"Learning About Ourselves:"

Problematizing Contemporary Dancers' Training Practices Through Pilates

by

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Abstract

Injuries are a serious risk to contemporary dancers. Consequently, previous research has suggested supplementary training practices, such as conditioning and somatics, as a way to prevent injuries and improve dancers' body awareness (e.g., Allen, 2009; Franklin, 2004; Fortin & Girard, 2005). While some of the previous studies focus on physical and psychological factors, my study aligns with research that explores how dancers' struggles can derive from the sociocultural constructions of dance, dancers, and the dancing body (e.g., Fortin et al., 2009; Foster, 1997; Green, 1999; Green, 2002-2003). Using a Foucauldian perspective, I explored how traditional dance training practices can discipline dancers into docile bodies. I, then, designed and instructed a Pilates workshop to five contemporary dancers in an attempt to problematize some of the typical practices and employ less disciplinary training. This workshop focused specifically on the use of space, time, and movement. The practices were designed to contribute to dancers' body awareness and encourage decision-making and critical consideration of dance training.

To analyze my participants' and my own experiences in this workshop, I gathered my instructing experiences and observations in a reflective journal and recorded the group discussions during the sessions. Based on a detailed theory-based analysis, I identified three main themes: 1) workshop setting (the use of space and time in the workshop), 2) movement exploration, and 3) instructor's control. Under the first theme, the participants reflected mainly on the size of the workshop spaces, their spacing during the sessions, and the presence of mirrors. They also acknowledged the "unhurried" pace of the workshop including fewer exercises, the use of breath, and time for discussions. The participants indicated that the use of space and time contributed to their focus on their bodies and decreased comparison and pressure to move and look a certain way in the sessions. The second theme focused on reflections on the exercise modifications and the participants' opportunity to perform movements of their choice, and the

final theme explored the participants' responses to my verbal instruction, demonstration, and feedback and to the opportunity to determine how the sessions proceeded. The participants noticed that both the structured and free sections contributed to their body awareness. They liked the balance between detailed instruction and the chance to explore any movement in their own time in the sessions. I also enjoyed offering my participants creative opportunities to make decisions about their exercising.

Altogether, the participants perceived several aspects of this workshop beneficial, as they learned new perspectives on their bodies and training. Therefore, I argue that problematizing unquestioned dance training practices and considering their effects on individuals is meaningful and important for less disciplinary training. At the same time, my workshop showed that some instruction is needed for learning the safe execution of exercises especially when participants have limited prior Pilates experience. With these findings, this study contributes to the small amount of sociocultural research in dance and fitness that offers alternative practices in order to contribute to dancers' well-being.

Preface

This thesis is an original work by Janita Frantsi. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name "'Learning About Ourselves:' Problematizing Dancers' Training Practice Through Pilates," No. Pro00080970, June 1, 2018.

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Introduction

I have a habit of going to my dance classes even when I am "not really feeling like it." I may have pain in my body, be taking care of an injury, or feel tired or sore. I rarely let the teacher know about my bodily feelings, but when I do, I tell her that I "will be taking it easier today." However, when the class progresses, I always find myself aiming for my highest grand battements and airiest grand jetés. Being a Pilates instructor, I am very familiar with the concept of body awareness. Nevertheless, all that knowledge seems to disappear when I step into a dance studio. I become a dancer who wears tight clothing to show the lines of the body, pushes her body over its limits day after day, and observes herself in the mirror to 'fix' qualities that she does differently than her teacher and peers.

As an instructor, the lack of listening to the body terrifies me because it can make us undervalue our bodies. I witness this in my group fitness classes every week. I see exercisers coming into the studio wearing tight-fitting fitness clothing and positioning themselves in rows facing the mirror. At the beginning of the class, when I try to ask how their bodies are feeling, I can sense their anxiety rising as if they are thinking, "Can't we just start moving?" I attempt to bring my participants' attention to their bodies, but they are eager to just follow my instructions and work hard to shape their bodies to 'look better.' It was not until the first year of my master's degree that I realized: I am that person in my dance classes.

Technique training is a significant part of ballet, modern, and contemporary dance practice. I, for example, as a contemporary dancer, go to my technique classes to hone my specific dance skills: pliés, tendus, and high développés, 'pulling up' from the core and 'feeling the floor.' These skills will, then, allow me to *dance*. Technique training often focuses on developing physical skills (Foster, 1997; Shapiro, 1998). In 1998, Shapiro noted that the standard answer of a dance student to the question "How do you think about your body in dance?" was,

"We don't think about our bodies other than how they perform" (p. v). Today, over 20 years later, this response seems to be a concern still since it is noted not only among researchers but also among the public. For example, several articles in *Dance Magazine* have addressed this issue. Leah Merchant, a Pacific Northwest Ballet soloist, expresses that dancers are "trained to push, push, push" (Stahl, 2018). Similarly, Boland (2019) writes, "Dancers are notorious for forcing themselves to keep dancing, no matter what" (para. 1). "It's what they're used to" (para. 6), she adds. Dancers, thus, appear as mechanical bodies ready to perform the choreography assigned to them.

The focus on dance technique exclusively from the physical perspective can lead to dancers becoming robotic bodies following the teacher or choreographer (e.g., Enghauser, 2007; Fortin, 2002). Therefore, when addressing this issue in 1998, Shapiro suggested that dancers "do that which dancers are asked not to do: 'Think! Don't just do it!'" (p. v). Continuing today, Amy Morrow, the teacher of Gaga, a new contemporary dance style, states: "If we want to dance until we're 92, we need to consider how the body can be the teacher, instead of always demanding the body be obedient" (Peters, 2018, para. 5). Pushing the body has, thus, been acknowledged as a serious issue in dance, and to continue dancing, dancers should take care of both body and mind (e.g., Berardi, 1993-1994). Shifting the focus can start in the studios by encouraging dancers to listen to their bodies (Boland, 2019). This way, Boland (2019) suggests, we can promote "a healthier culture" in dance (para. 13).

As a Pilates instructor, I use mindfulness as a means to tune into the body and focus on bodily feelings. I encourage my participants to listen to their bodies and do what their bodies need at that moment. I offer several alternatives for exercises and encourage participants to modify them to make the class suit their individual needs without comparison to their past performance or other exercisers in the class. Accordingly, since dancers seem to neglect how they

feel and obediently push their bodies to achieve the aesthetic ideals of dance (Kearns, 2010; Markula, 2015; Rouhiainen, 2008), they, including myself, could benefit from mindfulness in their dance technique classes. Mindfulness could help them become more in tune and aware of how their bodies feel in the dance setting (Enghauser, 2007; Fortin, Vieira, & Tremblay, 2009; Kirk, 2014).

Soon after starting my master's studies, I noticed that making one's own decisions and challenging obedience were the key messages in the writings of many poststructuralist Foucauldian researchers. These scholars have critically discussed how a dancer's body and behaviour are shaped by the dance culture and how dance training can construct dancers to act and look a specific way (Fortin et al., 2009; Foster, 1997; Green, 1999; Green, 2002-2003). I was intrigued by how certain social expectations can explain why dancers push their bodies and neglect how they feel. My interest in social science research has continued to grow since my bachelor's degree in sport sociology at the University of Jyväskylä, Finland, and this time, my interest motivated me to look deeper into the sociocultural context of dance and discuss how it can constrain and define dancers. Recent graduate courses at the University of Alberta, Canada, have introduced me to the work of the French philosopher Michel Foucault and helped me understand how dance can discipline dancers through several techniques that operate through the use of space, time, and exercises. Even though Foucault's work did not center on dance or physical activity, researchers have used it to discuss issues in dance and fitness (e.g., Fortin et al., 2009; Green, 1999; Green, 2001; Green, 2002-2003; Markula, 2011; Markula & Pringle, 2006; Smith, 1998).

This thesis project was an attempt to combine my three main interests: contemporary dance, Pilates, and social science research. I was particularly interested in looking at contemporary dance due to my personal engagement with it and the relative lack of contemporary

dance research in comparison with more traditional Western dance forms, such as ballet and modern dance. I wanted to address the mentality of pushing the body that could help explain the lack of body awareness and some of the common injuries in dancers. Therefore, I employed a Foucauldian theoretical approach. Instead of simply discussing how contemporary dance can discipline dancers and affect their well-being, I wanted to incorporate Foucault's concepts in practice. Because dancers can benefit from supplemental training as part of their dance practice (Franklin, 2004; Koutedakis, Stavropoulos-Kalinoglou, & Metsios, 2005), I decided to design a Pilates workshop to explore how I could combine sociocultural theory with contemporary dancers' training. Thus, the purpose of my research was to use Foucauldian-inspired Pilates practice to create less disciplinary training practices for contemporary dancers.

In this thesis, I first provide a literature review to discuss the effects of contemporary dance technique training on dancers and explore how mindful fitness and a Foucauldian theoretical perspective could contribute to dancers' training. I use the existing sociocultural fitness research as my starting point to design less disciplinary training practices for contemporary dancers. Second, in my methodology chapter, I provide an overview of my qualitative poststructuralist framework, participants and their recruitment, and research setting. I also describe how I collected my empirical material through two methods, reflective journaling and discussions with the participants, and analyzed it using a poststructuralist theory-based analysis technique. I finish the methodology section with the ethical considerations and methodological rigor of this study. Third, in the results and discussion, I share the insights from my empirical material through three main themes, 1) workshop setting, 2) movement exploration, and 3) instructor's control, that I analyzed through Foucault's concepts of disciplinary techniques and power as well as the dominant sociocultural constructions of dance, dancers, and the dancing body. Last, I finish this thesis with a conclusion that draws together the primary results of my

research and elaborates on how they answer my research questions. I also present the possible

limitations of this study and future directions that I hope will be taken to further develop dancers'

training practices and, thus, contribute to dancers' well-being.

Literature Review

Dancers experience a large number of injuries during their dance careers (Jacobs, Hincapié, & Cassidy, 2012; Thomas & Tarr, 2009). Even though different conditioning programs attempt to enhance dancers' physical fitness and performance, the injury rates stay high (Franklin, 2004; Grossman, 2015; Jacobs et al., 2012; Thomas & Tarr, 2009). The majority of research on dancers' physical well-being is from the quantitative natural science perspective. Since there is more to dance than solely the physical aspect (e.g., Berardi, 1993-1994; Fortin et al., 2009), my literature review highlights the qualitative research of dance and fitness that views the body as more than an object to be studied. My focus is on the social science perspectives that discuss how the broader sociocultural context affects individuals. More specifically, I utilize Michel Foucault's concept of discipline to theorize how contemporary dance and Pilates practices can control participants' behaviour. In my review, I draw from the literature on the most popular Western theatrical dance forms including ballet, modern, and contemporary dance. I focus more closely on contemporary dance because of its popular yet underrepresented position in the existing research (Shah, Weiss, & Burchette, 2012).

