, literature, as well as the pop culture we've been referring to throughout the course. But they become problematic from the social scientific point of view since they are not strictly rational and therefore evade our abilities to pin them down and examine them in an "objective" way. By drawing on these personal dimensions of authenticity, we can make them somewhat more tangible for our

alone, it's hard to create and imagine your individuality and separateness. Yet, of course, from Durkheim's perspective, this being-alone is itself a solidaristic experience: by isolating ourselves from our everyday interactions, we're able to more deeply solidify and strengthen our individuality but we do so by connecting to others in a more abstract way, through music, film, literature, etc.

Remembering Bachelard's idea that the essence of imagination is idealization, each of these states enables us to make the world and our lives more beautiful. And while the critical perspective would add: "more beautiful than they actually are" the idea is that idealization as functional enables us to see the beauty in the world around us that we are frequently blind to or unable to see ourselves.

Again, it is in our solitude that we're able to "play" with our realities, distance ourselves from the ceaseless requirements of "reality" and to imagine our selves (and the world) differently, thereby taking a first step towards changing us and it.

One aspect of this going-deeper, from the Durkheimian perspective, is this idea of The Witness we've discussed throughout class. For Marx, The Witness consists of our "species being," that is our human soulfulness that indicates to us that capitalism and society are restraints on our humanity.

Durkheim, on the other hand, will argue that The Witness is indeed a reflection of our soulfulness but that it's the voice of the collective conscience, the moral authority that society wields over us and which overcomes our own selfish, egoistic and instinctual desires. Thus, by seeking solitude, we connect to The Witness and are often more moral than we are when we are with other people.

In other words, and this is very important, when we're reading a book or watching a movie we're often better and more moral people than we are in "real" life.

Each of us has our prejudices and biases, has our imperfections and character defects, each of us has our "tribal" loyalties and instinctual drives. We've seen that we are at least partly complicit in the colonization of our lifeworlds through our thirst for possession and control.

But when we watch a film or read a book or listen to a song we tend to do so from a higher moral stance, we not only idealize the protagonist and heroes in fictional works but we ourselves become more idealistic in doing so, do we not?

(For example, a friend of mine who spent time in prison said that one of the favorite shows in prison is "Cops" and that all the prisoners are always rooting for and cheering on the cops and dissing the "perps.")

In connecting to The Witness in our solitude and sorting things out, we're able to have a certain moral nobility that is almost unsustainable as soon as we walk outside the door and yet, in doing so, it enables us gradually to do things in the "real" world, i.e., to take "hard" actions, that we could only once imagine through our "soft" action.

If you've ever read a self-help book, it is solitude and The Witness that provide the possibility of such self-help. I mean, think about it, without solitude and The Witness, self-help would be impossible, would it not? Who is the "self" in self-help? Essentially, self-help means that we are trying to reform the non-solitary-self to be more like the self that the solitary-self wants to be, right?

Self help is about becoming more authentic, true to who we *really* are, and that **true-self** is someone who is often invisible to others, it is someone that we know from our experience in our solitude and connecting to The Witness, isn't it? It is the person we often feel like we *can* be but often aren't when we're around other people.

You all felt at sometime before you came to LMU that you could be LMU students even though that may have been

And yet, Nabert says, each of these things, our faults, our failures and our solitudes acts to deepen us and to connect us more strongly to others and that, in fact, through our faults, failures and solitudes, we also become aware of a more powerful force within us (The Witness) which can lead us to a "regeneration" of who we are, i.e., to the happier world.

<https://docs.google.com/open?id=0B-c4c72qBRePSUVtVFNNQIJUeXF2MmF5enVfS3BHUQ>

Nabert writes that only minds that have experienced true solitude can genuinely appreciate solidarity, connection to others, "we"-ness. He says that we find our true-self and gain an appreciation for a "deeper unitive life" only through solitude. And he says that the feeling of solitude results from an "interruption" in our communication and community with others.