This literature review includes three parts. First, I discuss the purpose of dancers' technique training and the specific technical requirements in ballet, modern, and contemporary dance. Second, I elaborate on the typical physical and psychological struggles in contemporary dancers and the proposed solutions to them. I continue with a discussion of the sociocultural constructions of dance, dancers, and the dancing body to explain how the physical and psychological problems can derive from social norms and ideals. Last, I discuss how mindful fitness and Pilates, in particular, could address some of the common injuries and the lack of body awareness in contemporary dancers. In my literature review, I argue that mindful movement

practices can challenge some of the disciplinary practices of dance and fitness when combined with sociocultural awareness and purposeful intentions.

It Is All About the Technique – Or Is It?

Dance technique appears as an obvious part of dancers' training. Barr and Oliver (2016) express that "there has never been a question about the importance of dance technique as an essential element of dance education" (p. 98). Therefore, technique classes are the primary form of dancers' training, and dancers spend a lot of time in class (Fortin, Long, & Lord, 2002; Parrott, 1993). As a generic term, dance technique refers to the specific movement skills of a dance style and the physical abilities, such as turnout and core support, needed to perform the movements correctly (Krasnow, Wilmerding, Sugano, & Laws, 2017). Similarly, Foster (1997) describes dance techniques as "systematic programs of instruction" (p. 238) and lists strength, flexibility, rhythm, and movement quality as some of their key aspects. Different dance styles have their own characteristics concerning required skills and the ideals of the dancing body (Foster, 1997) that can influence dancers' training practices. In this section, I first explain the purpose of technique training in dance. Second, I discuss the differences in the physical requirements between ballet, modern, and contemporary dance. Finally, as my study focuses on contemporary dance, I discuss the effects of contemporary dance training more in detail.

The purpose of dance technique training is to improve dancers' skills and performance in their dance style (Adair, 1992; Brodie & Lobel, 2016; Foster 1997). Previous literature presents two main aspects in the improvement of performance. First, dancers train to "achiev[e] the necessary aesthetic competence" (Angioi, Metsios, Twitchett, Koutedakis, & Wyon, 2009, p. 115). Each dance technique cultivates a specific body that "represents a given choreographer's or tradition's aesthetic vision of dance" (Foster, 1997, p. 241). Therefore, a specific look is a part of "technical and artistic mastery" in dance (Barr & Oliver, 2016, p. 102). Second, dancers also train

their technique to improve physical fitness that contributes to their well-being and movement safety (Koutedakis, Owolabi, & Apostolos, 2008; Koutedakis & Sharp, 1999a; Solomon, 1987). According to Solomon (1987), technique classes aim to "eliminate the tendencies which lead to inefficient and deleterious movement, and get the students working in a more effective manner" (p. 56). Therefore, dancers' technique training can prevent injuries and contribute to career longevity (Brodie & Lobel, 2016; Koutedakis et al., 2008).

As mentioned earlier, each dance technique has specific requirements for the body. Even though ballet, modern, and contemporary dance share similarities in their training practices, there are some differences in the aesthetics of the body. In ballet, the ultimate goal is the ideal feminine ballet body that is strong but simultaneously extremely thin and flexible without any visible musculature (Foster, 1997; McEwen & Young, 2011; Morris, 2003; Wainwright & Turner, 2004). According to Mazo (1974), some of the technical requirements, such as the 180-degree turnout and maximal arch and point of the feet, are so extreme that they even "defy the principles of human design" (p. 230). These requirements of ballet have been "precisely defined and generally accepted throughout the ballet world" (Fitterling & Ayllon, 1983, p. 347) for decades. The long-standing traditions can compel teachers and dancers to follow the external standards unquestioningly, which has evoked criticism especially among critical and poststructuralist scholars.

From the critical perspective, Morris (2003) expresses that ballet training discourages questions and critical thinking when encouraging obedience and conformity. From the Foucauldian perspective, ballet can be considered a disciplinary practice (Green, 2002-2003). Foucault (1995) explains discipline as a means to train individuals into productive bodies that function uniformly and predictably. Through observation and normalization, discipline produces docile bodies that are obedient and malleable (Foucault, 1995). Thus, through their rigid training,

ballet dancers can be disciplined into docile bodies (Green, 2002-2003). While productive, these bodies can appear as apathetic, robotic, and unthinking. Regardless of the critique, ballet's popularity is dominant (Foster, 1997), and ballet has a reputation of being "a universal foundation for all theatrical dancing" (Fortin, 1998, p. 62). Therefore, there seems to be no question of the role of ballet in the dance world.

Not everyone, however, agrees with ballet's rigid form. Both modern and contemporary dance offer "counter-discourses to the ballet-idealized dancer's body" (Ritenburg, 2010, p. 79). Resisting the extreme physical requirements and formal design of ballet (Lihs, 2009), modern dance began to pursue "a radically new dance aesthetic and a concomitant approach to training the body" (Foster, 1997, p. 243-245). This aesthetic assumes a more natural perspective on the body (Foster, 1997; Wolff, 1997) and advocates "aesthetic sensibility" (Barr & Oliver, 2016, p. 103) that refers to dancing as possible for any body shape or size. Therefore, modern dance can be considered "a more freeing, creative and empowering approach" to dance (Green, 2002-2003, p. 120). While it started "as idiosyncratic exploration" (Fortin, 1998, p. 63), modern dance evolved into distinct techniques named after the pioneers, such as Graham and Cunningham (Foster, 1997; Lihs, 2009; Markula, 2015). Subsequently, several researchers have critiqued these techniques for moulding dancers into codified sets of movements (Batson, n.d.; Foster, 1997; Green, 2002-2003; Wolff, 1997). Based on Foster (1997) and Wolff (1997), Markula (2015) argues that the precisely defined modern dance techniques can lead to a similar disciplinary effect as ballet.

Similar to modern dance, contemporary dance emphasizes diversity, freedom, and less strict bodily requirements (Markula, 2015). Even though modern and contemporary dance are often used interchangeably, contemporary dance "has not developed into clearly distinguishable technical systems" (Markula, 2015, p. 860-861). The dancers in Dryburgh and Fortin's (2010)

study found contemporary dance focusing more on dancers' individual movement and interpretation than a particular look of the body. Hutt (2010) also poses that contemporary dance teachers appear to "take a more holistic approach to technique" (p. 253) referring to the combination of physical and somatic training that accentuates both body and mind. Several researchers also suggest that contemporary dancers could have a more accepting, respectful, and protective attitude towards their bodies and be less exposed to pain and injuries (Markula, 2015; Swami & Harris, 2012). Therefore, one could conclude that contemporary dance offers dancers opportunities to incorporate personal interpretation and physical modifications while being more mindful of their bodies.

Nonetheless, previous literature has noted some defects in contemporary dancers' training. For example, while technique classes include exercises for different elements of dancers' physical fitness, including strength, flexibility, and cardiovascular endurance, they may not train these elements adequately (Parrott, 1993). Additionally, pain is still present in contemporary dancers' lives, and the classes do not always call attention to dancers' sensations and experiences, as they aim to construct a body that matches the external ideals (Enghauser, 2007; Foster, 1997; Kearns, 2010; Markula, 2015). [1] Therefore, even though contemporary dance appears as the freest and least disciplinary dance form in comparison to ballet and modern dance, the technique classes as a physical, psychological, and sociocultural complex may not suffice for dancers' well-being.

No Pain, No Gain?: The Effects of Technique Training on Contemporary Dancers

Dancers appear to struggle with several physical, psychological, and social issues in their technique training. Berardi (1993-1994) states that "the aesthetic and creative ideals demand a high price" (p. 53) in dance, and pain, injuries, and pushing the body play a significant role in contemporary dancers' lives (e.g., Berardi, 1993-1994; Murgia, 2013; Shah et al., 2012; Thomas

& Tarr, 2009). Additionally, the increasing amount of somatic research in the field of dance indicates a need for more mindfulness in dancers' training. While incorporating somatic knowledge in the training practices can benefit dancers, poststructuralist research has attempted to understand how the common struggles of dancers can stem from the social norms and ideals (e.g., Green, 1999; Fortin, Cyr, & Tremblay, 2005; Fortin et al., 2009). In this section, I discuss the physical, psychological, and sociocultural effects of contemporary dance technique training. Within each of these aspects, I also explore the options literature proposes as solutions to dancers' struggles.

Dancers' Physical Struggles and Conditioning as a Solution

Experiencing pain and injuries appears extremely common in dancers. Since dance technique training may not always be sufficient for dancers' physical well-being, it can lead to soreness, muscular imbalances, overuse, and injuries (Koutedakis et al., 2005). Thomas and Tarr (2009) demonstrate an injury rate as high as 90 % in modern and contemporary dancers, and Jacobs et al. (2012) note that musculoskeletal injuries are one of the most significant health issues in dancers. Common injuries include muscle strains, ligament sprains, and chronic pain located in feet and ankles, knees, hips, and back (Jacobs et al., 2012; Shah et al., 2012; Thomas & Tarr, 2009).

Previous literature presents multiple reasons for the high injury rate. Injuries can result from inadequate warm-up, training and lifestyle habits, the intensity and amount of dance training, lack of rest and recovery, and requirements of the teacher (Grove, Main, & Sharp, 2013; Murgia, 2013; Parrott, 1993; Shah et al., 2012). Even though dancers often engage in a great amount of physical training, previous research has shown low strength and cardiovascular endurance levels in contemporary dancers (Koutedakis et al., 2005; Koutedakis & Sharp, 1999b). While warm-up often includes strengthening exercises, Parrott (1993) states that technique

classes do not focus on conditioning the body. The exercises activate the essential muscle groups rather than increase strength. Additionally, while longer dance combinations in technique classes can provide dancers with a cardiovascular response, due to the short periods of continuous activity, this effort is usually more anaerobic than aerobic (Parrott, 1993). Dancers' training can also turn into a repetitive "dance-only" (Koutedakis et al., 2005, p. 29) training system. As a result of long hours of technique training, rehearsals, and performances (Grove et al., 2013), dancers can prioritize dancing over conditioning. In addition, some teachers highlight aesthetics in their teaching (Krasnow et al., 2017), and as Koutedakis et al. (2008) note, "what is aesthetically pleasing is not necessarily acceptable and safe from a physiological or biomechanical point of view" (p. 88). Consequently, dancers' technique training can lead to injuries.

Several beliefs also circulate in the dance world and can explain dancers' lack of conditioning. For example, dancers do not typically attach great importance to muscular strength because of the misbelief that fitness training outside of dance diminishes dancer's aesthetics (Koutedakis & Jamurtas, 2004; Koutedakis et al., 2005). Being afraid of bulky muscles and losing flexibility can make dancers avoid strength training, and the ideal of the thin, flexible dancing body can encourage excessive stretching (Koutedakis et al., 2005; Redding & Handman, 2017; Plastino, 1990). However, Koutedakis et al. (2005) discuss that there is no scientific evidence for the perceived negative effects of strength training on flexibility. They further argue that supplemental strength training can lead to improvements in technique.