Solitude is a moral experience, Nabert says, and the threat to morality stems from mistaking solitude for self-sufficiency rather than a deepening of self.

We often mistake solitude for loneliness when the two are different things, solitude seems to be defined by its lack rather than its own fullness.

We feel solitude as pain and separation (interruption), again, a lack, but in a sense that's because we've become dependent and "addicted" to communication. But if we don't spend time in solitude, with The Witness and exploring our true-self, *what* are we communicating?

Our solitude holds secrets, the secrets and discoveries of our innermost self and who we really are, i.e., the true-self.

Thus, when we go into it, we discover a certitude or a connection with something deeper than the communication we often have with others.

Solitude seems like a privation because we often use it to reflect on how we fall short of our ideal self, we focus upon our faults and our failures. And yet these experiences also lead us to the appreciate of our true-self, our true consciousness, pure consciousness, to hope, faith, and belief.

And this process results in regeneration, in restoring us to who we **really** are.

The something-larger-than-ourselves that we discover in our solitude often results in self regeneration and renewal.

Solitude, when practiced like an art, when exercised as a form of self-painting, will transcend the stage whereby it was astonished by or suffered from being-alone and we come to learn that rather than making our communication with others weaker, solitude in fact improves and deepens it.

Nabert writes that "the secret sorrow of an unloved being comes from the feeling that without love it cannot be freed from itself, it cannot be freed from itself without the love of others."

Solitude deepens us because when one is comfortable with it and gains from it then we are no longer merely dependent upon communication like an addiction.

Solitude enables us to see what transcends communication but also what enables us to always see the possibility for more within communication.

Most importantly, solitude does not at all coincide with the feeling of ego. Ego (self obsession) is loneliness.

Solitude is the realization that we are more than our ego, that our true-self transcends the mere ego.

invisible to people around you. The soft action of that belief and the happier world eventually became the hard action of making it come true.

Isn't that why when we often become "carried away" by our solidarity in groups, either in small groups like romantic relationships or in larger "party" situations, we can regret it and feel like we're not being true to ourselves, we're not being the true-self we really feel we are? So the solidarity of solitude enables us to balance our experience with physical-others by being a place where we can bond with sometimes imaginary-others (including our own imaginary-self) and recover our true-self and remain individual rather than simply being "slaves" to other people's opinions and desires and needs.

5. The Ethnography of Your Interiority: Solitude, The Witness and the True-Self.

I've provided some materials for you to explore both solitude and these ideas of The Witness and the True-Self. Read each of these and compare your experience and understanding of your interiority with theirs for each of these readings is a kind of ethnography of interiority, an exploration of what's "inside" each of us.

--Walt Whitman's "Leaves of Grass" is considered to be the foundation of American literature. In it Whitman describes his experience as a "rough" and a "cosmos," someone who gladly travels about and meets all manner of Americans but is always, remarkably, being-alone.

What enables him to achieve this is his relationship with his "soul." Pay attention especially to the parts where he specifically addresses his "soul," or as we can call it, his Witness in sections 4 and 5 of the poem (lines 55-89)

<https://docs.google.com/file/d/0B-c4c72qBRePbnZjbnRjWHFSWkNEOmxSQ0diaV90Zw/edit>

--Audrey Flack was a very successful painter and artist. In the excerpts from her book she is talking about the creative process and painting. But she is also making a clear distinction between solitude, a happy and productive state of being-alone, versus loneliness, a sad and unproductive state of being-alone. Check out "Destiny" (p. 3) and "Johnny Carson" (p.55) for some examples of solitude as a kind of "art," a productive act like "painting." In fact, try to see solitude as a kind of self-painting.