To continue dancing and improving technique, dancers need to stay injury-free and "physically 'fit'" (Koutedakis & Jamurtas, 2004, p. 652). In fact, the physical demands of dance "make [dancers] physiology and fitness just as important as skill development" (Angioi, Metsios, Koutedakis, & Wyon, 2009, p. 475). Several researchers encourage supplemental conditioning

(Franklin, 2004; Koutedakis et al., 2005), and dance literature presents training programs for enhancing technical skills and preventing injuries. These programs focus on strengthening psoas, gluteus, rotator cuff, scapular, and feet muscles, in particular (Franklin, 2004; Grossman, 2015). Several studies also discuss the importance of strong core muscles in injury prevention (Grossman, 2015; Oliver & Adams-Blair, 2010; Russell, Molnar, & Critchfield, 2017). In addition to strengthening, Franklin (2004) recommends stretching especially for the psoas and lower back muscles.

Such conditioning programs centre on strengthening exercises indicating "muscular *weakness* to be the primary problem" (Koch, 2012, p. 7, emphasis in original). Even though dance education literature often mentions breathing and the awareness of the body (e.g., Franklin, 2004; Grossman, 2015; Karin, Haggard, & Christensen, 2017), the emphasis on muscle strength can outweigh these more mindful aspects of training. Batson and Schwartz (2007) note that the conditioning programs often focus on controlling the body placing lower value on sensory awareness. This mechanical, repetitive training can cause disembodiment in dancers (Fortin, 2002). Moreover, Hutt (2010) questions "a *purely* science-based approach" (p. 252, emphasis in original) to dance training because a somatic approach with the focus on self-awareness can also contribute to injury prevention and dancers' alignment. Therefore, adding more physical training into dancers' schedules may not be an all-embracing solution to increase dancers' well-being.

Dancers' Psychological Struggles and Somatics as a Solution

Increasing the amount of conditioning highlights dance as a physical investment, but technique training affects dancers also mentally and emotionally (Batson, 1990; Berardi, 1993-1994; Eusanio, Thomson, & Jaque, 2014; Swami & Harris, 2012). Several researchers have identified the lack of body awareness as a common problem in contemporary dancers (Kearns, 2010; Markula, 2015; Rouhiainen, 2008). Body awareness is generally considered as attention to

the internal processes of the body (Swami & Harris, 2012), "being tuned into the body," "being in the body," or "being attentive to the needs of the body" (Markula, 2015, p. 852). Even though dancers are capable of observing their bodies and exploring different bodily sensations through their movement (Markula, 2015; Rouhiainen, 2008), they seem to lack the ability to listen to their bodies. Dancers push their bodies (Berardi, 1994; Fortin et al., 2005; Rouhiainen, 2008) and "dance through" (Murgia, 2013, p. 92) pain and injuries. Rouhiainen's (2008) description of her feelings demonstrate these tendencies: "I would be the responsible, nice dancer, who does with her body what is asked for despite her tiredness, bodily pain and unwillingness to react" (p. 243). Consequently, contemporary dancers can become "skilled but not aligned, skilled but not expressive, skilled but not mindful, skilled but not embodied" (Kearns, 2010, p. 35). These notions indicate dancers' inability to be present in their bodies.

Scholars have discussed how dancers' common characteristics can contribute to the lack of body awareness. Dancers are typically extremely passionate about their activity and enjoy the physical and therapeutic effects of dancing (Fortin et al., 2005; Rip, Fortin, & Vallerand, 2006). These feelings of enjoyment can make them neglect feelings of stress, pressure, or tiredness (Fortin et al., 2005; Hamilton, 2003; Hays, 2002; Swami & Harris, 2012). Therefore, dancers' passion can have harmful implications for body awareness pushing dancers to continue dancing even when they are not physically or mentally prepared (Fortin et al., 2005). Additionally, dancers often have a tendency towards self-criticism and perfectionism that derives from the high expectations dancers have for themselves (Hamilton, 2003; Hays, 2002). Hamilton (2003), a psychologist and former dancer, explains that "the dance culture's emphasis on an ideal body and technique may push certain vulnerable dancers over the edge, especially if teachers refuse to make allowances for fatigue, injuries, or anatomical flaws" (p. 108). Strict requirements and expectations in the dance world can diminish body image, self-worth, and confidence (Roche,

2011). Dancers fear that teachers consider them less capable or committed than their peers

(Murgia, 2013), which can contribute to the ignorance of any unpleasant bodily feelings.

Because dance classes do not necessarily encourage listening to one's bodies, some

researchers have introduced somatic practices in dance technique training to improve dancers'

awareness (e.g., Fortin & Girard, 2005; Fortin et al., 2002; Fortin et al., 2009; Green, 1999;

Kearns, 2010; Kirk, 2014; Rouhiainen, 2008; Weber, 2009). Thomas Hanna (1970, in Weber,

2009), the founder of somatics, contrasts the scientific tradition that views an individual from an

objective perspective with somatics that focuses on the mind-body connection and subjective

awareness. Weber (2009) expands that somatics values individual experience and aims to provide

participants with greater authority. In dance training, Green (1999) suggests that somatics can be

used "as a vehicle for body awareness and release of habitual tension patterns" (p. 91). Somatics

could help with generating "a sensitized relationship" (Enghauser, 2007, p. 33) with one's body

and breaking "the mindset that if [dancers] are not sweating or hurting… they are going to lose

technique" (Roche & Huddy, 2015, p. 156, emphasis in original). Thus, somatics could offer a

more mindful approach to dance technique training.

Engaging in somatics is common in contemporary dance: over 90 percent of the

contemporary dancers in Thomas and Tarr's (2009) study reported practicing somatic techniques.

Somatics has also increasingly become a part of many dance curricula (Geber & Wilson, 2010).

There are at least two ways of combining somatics and dance technique training: teaching dance

with a somatic focus or having supplemental somatic classes (Fortin et al., 2009). The majority of

the studies seem to engage in the former one (Allen, 2009; Fortin et al., 2002; Fortin et al., 2009;

Green, 1999; Weber, 2009), while fewer studies discuss separate somatics classes as part of

dancers' training (Fortin & Girard, 2005; Kearns, 2010). Some researchers have engaged in

codified somatic techniques, such as Alexander technique (Allen, 2009; Fortin & Girard, 2005),

Feldenkrais Method (Fortin et al., 2002; Fortin et al., 2009), and Body-Mind Centering (Allen, 2009), whereas others have utilized a mixture of different techniques or the general somatic idea of being more aware of oneself (Enghauser, 2007; Green, 1999; Kearns, 2010; Rouhiainen, 2008; Weber, 2009). Somatic training has benefitted contemporary dancers. Studies demonstrate increased awareness (Allen, 2009; Fortin & Girard, 2005; Fortin et al., 2009; Rouhiainen, 2008; Weber, 2009), a more holistic view of oneself that considers both body and mind (Fortin & Girard, 2005), and improvements in technique through versatility and articulacy (Allen, 2009; Weber, 2009). Dancers have also gained confidence (Weber, 2009), greater authority, and respect for their bodies (Fortin et al., 2009).

While somatics can encourage dancers to listen to their bodies and make their own decisions (Fortin et al., 2002), it has also received criticism. Enghauser (2007) notes that when encouraging dancers to focus on their breath, for example, as a means to tune into their bodies, teachers may instruct them to follow a specific breathing pattern. Dancers, then, continue to follow the instructions of the teacher instead of their own sensations. Additionally, from the Foucauldian perspective, Green (2001) questions the way somatics can be perceived "as another panacea for dancers" and critiques how dancers use somatics "to 'liberate themselves' by finding a specific 'truth' through personal 'experience'" (p. 159). She views universal truth as impossible when dancers' experiences are socially constructed. Green (1999) advises teachers "not to use somatics as separate from social analysis and critical thought" (p. 91). Therefore, she suggests a broader poststructuralist view of dance with the awareness of the sociocultural constructions of the body.

Sociocultural Constructions of Dance, Dancers, and the Dancing Body

While dancers often perceive solving these physical and psychological issues as their individual responsibility (Dryburgh & Fortin, 2010; Markula, 2015), simply committing to more

physical conditioning or somatic practices may not help dancers overcome their problems. As Markula (2004) notes, acknowledging only the individual responsibility "leaves the underlying social origins for these problems untouched" (p. 319). This indicates that the sociocultural conditions could explain some of contemporary dancers' common struggles. Critical and poststructuralist scholars agree that the social context of dance contributes to the constructions of dance, dancers, and the dancing body and affects dancers' experiences (e.g., Barr & Oliver, 2016; Fortin et al., 2005; Fortin et al., 2009; Foster, 1997; Green, 1999; Green, 2001; Green 2002-2003). However, dancers are not always aware of the sociocultural processes that control the body and "may understand their choices as freely derived" (Green, 2002-2003, p. 119). Because dance classes are "a major site of enculturation" (Fortin et al., 2002, p. 175), an understanding of the sociocultural aspects affecting the body is important (Fortin et al., 2009; Rouhiainen, 2008).

Scholars have critically discussed the dominant mindset in Western dance world, and several poststructuralists have used Foucault's notion of discipline to elaborate on the effects of dance technique training on dancers (Fortin et al., 2005; Fortin et al., 2002; Fortin et al., 2009; Green, 1999; Shapiro, 1998; Smith, 1998). Foucault (1995) views the body "as object and target of power" (p. 136) disciplined to function malleably and predictably. Individuals operate within the relations of power that produce them both as skilled and productive and as manipulated, obedient, and docile (Foucault, 1995). Foucault's view of the body as disciplined matches the ideas of Western dance training (e.g., Smith, 1998). Although some of the scholars discuss primarily modern dance and ballet, many of their arguments can be applied to contemporary dance. In their technique classes, dancers are constructed to follow the norms of behaviour (Green, 2002-2003). Even though contemporary dance is considered a freer form of dance, technique classes still seem to follow a "conservatory approach" or "traditional pedagogical approach" (Green, 2002-2003, p. 99-100). Therefore, dance as a subculture constructs dancers'

perceptions of themselves and their bodies, and dancers are disciplined through the dominant discourses (Fortin et al., 2005; Fortin et al., 2009). From the Foucauldian perspective, Markula and Pringle (2006) state, "power manifests in discourses" (p. 215). Discourses construct the beliefs of how "we 'know' about ourselves, our bodies or our practices" (Markula & Pringle, 2006, p. 215). According to Fortin et al. (2009), the dominant discourse in dance promotes external authority, an attitude of docility, and an ideal body.

In Western culture, dance is commonly discussed from an objective point of view (Fortin et al., 2009; Green, 1999). This external perspective perceives dancers' bodies as objects to be trained to fulfill the physical and aesthetic requirements of contemporary dance (Fortin et al., 2009; Foster, 1997; Green, 1999). Consequently, according to Foster (1997), dancers can become "hired" (p. 253) bodies that master several dance techniques and obtain specific physical abilities solely through natural science knowledge. In this case, "how the body looks" becomes more important than "how [it] feels" (Fortin et al., 2002, p. 172). This objectification influences the relationship between body and mind (Fortin et al., 2009; Foster, 1997; Sheets-Johnstone, 1984). Dancers often perceive their bodies as the instruments of dance separate from the self (Foster, 1997; Sheets-Johnstone, 1984). Dance technique training reinforces this body-mind split by teaching dancers to disconnect from their bodies (Green, 1999). Thus, bodies become "alienated from the self, something to be subdued and managed" (Fortin et al., 2009, p. 49). Additionally, according to Batson and Schwartz (2007), Western countries embrace the "culture of rigor" making dancers consent to "physical suffering as a culturally-condoned, courageous act" (p. 48). This rigorous training in pursuit of the ideal dancing body can contribute to dancers disengaging from their bodies. Even though Swami and Harris (2012) posit that contemporary dance integrates both mind and body, dancers' common behaviour of pushing the body indicates that the body-mind split may still exist.

Consequently, contemporary dance training can be disempowering resulting in minimal authority and ownership over one's self (Fortin et al., 2009; Green, 1999; Markula, 2015). The pressures related to making dance a professional career or being a good student can compel dancers to follow the norms of dance unquestioningly (Smith, 1998). Dancers are obligated to not only "habitually train their bodies to perform certain ways but to train themselves to act in the world through very specific means" (Green, 2002-2003, p. 109). Even though Huesca (2005, in Fortin et al., 2009) argues that contemporary dance "allows dancers more possibilities for creative construction of the self" (p. 49), dancers still tend to follow the socially accepted expectations instead of making their own decisions. Therefore, in dance technique classes, dancers can become docile, unthinking bodies through standardization, normalization, and self-regulation (Fortin et al., 2002; Fortin et al., 2009; Green, 1999; Green 2002-2003). While these processes are potentially harmful to dancers, they also show the productive implications of docility: dancers become skilful and useful bodies as "material" for teachers and choreographers (Smith, 1998, p. 131). Scholars still argue that dance training should be less disciplinary (Fortin et al., 2005; Fortin et al., 2002; Fortin et al., 2009; Green, 1999; Smith, 1998).

Several techniques can decrease dancers' authority. Green (1999) and Smith (1998) propose an authoritarian teaching style as one of them. Traditional teaching methods highlight the unequal power relations and hierarchy between dancers and teachers (Green, 1999). Teachers typically have the authority in dance technique classes since they determine exercises, demonstrate movements, and give corrections for the correct execution of choreography (Barr & Oliver, 2016; Green, 1999; Green, 2002-2003; Smith, 1998). Dancers, in turn, view their teachers as experts who can critique, judge, and correct dancers' bodies and whose demonstration dancers aim to replicate (Barr & Oliver, 2016; Fortin, 1998; Fortin et al., 2009; Green, 1999; Green, 2001). While teachers do not poke or prod dancers anymore, there are new, less overt ways of

normalizing, such as the silent codes of behaviour, hierarchy, and surveillance (Green, 2001; Green, 2002-2003). Some scholars indicate that contemporary dance has started to shift away from authoritarianism. For example, Bannerman (2010) argues that the methods of contemporary dance training have increased, and Fortin (1998) notes that dancers have been increasingly engaged in the choreographic processes.

Another technique that can disempower contemporary dancers is surveillance (Dryburgh & Fortin, 2010; Green, 1999). According to Smith (1998), mirrors, observant teachers, and self-critical students enable external and self-surveillance in dance studios. Usually, at the beginning of a technique class, dancers spread themselves evenly around the studio facing the teacher and mirrors in their tightly fitting attire that enables the teacher to see the lines of their bodies (Dryburgh & Fortin, 2010; Green, 1999; Smith, 1998). Dancers are "required to look at themselves in the mirror … for learning purposes" (Dryburgh & Fortin, 2010, p. 95). While allowing learning, this spatial organization contributes to both teacher's and dancers' surveillance. Green (2002-2003) notes that surveillance may be "effective in training docile dance performers but not so effective in producing dance artists who take ownership of their bodies and artistic processes" (p. 100-101). This notion illustrates both utility and harm in docility. Contrastingly, the dancers in Dryburgh and Fortin's (2010) study felt less surveillance from their teachers and peers in contemporary dance classes compared to ballet. However, these researchers found that "dancers monitor themselves in service to their art form rather than their personal health" (p. 106) and, thus, engage in auto-surveillance.

In their technique training, dancers tend to aim for a specific look (Green, 1999). Even with different dance styles pursuing different aesthetics, the ideals of the dancing body are difficult to attain (Barr & Oliver, 2016; Green, 1999). Dancers still seem to strive for them unquestioningly. For example, for the dancers in Green's (1999) study, the perfect, ideal body

appeared "as a necessity in dance" (p. 86). Dancers' appearance becomes particularly important when it can determine employment (Murgia, 2013). Even though contemporary dance allows for diversity (Fortin et al., 2009) and the "new aesthetic" in the society accepts a more muscular female body (Green 2002-2003, p. 113), dancers still feel pressured to meet the ideals of the thin dancing body (Swami & Harris, 2012). Green (2002-2003) explains that even with the new "toned and muscular ideal" (p. 113), women are expected to conform to the small, thin body ideal. The dominant values in dance are beauty, slimness, asceticism, and devotion, and the contemporary dance technique training encodes this "aesthetic authority" into dancers' bodies (Fortin et al., 2002, p. 171). From the Foucauldian perspective, a body shape itself is not necessarily oppressive, but it can be used to discipline individuals (Markula, 2004). Therefore, Green (2002-2003) encourages the consideration of "why and how we mould our bodies in such ways" (p. 121). The awareness of how the body is controlled may be more important than the aim to reject discipline.

These disciplinary practices in contemporary dance training seem to be deeply embedded in traditions. Teachers tend to follow the methods their teachers used (Myers, 1989, in Fortin, 1993), and dancers rarely question their training practices (Fortin et al., 2009). Thus, dance technique training has not changed much over the years (Batson & Schwartz, 2007). Nevertheless, Fortin et al. (2005) emphasize, "the relationship with the body is never fixed" (p. 15) but always changing with the circumstances. Therefore, one could argue that also the training practices should be open to changes. Dancers may not be able to rule out all disciplinary practices in their training (Fortin et al., 2009), but as Foucault (1995) discusses, individuals are not completely without power either. Fortin et al. (2009) encourage dancers to think about their training practices critically and challenge the potentially disciplinary effects. These researchers believe that changes in the dance culture can contribute to dancers' well-being.

Therefore, changes in traditions and dominant discourses necessitate consciousness and critical thinking (Fortin et al., 2009; Green, 2002-2003). Change also requires "find[ing] creative ways to work within the restrictions of our institutions" (Fortin, 1998, p. 67). Similarly, for Markula (2011), problematizing means "think[ing] differently" (p. 68). She suggests changes in actual practices to create change in discourses. Brodie and Lobel (2004) underline that "[i]n order to encourage a new sense of the body and its movement possibilities, it is particularly important to provide movement experiences that deviate from traditional dance activities" (p. 84). Thus, dancers could benefit from alternative movement practices that challenge the disciplinary effects of their training.

Foucault on the Mat: Introducing Foucauldian-Inspired Mindful Movement for Dancers

As discussed above, contemporary dance technique training can be an insufficient and disciplinary practice, and scholars have offered suggestions for dancers' training. In addition to the separate conditioning and somatic programs for dancers, several poststructuralist researchers have incorporated sociocultural knowledge into dancers' training to challenge the need to construct only docile dancers with ideal bodies (e.g., Green, 1999; Fortin et al., 2005; Fortin et al., 2002; Fortin et al., 2009). These scholars have used a Foucauldian approach to discuss the dominant norms of dance and pursue change towards less disciplinary training. However, dance literature lacks research that aims to address the disciplinary practices through actual movement activities. Mindful fitness appears as a potential option for addressing contemporary dancers' physical and psychological needs and offering "more meaningful and varied exercise practices" (Markula, 2011, p. 62). Therefore, in this section, I introduce mindful fitness and Pilates as a part of it and discuss how it could suit dancers' training. To include sociocultural knowledge in Pilates practices, I turn to the existing Foucauldian fitness research.

Pilates as a Form of Mindful Fitness

Mindful fitness uses physical practice to integrate mind in exercising (Markula, 2011). According to Ralph La Forge, mindfulness includes elements such as anatomical alignment, breathing, awareness of the movement, and tuning into the present moment (Gavin & McBrearty, 2006). Pilates contains these elements in its exercises by incorporating breathing and concentration in core strength exercises (Friedman & Eisen, 1981). Pilates has also been considered a somatic method because of its emphasis on body awareness (Caldwell, Adams, Quin, Harrison, & Greeson, 2013; Fortin & Girard, 2005), but some researchers disagree with such categorization because Pilates has a particularly strong emphasis on the control and precision of the body (Batson & Schwartz, 2007). Control was, in fact, the primary emphasis of Joseph Pilates, the founder of Pilates (Adams, Caldwell, Atkins, & Quin, 2012). However, whether being viewed as a somatic technique or not, Pilates can be considered a mindful fitness form since one of its main principles, that Friedman and Eisen (1981) name as the most important one, is concentration. The other principles are control, centering, precision, flowing movement, and breathing (Friedman & Eisen, 1981).

With 77 % of the dancers engaging in this movement practice in Thomas and Tarr's (2009) study, Pilates seems to be a common form of supplemental physical activity for contemporary dancers. Caldwell et al. (2013) argue that Pilates "offers a unique bridge for training dancers since it can be considered both a cross-training method and a somatic approach" (p. 150). The benefits of Pilates training include enhanced alignment, core strength, spine flexibility, and range of motion in upper and lower extremities as well as balanced development of muscles in dancers (Adams et al., 2012; Parrott, 1993). Dancers have also gained mindfulness, expressiveness, and acceptance of their limitations as a result of their Pilates training (Caldwell et al., 2013; Kearns, 2010). They have been empowered to make their own conscious choices based

on their bodily feelings (Caldwell et al., 2013). Thus, Pilates appears as a potential option for addressing some of dancers' common injuries and the lack of body awareness. Nonetheless, Bernardo and Nagle (2006) note that some of the research literature on Pilates may lack sound research methodology. For example, they argue that some studies lacked statistical power and had small sample sizes.