<https://docs.google.com/open?id=0B-c4c72qBRePYVpGcE9md3ZTRnlxZ29RV2x3dTFiQQ>

--In the various conceptions offered by people in "Searching for the Soul," the Life magazine article on the soul, think about the many and myriad ways in which people think of the Sacred Self and "soulfulness" which proves that this isn't merely a Big R (traditionally religious) idea but that it is also a sociological phenomenon, i.e., a small r idea, that consists of many different groups and orientations. I mean, isn't solitude a kind of soulfulness. Indeed, doesn't really thinking about the sacred and our soul almost require solitude?

<https://docs.google.com/open?id=0B-c4c72qBRePMzNxYzdDUFrxM28>

--Lastly, there is a chapter from Jean Nabert on "The Deepening of Solitude." Although it is short it is extremely dense and challenging, but Nabert's thoughts on the subject are important because he connects solitude strongly to this idea of the true-self (or what he refers to as our "true being").

Nabert argues that we all experience a disconnection between who we *think* we are and how we *act* with others. There is always a discrepancy between our ideal self and our real self. And Nabert says this often gives us remorse and regret. That we often tend to focus on our *fault* in not being who we wish to be, our *failure* in being that person, and the *solitude* that results from it.

(For some of you, think about your attitudes toward romantic love and your disappointments with it as an example.)

purposes and work with them in exploring our internal experiences, i.e., The Cult of You.

2. The Happier World and the Motivation to Evolve

The three personal dimensions of authenticity, the so-called architecture-of-who-you-are, are these:

Origins (The Dreamtime) - Childhood

Encounters (Mystical Communion) - Romantic Love

Destinations (Salvationary Futures) - The Happier World

So far we've examined the internal environments or soft realities of childhood and romantic love, now we turn to that of what I call "the happier world," or basically, our vision of the future. In a sense these three domains move progressively forward, we begin with "childhood", mature into "romantic love" and achieve our greatest maturity in "the happier world." Each domain encompasses more and more people. Childhood tends to be centered on ourselves, romantic love is where the Cult of You becomes the Cult of Two and the happier world is where we envision a better state for everyone.

Which is not to say that the happier world isn't focussed on ourselves. It is. Essentially, when I say "the happier world," I'm using Bachelard's idea of the "cosmos." That is, as we mature as members of society, we increasingly see ourselves as situated within part of a larger world or reality, we have the sense that we exist within a universe.

We are still dreaming and fantasizing about ourselves and our desires but the stage has expanded to include a whole set of other people and situations and settings and institutions.

Concrete examples of "the happier world" would be your conception of LMU when it was still just a hope rather than a reality. And now that you're passing through LMU, LMU itself can become somewhat "mundane" or even "profane" as we've discussed in class. But in the same way that we may fall out of love with a person not out of love with love, neither do we stop thinking about the happier world just because we've reached or completed *one* of our happier worlds. Life in a modern society is about evolving to experience a *number* of happier worlds and when one is reached we're usually already focussing on another just because of that reason. From Durkheim's perspective this, too, is functional. The Happier World for you now is the next step in your personal evolution, whether it be career, marriage, travel, whatever. Whether LMU is your happy world right now or not, it's one you've already achieved.

The point from Durkheim's view is that we can't just stay where we are, we have to keep moving *up* and in order to do that, we must see the next step in our evolution (both individually and collectively) as "the happier world."

What is important to understand from Durkheim's view is that society is a *moral* entity, it is about socializing us to be moral actors. The domains of Origins, Encounters and Destinations are relevant at any stage of life or experience but they can also be seen as a progressive moral trajectory whereby we become increasingly aware of the needs of others in terms of our own ambitions and well-being and act to ensure that we act responsibly and ethically in achieving our goals.

So the happier world consists of all of our fantasies and dreams and ambitions for tomorrow and the future, our hope and desire for a better future for ourselves and the rest of our society. Durkheim will assert if that most of us collectively did not share something like this sentimental structure then we could not have made the progress we have made either as individuals or as a society.