Simply adding Pilates classes into dancers' training schedules may, however, not bring the desired benefits but rather produce another set of problems, as Green (2002-2003) indicates. Similar to somatics (Green, 2002-2003), Pilates training can aid with dancers' common struggles, but it can also become another practice that disciplines dancers through controlling how dancers understand themselves. Markula (2011) explains that Pilates is still influenced by the commercialized fitness industry and its dominant discourses that can promote "a particular yet unachievable body shape" and "normaliz[e] the thin and toned body" (Markula, 2011, p. 63). Consequently, she argues that Pilates can contribute to creating docile bodies.

Foucault's Disciplinary Techniques

Foucault's (1995) theoretical framework views individuals within the relations of power where various disciplinary techniques aim to control them into docile bodies. According to Foucault (1995), discipline functions through the art of distributions, control of activity, and organization of genesis that relate to the organization of space, time, and movement. In the field of fitness, Markula and Pringle (2006) and Markula (2011) have challenged these disciplinary techniques to problematize a typical Pilates class and create alternative practices. While Foucauldian dance scholars have described how the environment of a dance technique class can produce docility through surveillance, hierarchization, and normalization (e.g., Dryburgh & Fortin, 2010; Fortin et al., 2009; Green, 2002-2003; Smith, 1998), they have not analyzed these processes through the disciplinary techniques. Therefore, using fitness research as a starting

point, I apply Foucault's (1995) conceptualizations of the disciplinary techniques to contemporary dance technique training. I demonstrate how contemporary dancers can be exposed to discipline both in their dance technique classes and supplemental movement practices through similar techniques. From the Foucauldian perspective, Markula and Pringle (2006) and Markula (2011) remind us that no practice itself is oppressive or liberating, but some practices may become disciplinary depending on how they are used.

The Art of Distributions: Space

According to Foucault (1995), space has several elements that can discipline individuals. The art of distributions, or "the distribution of individuals in the space" (Foucault, 1995, p. 141), can control individuals through enclosure, partitioning, functionality, and rank. Foucault (1995) explains enclosure as "the specification of a place heterogeneous to all others and closed in upon itself" (p. 141). Thus, enclosure refers to a defined place that ensures privacy for the people inside. It maximizes advantages and minimizes inconveniences to ensure the maximal benefit of training (Foucault, 1995). Partitioning implies that "each individual has his own place; and each place its individual" (Foucault, 1995, p. 143). Partitioning creates analytical spaces for locating and supervising individuals and is closely related to functionality that involves creating useful spaces for specific purposes (Foucault, 1995). In a functional space, engaging in activities should be clear and efficient. Functional sites enable both individual and general supervision: instructors can observe and compare individuals without disruption while following the general execution of the task (Foucault, 1995). Space can also rank its users based on different characteristics (Foucault, 1995). Rank "individualizes bodies by location that does not give them a fixed position, but … circulates them in a network of relations" (Foucault, 1995, p. 146). Thus, individuals' rank can change. This disciplinary organization of space allows instructors more possibilities to observe and judge individuals both separately and as a group (Foucault, 1995).

These concepts are at play in group fitness spaces. Pilates classes often take place in an enclosed space, such as a fitness studio (Markula & Pringle, 2006). Only participants can enter the studio, which increases privacy and control in the space (Foucault, 1995; Markula & Pringle, 2006). A typical studio has mirrors on the walls that participants face while moving on their own spots, and the instructor commonly stands in front of the mirrors facing participants (Markula & Pringle, 2006). This spatial organization can lead to "participants effectively exercising alone in a group" (Markula & Pringle, 2006, p. 75) and reproduce partitioning and functionality. In group fitness classes, qualities such as movement competency and the ideal body type can determine rank leading to the higher ranked individuals exercising in the front of the studio (Markula & Pringle, 2006). The combination of these spatial characteristics aims to organize participants efficiently without confusion of where one is supposed to be.

Dance studios appear similarly disciplinary as group fitness studios. Dancers typically position themselves evenly facing the mirrors and their teacher in a closed dance studio (Green, 1999; Smith, 1998). This organization indicates the space as enclosed, partitioned, and functional. Green (1999) notes that the existence of mirrors, in particular, can contribute to making dance studios competitive, objectifying, and regulating spaces. Similar to the group fitness participants (Markula & Pringle, 2006), the more experienced and confident dancers are likely to locate themselves in the front rows while the less confident dancers stay at the back. This orientation represents rank. In this partitioned, functional, and ranked organization, dancers become easy to observe and control (Smith, 1998). Overall, the spatial organization of both fitness and dance studios allows instructors to supervise and evaluate participants. Therefore, these spaces can allow observation, normalization, and hierarchization and appear as disciplinary.

While facilities often assign studios for different classes (Markula & Pringle, 2006), an instructor can still problematize and change some of the disciplinary elements of the group fitness

and dance spaces. Exercises that include moving in space and facing different directions instead of staying on one spot could change participants and instructor's orientations to challenge partitioning, functionality, and rank. Additionally, since mirrors could be considered a contributor to docility (Green, 1999), not facing them could help reduce their normalizing and hierarchizing effect. Therefore, even though the set structures of typical group fitness and dance studios can constrain the instructor and participants to use the space in a certain way, problematization of the taken-for-granted practices can help one create alternative practices for the spatial organization (Markula, 2011).

The Control of Activity: Time

Discussing what happens in a space can be done through the temporal organization of an activity (Denison, 2007). The control of activity can discipline individuals through timetable, temporal elaboration of the act, correlation of the body and the gesture, and exhaustion (Foucault, 1995). The timetable divides time into smaller segments to ensure "a time of good quality, through which the body is constantly applied to its exercise" (Foucault, 1995, p. 151), which indicates that a continuously moving body uses time effectively. The temporal elaboration of the act is an "obligatory rhythm, imposed from the outside" (Foucault, 1995, p. 152), in which individuals perform the exercises. The temporal elaboration controls the development of an action by defining the direction and duration (Foucault, 1995). Therefore, this technique determines the tempo and timing of the activity.

The correlation of the body and the gesture seeks "the best relation between a gesture and the overall position of the body" when "nothing must remain idle or useless" (Foucault, 1995, p. 152). While this technique aims to ensure the efficiency of each movement, the body-object articulation refers to the efficient use of an object or equipment. It "defines each of the relations that the body must have with the object that it manipulates" (Foucault, 1995, p. 152-153).

Individuals should, thus, connect the movements of the body and object, and the contact surface should "faste[n] them to one another" to ensure a seamless connection (Foucault, 1995, p. 153). The exhaustive use of time guarantees that time is used efficiently in the activity through "intensify[ing] the use of the slightest moment" (Foucault, 1995, p. 154). This exhaustion along with the other disciplinary techniques under the control of activity aim to maximize efficiency and ensure that no time is wasted.

Markula and Pringle (2006) and Markula (2011) have discussed how group fitness and Pilates classes, in particular, employ these techniques. Pilates classes are typically segmented into a warm-up, Pilates exercises, and a relaxation (Markula, 2011). A lesson plan often displays this structure and can, thus, represent timetable to ensure the effective use of time. As an example of the temporal elaboration of the act in group fitness classes, music can impose a uniform movement rhythm that the participants follow mechanically (Markula & Pringle, 2006). Pilates exercises are typically performed to the rhythm of one's breathing (Friedman & Eisen, 1981), which suggests that there may not be any external rhythm to follow in the classes. However, because each movement in a Pilates exercise is executed with a specific inhale or exhale cued by the instructor (Isacowitz & Clippinger, 2011), one could still view breathing as the temporal elaboration of the act.

Detailed exercises can contribute to the correct correlation between the body and the gesture. Pilates movements are generally precisely defined to ensure their strengthening or mobilizing purpose often misinterpreted as shaping the body in the commercial fitness industry setting (Markula, 2011). While ensuring the correct movement technique, the precise, detailed exercises can also make instructors and participants follow them meticulously and unquestioningly. Sometimes Pilates instructors use equipment, such as balls, foam rollers, or elastic bands, in their classes (McNeill, 2011). They often use the equipment strictly for its

assigned purpose, which can contribute to the body-object articulation. The aim of exhausting time in the classes can lead to maximizing the range of motion, engaging multiple body parts, and moving continuously (Markula & Pringle, 2006). Markula and Pringle (2006) explain that the most effective use of time in group fitness classes provides participants with fitness benefits "in the shortest possible time without injuring the participants" (p. 77). Since shorter classes have become a trend in group fitness to better fit participants' busy schedules, they can increase the pressure to accomplish as much as possible in a short amount of time (Markula & Pringle, 2006). In this case, there may not be much time for the participants to tune into their bodies and explore how the exercises feel. Also, the instructors can feel pressured to cue the movements precisely to ensure the maximal amount of movement in the class (Markula & Pringle, 2006).

Similar trends appear in contemporary dance technique classes. The classes are often segmented into a warm-up, skill building, choreographic combinations, and a cool down (Brodie & Lobel, 2016). Similar to ballet (Clark & Markula, 2017), the choreographic phrases are detailed and performed in exact timing with music, which reproduces the temporal elaboration of the act and correlation of the body and the gesture. When aiming for the effective use of time, the focus is on honing technical skills leaving less time for the warm-up, conditioning, and cool down (Parrott, 1993; Shah et al., 2012). Dancers' tendency to push their bodies through tiredness and pain (Murgia, 2013; Rouhiainen, 2008) and the suggestion for teachers to increase continuous movement in technique classes to improve dancers' cardiovascular abilities (Plastino, 1990) could also be interpreted as aiming to exhaust time and maximize efficiency in the classes. Altogether, these temporal disciplinary techniques in both fitness and dance technique classes ensure that all movement is precise, efficient, and coordinated and can, thus, homogenize individuals.

Markula (2011) has problematized some of these disciplinary techniques in her Pilates classes, and her alternative practices can be applied to dance technique training. To reduce the potentially disciplinary effect of timetable, the instructor can use the basic structure of a class loosely and vary the content of the classes (Markula, 2011). Additionally, instead of following a set tempo in the exercises, using individual breathing to provide movement rhythm can aim to disrupt the temporal elaboration of the act (Markula, 2011). Furthermore, as I discussed earlier, encouraging individual breathing without placing set breaths on specific movements could challenge breathing becoming another temporal elaboration of the act. Avoiding movements precisely timed to the rhythm of the music could aim to disrupt this disciplinary technique in a dance class. Markula (2011) also encourages instructors to emphasize improved individual everyday ability, instead of a fit body, as the purpose of the exercises. This alternative purpose could challenge the correlation of the body and the gesture as well as homogenization of individuals. Shifting the focus away from the body shape to "less visible exercise benefits, such as relaxation and better alignment," can decrease the "disciplinary gaze" (Markula, 2004, p. 313). Similarly, in the context of dance, teachers could emphasize the kinaesthetic sensations of movements and functional elements of dance technique rather than the ideals of the dancing body (Barr & Oliver, 2016).

Based on Foucault's (1995) explanation of the body-object articulation, I would suggest creative use of equipment to aim at disrupting this disciplinary technique. Additionally, as a means for challenging the exhaustion of time and aim of maximal efficiency, Markula (2011) highlights the use of appropriate ranges of motion. Overall, having time for individual movement, improvisation, and reflections could challenge these temporal disciplinary techniques both in Pilates and contemporary dance technique classes. These practices could encourage participants

to take time for their own exploration instead of being bound to constantly follow specific movement patterns or rhythm.

The Organization of Genesis: Movement

In addition to the spatial and temporal organization of an activity, individuals can be controlled through the organization of movement. The organization of genesis includes disciplinary techniques such as the successive or parallel segments of time, analytical plan, examination, and series of series of exercises (Foucault, 1995). According to Foucault (1995), "divid[ing] duration into successive or parallel segments" refers to building a practice from "separate and adjusted threads" (Foucault, 1995, p. 157-158). This way, individuals would continue to the next exercise after mastering the previous one. The successive or parallel segments of time lead to the analytical plan that organizes movements progressively based on their complexity (Foucault, 1995). Examination functions as a way to compare and differentiate individuals and evaluate if they can move forward in their training (Foucault, 1995). Eventually, the threads of exercises organized as an analytical plan can lead to a practice becoming a series of series of exercises (Foucault, 1995). According to Foucault (1995), the series of series of exercises organize all movements as a continuous exercise system that aims for a usable, profitable individual as a result. Altogether, the organization of genesis aims to organize movement efficiently to ensure control, development, and success in different stages of training (Foucault, 1995).

These disciplinary techniques seem to be embedded in group fitness classes. Pilates instructors often design successive, progressively challenging exercises that form an analytical plan (Markula, 2011; Markula & Pringle, 2006). Modifications also organize single exercises according to their intensity and complexity (Markula & Pringle, 2006). Consequently, Pilates practice can become a series of series of exercises that accepts only specific, detailed Pilates

vocabulary (Markula, 2011). Markula (2011) noted that her participants presented a strong need for progress, and they asked for more complex variations to "work harder" (p. 70) and shape their bodies more efficiently even before possessing the required skills. Therefore, exercise systems can turn into mechanical training that does not require participants to think (Markula, 2011). Unlike some fitness programs, Pilates classes, as a form of mindful fitness, do not generally include examination to evaluate participants' progress.

These disciplinary techniques also appear in the structures of contemporary dance technique classes. For example, skill-building exercises break down and organize movements used in the choreographic combinations later in the class (Brodie & Lobel, 2016). Additionally, different dance techniques can be considered specific exercise systems focused on their precise movement vocabularies (e.g., Foster, 1997; Markula, 2015). Even though contemporary dance has not developed into specified techniques similar to modern dance (Markula, 2015), technique classes can still be constructed as a series of series of exercises. Dancers, similar to group fitness exercisers (Markula, 2011), can also become unthinking bodies as a result of their mechanical training (e.g., Enghauser, 2007; Fortin et al., 2009). Unlike ballet (Clark & Markula, 2017; Hopper, Weidemann, & Karin, 2018), contemporary dance does not typically include examinations. However, this does not exclude the possibility of teachers observing and comparing dancers in their classes (Dryburgh & Fortin, 2010; Green, 1999; Green, 2002-2003; Smith, 1998). These disciplinary techniques ensure the controlled organization of exercises in both Pilates and contemporary dance technique classes, which can contribute to normalizing and habituating participants when they follow their programmed training systems. While standardizing training, these practices can also enable judgement and hierarchization since differing individuals can be singled out based on their skills and progression.

The suggestions for alternative Pilates and dance practices in previous literature can be used to challenge the disciplinary organization of movement in the classes. In her study, Markula (2011) suggests that the focus on bodily feelings and use of body weight can aim to challenge some of the disciplinary techniques under the organization of genesis by encouraging participants to determine the complexity and intensity of their movements. Similarly, as discussed earlier, several dance researchers have aimed to increase the focus on listening to the body (e.g., Enghauser, 2007; Fortin & Girard, 2005; Fortin et al., 2002; Kirk, 2014; Rouhiainen, 2008) that can challenge the control of movement in dance technique training. Additionally, both Fortin's (1998) and Markula's (2011) discussions indicate that creativity and unpredictability can contribute to disrupting the detailed, mechanical training systems in Pilates and contemporary dance. Improvisation (Enghauser, 2007), movement from other dance and exercise modalities, and participants' decisions about the content of the classes could act as creative and unpredictable elements in both Pilates and dance training.

The organization of time, space, and movement come together in the composition of forces. According to Foucault (1995), the composition of forces includes disciplinary techniques such as creating "a multi-segmentary machine" (p. 164) in which individuals function in perfect timing with each other and respond to "a precise system of command" (p. 166). Consequently, individuals become a "machine with many parts, moving in relation to one another, in order to arrive at a configuration and to obtain a specific result" (Foucault, 1995, p. 162). Therefore, these disciplinary techniques strive to form individuals as an efficient, uniform, and well-functioning group.

These disciplinary techniques are particularly apparent in group fitness and dance technique classes. Markula and Pringle (2006) describe a well-organized group fitness class as "an army" (p. 77) of uniform exercisers. The precise organization can result from the

composition of different spatial, temporal, and movement-related disciplinary techniques constructing "an efficient machine" (Foucault, 1995, p. 164). Commonly, in group fitness classes, participants are required to follow a particular direction, rhythm, and movement in accordance with the instructions (Markula & Pringle, 2006). Similarly, in contemporary dance technique classes, dancers follow the detailed movement combinations and counts of the music in unison with each other. In Pilates and dance training, time for individual space, tempo, and movement exploration rarely exists. Since everything is precisely coordinated, there is no confusion about how or when one should move. Therefore, the classes do not necessarily require participants to think (Markula, 2011). Even though this organization is efficient and productive, it can also reproduce individuals as apathetic and robotic, as they only follow orders. Offering a chance to explore space, time, and movement without precise instructions could serve as a means to challenge the disciplinary techniques under the composition of forces. This way, participants could make their individual decisions about their exercising.

Problematizing Hierarchical Observation and Normalizing Judgement

As demonstrated above, the organization of space, time, and movement in Pilates and dance technique classes can discipline individuals to function in a specific way. When participants move uniformly and obediently in enclosed spaces, the disciplinary techniques can enable surveillance, normalization, and hierarchization (Foucault, 1995). More specifically, they can allow hierarchical observation and normalizing judgement that Foucault (1995) defines as "the means of correct training" (p. 170). Foucault (1995) explains that hierarchical observation renders individuals visible and manifests itself as a "single gaze" that "see[s] everything constantly" (p. 173). He notes that observation can also be internal leading to self-surveillance. Normalizing judgement, in turn, punishes differing and disobedient behaviour (Foucault, 1995). While differentiating individuals, normalizing judgement is "essentially *corrective*" and

"reduc[es] gaps" (Foucault, 1995, p. 179, emphasis in original) between individuals. These processes are united in the process of examination (Foucault, 1995).

These means of correct training act as the instruments of power (Foucault, 1995). When individuals execute the same movement in a uniform rhythm, it is easy to observe them and distinguish the ones that are not following directions. These individuals are, then, singled out as 'different.' Because one can be judged based on how one looks and functions, constant surveillance differentiates and hierarchizes individuals but also homogenizes and normalizes them (Foucault, 1995). Therefore, the instruments of power can result in docility, as individuals aim to function uniformly, robotically, and unthinkingly toward what is considered 'normal.' When certain behaviour becomes normalized, it is accepted as a sociocultural norm.

These two instruments of power are at play in Pilates and dance technique classes. When participants take their spots in specific formations in an enclosed, partitioned studio where they follow the predetermined exercises in the instructor's choice of tempo (Green, 1999; Markula, 2011; Markula & Pringle, 2006; Smith, 1998), controlling participants becomes easy for the instructor. The organization of the class enables instructors, who are in charge of planning and organizing the classes (Markula, 2011, Smith, 1998), to observe, compare, and judge the participants. Many participants and instructors in Pilates and dance compliantly aim for normative behaviour deriving from the dominant norms that they are constructed to obey (Fortin et al., 2009; Green, 2002-2003; Markula, 2011). The dominant norms in Pilates and dance training include external authority, docile behaviour, and the ideal fit and feminine body (Fortin et al., 2009; Markula, 2011). This way, Pilates and dance technique classes can act as instruments of power.

In addition to the practices discussed above that can aim at challenging the disciplinary techniques of space, time, and movement, previous literature offers several practices for limiting

instructor's control and the emphasis on the ideal body in Pilates and dance technique classes. As mentioned before, changing movement practices can contribute to the changes in the dominant sociocultural norms (Markula, 2011). Barr and Oliver (2016) and Markula (2011) encourage instructors in dance and Pilates to share their knowledge openly with the participants to reduce the disciplinary effect of the instructor's authority. Additionally, in her Pilates classes, Markula (2011) decreased the emphasis on appearance by wearing loose clothing and limiting demonstrating the exercises. These practices could contribute to challenging the hierarchical observation and normalizing judgement by discouraging instructors and participants to compare their bodies based on external ideals. Overall, as dancers are exposed to the disciplinary techniques and instruments in their technique training, it is important to offer them movement practices that aim to challenge the controlling and normalizing influence and create less disciplinary training.

Conclusion

Based on previous research, contemporary dancers' current training practices can be problematic for two reasons. First, the training practices do not seem to sufficiently cater for dancers' physical and psychological well-being. Dancers can experience a large number of injuries and the lack of body awareness as a result of their technique training. Second, the training practices can be disciplinary and normalize dancers through the dominant ideals. Therefore, even though contemporary dance may be freer and more diverse, the way it is currently manifested in the dance world may not entirely solve the problems of the more defined Western dance forms. To address some of contemporary dancers' common injuries and their body awareness, Pilates can serve as a form of supplemental training for dancers. However, similar to any exercise method, Pilates can also have disciplinary effects on participants (Markula, 2011). From the Foucauldian perspective, exercises themselves are not necessarily

disciplinary, but the way individuals use them can have such an effect (Markula, 2011). Using a Foucauldian approach to problematize the potentially disciplinary practices requires challenging and making changes in the typical organization of space, time, and movement. In this literature review, I discussed how the existing Foucauldian fitness research has problematized the disciplinary techniques in Pilates classes, which I, then, applied to contemporary dance technique training. Challenging the use of space, time, and movement in a class could potentially reduce normalization and hierarchization of participants.