3. Being-Alone as Solitude Rather Than Loneliness: Solitary is Solidary.

One of the more frequent challenges to Durkheim's perspective lays precisely in his evocation of "the cult of the individual." Durkheim saw this as the key to distinguishing modern (read: pluralistic) from more primitive (read: tribal) societies. We discussed the fact that what Durkheim called "collective consciousness" was very strong in

And so our individuation not only doesn't evade being-alone, it **requires** it.

Being-alone and being unhappy is definitely lonely. And we all experience this. It's definitely a by-product of individuality. (Although there is a French saying to the effect that there's nothing lonelier than loneliness when you're in a relationship.)

But that's not the only kind of being-alone that we experience. We all also spend time alone and **enjoy** it. And this is called solitude.

In other words, from the functional view, being-alone is itself just another form of being-connected, being-alone is just another form of solidarity.

In other words, in a modern society, solitary is solitary.

Each of the personal dimensions of authenticity can be seen as an exercise in solitude: we cannot reflect upon those childhood memories, or our romantic experiences or our hopes and ambitions for the future without being solitary to some extent. As I said in class, none of you got to LMU or can succeed here without spending some time alone, right?

4. Solitude as Soft Action: Being-Alone as Connecting to "The Witness."

But the point from the Durkheimian perspective is that in a society where the vast majority of people live in areas of high social density (cities), solitude is often a choice and a luxury. Like childhood, solitude as we know it today is a relatively recent phenomenon. Thoreau's "Walden" provides one of the earliest manifestos for solitude but prior to the 18th and 19th century, solitude was hardly an issue.

The reason that solitude has evolved into what it is today is precisely because it enables us to go deeper and to become more individual but, again, it enables us to do this by achieving a different kind of solidarity rather than no solidarity alone.

The vast social network of symbols, ritual practices and beliefs that we've discussed that make childhood and romantic love so available to us (music, books, film, t.v.) also enables us to project ourselves into the happier world. And this sophisticated web of media enable us to share these things with others but, as we grow and evolve, they also enable us to do so in the privacy of our own thoughts and reveries.

We've talked about romantic love as the process of merging two separate Cults of You but to get there we first have to develop our own Cult of You and that happens by us gradually separating at least some of our tastes and interests from our family (as much as we love them) and developing our own **individual** set of ideas and dreams (in addition to the ones we **share** with our families and others) and this is where privacy and solitude do their work.

Bachelard said it is necessary to be solitary like a dreaming child in order to revisit childhood but we must also be solitary like a lover to experience romantic love and solitary like a visionary of a happier world to experience the happier world.

What solitude does, as a choice and an experience, is to nurture and develop our sensitivities and our feelings and emotions. Feelings also do their work in solitude and being-alone.

Indeed, we often feel our deepest emotions when we're alone, don't we?

Solitude, then, is not merely a passive state, it is a form of *action*, a soft reality, it can be a realm of projection and projects and it is an essential aspect of the "cult of the individual." In a culture where individualism and individuality are what the society produces, there will be a need for individuals to be-alone. If you're never

In order for you and I to experience the solidarity and bonding we have of "remember when" or "the way-back-when machine" or "reverie" together, we first have to experience that productive and imaginative solitude that enables us to have that experience to share in the first place. Before we could share our childhood memories in class and experience the solidarity of them, we all had to be-alone so that we could remember them in the first place.

Communication with others is not enough. Mere "chatter" doesn't save or nourish.

There is the communication of pleasure versus the communication of happiness, sharing about the daily stuff of life goes so far, there has to be something more significant in order for us feel authentic.

Loneliness makes us fear solitude because we feel that there's no "there" there. But true solitude reveals that we're always being supported and nourished, that there's always a "there" there, a foundation deeper than our everyday consciousness and awareness. That in addition to the physical and material society in which we live and the groups we inhabit there are also non-physical and eternal societies and groups to which we belong.

So the Cult of You is also involved in your being-alone. Indeed, no one except you and your Witness observe you *all the time,* and certainly no one except you and your Witness observe you in your solitude, when you're all alone.

But solitude is where we get a sense of the "big picture," the *cosmos* that Bachelard refers to. That's where we explore the idea of the universe we inhabit, of the context into which we fit.

We certainly have feelings that we share when we are with our family, our friends, our romantic partner but it is in our solitude that we fantasize and dream and revere them in ways that are impossible in the daily business of life.

Solitude is the home of the imagination in its grandest sense, where we can alter space and time and picture ourselves as we want to be, where we fashion and shape who we will *become,* not just who we are or who we have been.

And this becoming-who-we-are is based on a True-Self that transcends the mortal, physical, flesh-and-blood attachments of the material world.

The sacrality of solitude is that it enables us to achieve a deeper connection to people of all ages and all cultures.

From the Durkheimian perspective, the True-Self in the end is about being connected to others and achieving solidarity not only with the people in our immediate life or circumstance but with anyone who can inspire and comfort us.

societies characterized by "mechanical solidarity," i.e., more tribal states (today's Saudi Arabia, for example) where law is "repressive" as opposed to societies defined by "organic solidarity," where people all depend upon others of different groupings and communities (such as the U.S.). In other words, the challenge for modern societies is to continue to sacralize the individual and individuality without fragmenting so that the "collective consciousness" (the collective will of the members of the society) becomes too weak to maintain solidarity and connection.

We could contrast this to the difference between a "gang member" (strong collective consciousness but limited choices) and a "professional" such as a doctor, lawyer or professor (weaker collective consciousness because more individualized but more choices).

As society creates more and more individuals and individuality how does it maintain the necessary social "glue," i.e., solidarity, that enables it to remain unified. This is no merely theoretical question: the Soviet Union, a society as large and diverse as our own, existed for most of the 20th century and was rendered obsolete by its inability to maintain such cohesion.

From Durkheim's functional perspective, modern society has created privacy and the realms of personal authenticity that we've discussed -- childhood, romance and the happier world -- have become more elaborate precisely to enable to greater creation of individuals and individuality.

And yet we all still feel the challenges of being individual, do we not? As college students you confront the strains and stresses of increasing responsibility and status. We discussed the high rate of reported depression among college students, for example.

Being Individual means that there must be significant amounts of time of Being-Alone and this also means the possibility of loneliness. To be a "professional" is to spend a fair amount of time doing things -- research, writing, reading, concentrated reasoning -- that separate you from others.

I remember when I began graduate school my mentor at the time, a very successful social theorist and "big shot" in academia shared with me that he had a hard time with the babysitter because he and his wife had her come in during a weeknight to watch their two boys. The babysitter was mystified after he and his wife (who was also a professor) gave her the necessary instructions and then they both disappeared into their respective rooms in the house and closed the doors. In other words, they weren't going out, they just needed to do their work.

This is why professionals will often end up marrying other professionals, because people unfamiliar with that lifestyle, which is highly individualized, can't understand people who are there but not really "there." That is, professionals spend much of their time being present physically but absent mentally because they're necessarily focussed on their work. Being "professional" basically means that your job never ends at 5 p.m. but that you always take your work with you wherever you go.

So "the cult of the individual" is seen as a problem for modern society in that Being-Alone is lonely-making. Remember Marx's definition of alienation as being disconnected from others and oneself? Clearly, then, this would be the critique of modern American society from that perspective, that all of our being-alone is loneliness.

A book called "Bowling Alone in America" put this critique succinctly a few years back when it argued that Americans increasingly isolated themselves in solo pursuits.

But, of course, Durkheim will disagree. He would contend that our increasing individuation is a necessary part of our evolution and that while being-alone is challenging, our society provides us with compensations.

I mean, the bottom line from this view, is that we are actually *never* really alone. Just by the fact that we speak a language, we are always part of a larger web of thought or consciousness, right?