Therefore, purpose of my research is to use Foucauldian-inspired Pilates practice to create less disciplinary training practices for contemporary dancers and explore how dancers respond to them. I ask the following research questions: 1) How can Foucauldian-inspired Pilates practice disrupt the disciplinary contemporary dance training? 2) How does such a Pilates program work in practice? 3) How do contemporary dancers respond to the Foucauldian-inspired Pilates training? Answering these questions adds to our understanding of how we can create potential alternatives to some of the disciplinary, taken-for-granted training practices and offer contemporary dancers less normalizing training. My research also allows us to explore how dancers perceive these new, alternative practices. The changes in training practices could contribute to dancers' well-being and challenge the current sociocultural constructions of dance, dancers, and the dancing body. In this thesis study, I utilize qualitative poststructuralist research methodology to help me answer my research questions.

Note:

[1] The diverse nature of contemporary dance can lead to variation in classes, but a typical contemporary dance technique class follows a four-part structure: warm-up, skill building, choreographic combinations, and cool down (Brodie & Lobel, 2016). A warm-up prepares the body for the demands of the class by warming up the muscles, increasing the temperature in the body, and making the range of motion in the joints available for dancers (Plastino, 1990). Similar to many other dance styles, the warm-up focuses on the lower body but also targets the upper body because it plays a particularly important role in the contemporary dance vocabulary (Albright, 1997; Ambegaonkar, Caswell, Winchester, et al., 2012). Some of the warm-up exercises can be similar to common conditioning exercises that strengthen and stretch the body.

The skill-building section transitions from the warm-up to choreographic combinations (Brodie & Lobel, 2016). These exercises break down the steps that require additional practice or appear in the choreographic sequences later in the class (Brodie & Lobel, 2016). Because of the influence from modern dance and ballet, contemporary dance teachers can apply movements from these dance styles in their technique exercises. Choreographic combinations, the second last section of the class, develop concepts and patterns from the skill-building section with an added emphasis on expression (Brodie & Lobel, 2016). Performed moving across the studio and in the centre, these sequences are typically more locomotive and longer than in the other sections of the class (Enghauser, 2007). Enghauser (2007) argues that teachers can also include some improvisation exercises in their technique classes to develop dancers' creativity and interpretation. Ideally, technique classes end with a cool down to "bring the body back to neutral and to stretch out" (Brodie & Lobel, 2016, p. 56), but due to the desire to allow dancers more time to dance, stretching after class can be left to the dancers' responsibility.

Methodology

My study contributes to the growing amount of qualitative social science research that views the body as more than an object to be studied. Generically defined, "qualitative research is a situated activity that locates the observer in the world" (Denzin & Lincoln, 2005, p. 3). Engaging in different paradigmatic and methodological approaches, qualitative researchers aim for direct, subjective contact with the research topic by talking to people involved and observing what is happening in the field (Denzin & Lincoln, 2005; Markula & Silk, 2011). They "make sense, or interpret, phenomena in terms of the meanings people bring to them" in order to "make the world visible" (Denzin & Lincoln, 2005, p. 3). In qualitative research, the world is viewed as a social construction that shapes individuals' experiences (Denzin & Lincoln, 2005). As a social science researcher in physical culture, I am interested in how the sociocultural constructions of dance, dancers, and the dancing body can affect dancers' perceptions and training. Since previous research has mapped and critiqued dance training for its unquestioned effects on dancers, I employed a qualitative poststructuralist perspective for my research project to create small changes in dance and Pilates training practices. I designed alternatives to the typical, potentially disciplinary practices in contemporary dance technique classes through Pilates. Also, I used this perspective to explore how dancers experienced these practices.

In this methodology chapter, I describe how I conducted my qualitative multi-method study. First, I discuss the theoretical framework of the French philosopher Michel Foucault that guided my research process. Second, I explain my sampling process and introduce the participants selected for this study. Third, I continue by introducing my research setting and, fourth, the methods that helped me answer my research questions. Within my Foucauldian-inspired Pilates workshop, my methods were reflective journaling and discussions with the participants. Fifth, I discuss the ethical concerns of this study and the ways in which I aimed to

guarantee the ethical treatment of my participants. Last, I present how I ensured methodological rigor in this research project.

Qualitative Framework

For my research study, I adopted a Foucauldian theoretical framework that is generally located within the poststructuralist research paradigm (Markula & Silk, 2011). Poststructuralism assumes subjective epistemology that considers researchers' meanings as an essential aspect of the research process (Markula & Silk, 2011). Markula, Grant, and Denison (2001) note, "a researcher … reports meanings that are mediated by his or her subjective understanding of the phenomenon" (p. 256). Therefore, in addition to being interested in my participants' diverse perspectives, I located myself as an active member of my study and considered my experiences as a researcher, Pilates instructor, and dancer integral parts of my study and interaction with my participants. I attempted to be a self-reflexive researcher, a "participan[t] of the field and, thus, [a] produce[r] of multiple understandings" (Markula & Silk, 2011, p. 76). Poststructuralist researchers do not seek "universally generalisable theories that represent the true 'reality'" (Markula & Silk, 2011, p. 46). Instead, they advocate multiplicity and pluralism in meanings and interpretations (Howarth, 2013; Williams, 2014). They also see the world in an on-going yet unpredictable cultural change (Markula & Silk, 2011). Therefore, in my research, I valued my own and my participants' various subjective perspectives on dance and Pilates and aimed to represent them as extensively as possible.

In addition to the epistemological and ontological orientations, a poststructuralist Foucauldian approach suits my research project well because it views the body within the larger social context of discourses, power relations, and knowledge production (Markula et al., 2001; Markula & Silk, 2011). As outlined in my literature review, I view many of the dancers' training practices that result in the lack of body awareness and injuries as deriving from the sociocultural

expectations of dance, dancers, and the dancing body. In poststructuralism, researchers aspire to critically interrogate and problematize the functioning of power in different social and cultural phenomena (Howarth, 2013). Instead of considering power as an oppressive, one-way structure, poststructuralists perceive it as a "net-like organization" (Jackson & Mazzei, 2012, p. 56) in which multiple power relations circulate. Williams (2014) describes poststructuralism as a disruption of how we understand and make meanings in the world. He emphasizes disrupting as a way to resist existing beliefs and expectations. Markula and Silk (2011) also note that poststructuralist scholars often have "a political agenda" (p. 47) for social critique and change. With these Foucauldian premises in mind, the purpose of my research was to create alternatives to the taken-for-granted training practices in contemporary dance to offer dancers less disciplinary training.

Several poststructuralist researchers have problematized the disciplinary effects of dance technique and fitness training (e.g., Dryburgh & Fortin, 2010; Fortin et al., 2005; Fortin et al., 2009; Foster, 1997; Green, 1999; Green, 2002-2003; Markula, 2011; Markula & Pringle, 2006; Smith, 1998). I used this literature to challenge some of the typical training practices and dominant sociocultural constructions specifically in contemporary dance and create alternative training practices through Pilates. There are currently no specific methods for combining poststructuralist theory with movement practice. Because poststructuralism allows for creativity and experimentation in the research process (Williams, 2014), I designed a Foucauldian-inspired Pilates workshop to serve as my research setting in order to explore my alternative practices and learn about my participants' experiences of them. I used Foucault's insights into disciplinary power to consider the organization of space, time, and movement in the practices designed for the workshop.

Sampling

Instead of randomly selecting participants for objective, generalizable results as in quantitative research, I engaged in purposeful sampling that Patton (2015) recommends for qualitative researchers. Purposeful sampling is designed for obtaining information-rich data to answer research questions (Patton, 2015). More specifically, I recruited my participants using criterion, snowball, and convenience sampling. Criterion sampling involves predetermined criteria for the recruitment of participants (Patton, 2002). For my study, I recruited adult female contemporary dancers with at least two years of experience in contemporary dance. These criteria helped me recruit participants who were familiar with the expectations and typical procedures in contemporary dance technique classes. Snowball sampling helped me further attract new information-rich cases (Patton, 2002). Following Patton's (2002) description, I sought recommendations on potential, eligible participants from experienced contemporary dancers and teachers in my community. As a result, I accumulated new participants to my study. In addition, I utilized convenience sampling since I recruited dancers from my local dance group. Convenience sampling refers to the recruitment of participants based on efficiency and convenience in regards to time, location, or cost (Patton, 2002). I could easily access these dancers since I had also been involved in this dance group as a dancer and choreographer. However, Patton (2002) notes that convenience should not be the major factor in determining the sample because it can lead to meaningless and careless sampling. Thus, criteria and snowball sampling were my primary sampling techniques.

After obtaining the ethical approval for my study from the Research Ethics Board at the University of Alberta, I started the recruitment process. I contacted possible participants by sending my letter of initial contact to the president and director of my local dance group who forwarded my email to their email list server. I also asked for the email addresses of the potential

participants recommended by the experienced contemporary dancers and teachers to send them the same letter. If interested, dancers were encouraged to contact me in person or via email. I sent the complete information letter and consent form to the potential participants who responded to my initial contact and drafted a workshop schedule based on their availability. While I had many dancers interested, not all of them could participate in the study because of their differing schedules.

I recruited five female contemporary dancers to attend my Foucauldian-inspired Pilates workshop. Although Markula and Silk (2011) set no strict rules on the number of participants in a qualitative study, they recommend a sample size of ten or fewer for the scope of a master's thesis. For the purpose of my research, I aimed to keep my sample between 4 and 10 participants. While group fitness classes can attract dozens of exercisers, I decided to have a smaller group environment for the participants to focus on their bodies, ask questions, and discuss their experiences. I still hoped to recruit a minimum of four participants to help participants feel less intimidated and observed in the sessions.

Participants

I asked the participants to fill out a background information form (Appendix A) at the beginning of the workshop. The open-ended questions on the one-page form concerned participants' current and previous experiences in dance, Pilates, and other forms of training. Knowing about my participants' training backgrounds helped me adjust my instruction. For example, their previous Pilates experience affected which exercise modifications I included and how much I explained about the exercises especially in the first workshop sessions. Additionally, their current and previous dance involvement influenced how we approached some of the discussion topics related to typical dance practices. My participants' information is presented in Table 1 below.

Participants	Dance Experience (years)	Current Involvement	Dance Training (hrs /wk)	Dance Styles	Other Training Forms	Pilates Experience	Fitness Experience
Bella	10	Recreational	6	Contemporary, Ballet, Jazz	Yoga, Garuda: 2-3 times/wk	3-4 years (on/off)	Yoga, Garuda: on/off for several years
Isabel	10	Professional	6	Contemporary	Yoga, stairs, weight training, circuit: 4-7 times/wk	None	Yoga: regularly; Zumba: some classes
Kathrin	10-15	Recreational	7.5	Social Dances	Yoga, weight training, stretching: occasionally	A few classes	Yoga, Zumba
Loie	5-6	Recreational	1.5-4.5	Ballet, Modern, Jazz, Lyrical	Yoga, Kung Fu: 1-2 times/wk; Gym, running, stretching: occasionally	Within dance and sport training	Kick boxing, Kung Fu, Yoga: regularly
Martha	20	Professional	9-12	Contemporary, Ballet, Jazz	Biking, walking: daily	None	Tabata, Yoga: some classes

Table 1 Participants

All participants in this study were female dancers with contemporary dance experience ranging from 5 to 20 years. Three of the participants danced recreationally and two were professional dancers. I did not use any specific measure to determine professionalism and let the participants decide which category they identified with. The participants' weekly involvement in dance ranged from 1.5 hours up to 12 hours depending on the season and upcoming performances. While all participants engaged regularly in technique training in different dance styles, Isabel, Loie, and Martha also mentioned rehearsals for performances as part of their

training. In addition to contemporary dance, Bella, Loie, and Martha were varyingly involved in ballet, jazz, and lyrical dance while Isabel focused primarily on contemporary dance and Kathrin on social dance.

The participants engaged in various methods to take care of their bodies outside of their dance training. The most common supplemental training form was yoga, as four out of five participants mentioned it. Isabel was a yoga teacher and taught classes two to three times a week. Other common forms of supplemental training included running or walking, weight training, and stretching. Some participants also mentioned other exercise modalities, such as Garuda (a Pilates, yoga, and dance based movement practice) and Kung Fu. The frequency of training outside of dance classes ranged from occasional to almost daily. Isabel and Martha emphasized that participation in other physical activities was an aim that did not always happen. Even though the participants had previously taken some group fitness classes, such as yoga, Garuda, Zumba, kickboxing, and Tabata, their prior Pilates experience was limited. Isabel and Martha had never taken Pilates classes, and Kathrin and Loie had little experience. Bella had taken Pilates classes irregularly for three to four years. What inspired these dancers to participate in this Pilates workshop was an interest in cross training and conditioning for dance or a desire to try Pilates. Kathrin was especially interested in the perspective of dance injury prevention since her past injury had resulted in having to quit ballet training.

Research Setting

As my research setting, I designed a Foucauldian-inspired Pilates workshop. Recent literature supports the use of practical bodily activities in research studies. For example, Markula (2011) notes that engaging in a bodily practice can be an effective way to study physical activity. Since poststructuralists often aim for social change, Markula (2011) explains that in order to transform discourses, it is necessary to also transform practices. My Pilates workshop was

grounded in Foucauldian literature and incorporated Foucauldian theory into movement practice to create alternative training practices for contemporary dancers. Lyle (2018) also advocates so-called "application-based" research where interventions take place "in the context of real-life goals and constraints" (p. 2). This type of research can decrease the gap between research and practice (Lyle, 2018). As I wanted to investigate my workshop design in practice, I delivered it to contemporary dancers. The workshop allowed me to observe and discuss how my Foucauldian-inspired exercise design affected the organization of the sessions, my instruction experiences, and my participants' responses to the practices.

I chose to use Pilates, in particular, in my workshop because it combines core training with conscious breathing (Friedman & Eisen, 1981). I theorized that as such, Pilates can address some of contemporary dancers' injuries and lack of body awareness. My own training as a Pilates instructor also contributed to my decision to use Pilates. Choosing this particular movement practice does not, however, imply that Pilates is an exemplary form of training for contemporary dancers. Similar to Markula (2011), I used Pilates as one possible way of combining physical practice with Foucauldian theory to offer contemporary dancers alternative training. Additionally, since there is limited research about contemporary dance and particularly the role of Pilates in contemporary dance training, I aimed to fill that gap.

My workshop comprised of four 2-hour sessions that took place over the course of eight days. Considering the time commitment for both the participants and myself, I decided to organize a condensed workshop instead of typical weekly Pilates classes. The dates of the workshop were decided based on my participants' availability. While the first two sessions were on consecutive days, having time between the last sessions allowed my participants to reflect on the practices and notice connections between the exercises, their everyday life, and dance training. The condensed format still kept the practices fresh in the participants' minds for the

discussions in the workshop sessions. Four sessions ensured time for the participants to learn the basics of Pilates and explore the exercises. While Pilates classes are typically an hour and contemporary dance technique classes an hour to an hour and a half in length, I extended my workshop sessions to two hours to allow more time for movement exploration and discussions.

I reserved two different spaces for my workshop. The first two sessions of the workshop took place in a multipurpose room and the last two in a dance studio at a university. The multipurpose room was a small room with mirrors on one of the shorter walls. It had big, blurred windows as walls to the hallway and clear windows overlooking a gym on the opposite side. The dance studio, in turn, was a big space with mirrors on one of the longer walls and ballet barres on the opposite wall. Both studios were common spaces to host physical activity classes, but the multipurpose room also hosted other events, such as lectures and gatherings.

Lesson Plans

As preparation for my workshop, I created lesson plans for each session by combining my own ideas and suggestions from previous literature. These plans are included as Appendix B in this thesis. The plans detailed the exercises of the sessions and specified their purposes that were informed by my Foucauldian lens. Following the Foucauldian perspective, despite having detailed lesson plans, I aimed to follow them loosely. I also changed the plans gradually based on my participants' feedback. Each lesson plan embraced a theme that guided the focus in the sessions. These themes were spinal movement, rotation, stability, and tuning in. I derived the themes from the literature that discussed contemporary dancers' common struggles and purposefully chose broad, functional themes to allow exploration and flexibility in the sessions and emphasize movement exploration instead of attaining the ideals of the dancing body.

I chose spinal movement as the first theme because it plays an important role in Pilates and overall posture and could help address dancers' back injuries (Shah et al., 2012; Thomas &

Tarr, 2009; Isacowitz & Clippinger, 2011; Adams et al., 2012). I considered such a central theme a good starter since I was not sure how much Pilates experience my participants had prior to the workshop. To address dancers' hip injuries (Thomas & Tarr, 2009) and the lack of rotator cuff muscle strength (Grossman, 2015), the second theme included rotation in different body parts. I focused on exercises that strengthened the muscle groups working in different rotations and increased awareness of the alignment and range of motion of the joints. The third theme, stability, highlighted the importance of core training and injury prevention (Franklin, 2004; Grossman, 2015; Oliver & Adams-Blair, 2010). I included core exercises especially for the deep muscles that Pilates focuses on and emphasized the role of feet and ankles in stabilizing balance positions, jumps, and pirouettes in dance. I dedicated the last session for tuning in to emphasize body awareness and listening to one's body. By highlighting tuning in, I aimed to avoid the excessive focus on strengthening the body that is common in many dancers' conditioning programs (Koch, 2012).

My exercises emphasized body awareness while incorporating Foucauldian-inspired practices in the use of space, time, and movement to challenge some of the typical contemporary dance and Pilates practices. I explain Foucault's concepts in my literature review and my detailed practices in the results. I included exercises that strengthened core, psoas, gluteus, rotator cuff, scapular, and feet muscles, and stretched psoas and lower back muscles since these muscle groups were linked to injuries (Franklin, 2004; Grossman, 2015; Jacobs et al., 2012; Shah et al., 2012; Thomas & Tarr, 2009). While my Pilates workshop responded to dancers' need for supplemental training outside of their technique classes (Koutedakis et al., 2005), I avoided creating another program of hard work for dancers. Therefore, I also included relaxation and gentle stretches to counteract the strenuous physical training in dance (Roche & Huddy, 2015). To further challenge the need to shape the body according to the ideals, I included exercises for

the whole body including deeper and less prominent muscle groups such as deep abdominals and feet. In all exercises, I aimed to give my participants time to listen to their bodies and explore the movement to increase their awareness. These practices attempted to challenge some of the disciplinary techniques related to space, time, and movement since they were not aimed to maximize time and efficiency in the sessions (Foucault, 1995). Overall, following the Foucauldian perspective and Jackson and Mazzei's (2012) suggestion, I always aimed to consider why I chose to engage in certain practices and what their effects on my participants were.

Methods

In my research, I engaged in two methods: reflective journaling to gather my observations and discussions with my participants in the workshop sessions. I chose these methods to provide me with information about how the Foucauldian-inspired exercise design worked in practice, how I experienced instructing the practices, and what my participants' responses to my practices were. Markula and Silk (2011) argue that qualitative researchers often utilize multiple methods "to 'situate' better the activity under interest within its context" (p. 5). Using a multi-method research design helped me answer my research questions and increased the rigor of my study.

Reflective Journal

To record my observations of and reflections on my instructing practices and my participants' reactions, I took notes on the workshop sessions. Since a researcher typically takes field notes to record observations (Markula & Silk, 2011), as a poststructuralist researcher, I kept a reflective journal of the workshop. In this journal, I combined observational and personal notes. Markula and Silk (2011) note that researchers should write down observations either in the situation or directly after it to ensure as accurate and detailed notes as possible. As writing notes during the sessions was difficult, I primarily recorded my observations and reflections directly after each session. In one session when my participants were exploring their own movement, I

had a chance to record a few thoughts in my journal during the session. In fact, writing down reflections acted as a means not to constantly demonstrate the exercises or observe my participants.

Patton (2015) emphasizes that the value of observation in qualitative research is the "direct, personal contact with and observations of a setting" and "see[ing] firsthand what is going on rather than simply assum[ing] we know" (p. 331-332). The accurate descriptions of the setting, activities, people, and their meanings help researchers understand the context of the event, which is important for a more comprehensive interpretation (Patton, 2015). Social science researchers observe both human activities and physical settings (Angrosino, 2005). Some scholars distinguish between three different types of observation: descriptive, focused, and selected observation (Markula & Silk, 2011). Descriptive observation collects details about the venue, general structure, and participants, for example (Markula & Silk, 2011). Whereas focused observation has a more distinct focus in the observation, selected observation narrows down to an even more specific aspect of the situation (Markula & Silk, 2011). I engaged in these different observation types to gather information broadly. I recorded details about the physical spaces, outside noises, the participants' and my attire, for instance, and focused on my experiences instructing the Foucauldian-inspired practices and my participants' reactions. As a poststructuralist researcher, I avoided focusing on individual participants' movement abilities but instead observed how the participants responded to the alternative movement practices. I started with following the three types of observation, but similar to many researchers, I often engaged in them more simultaneously and in a less standardized manner (Markula & Silk, 2011).

As the instructor of the workshop, I participated in the research situation and concurrently observed it. According to Junker (1960, in Hammersley & Atkinson, 1995), I was a "participant as observer" (p. 104). I had a distinct role in the workshop, and my experiences were a part of the

empirical material contributing to a broader understanding of the situation (Patton, 2015). While providing me with information about the instructor's point of view, reflecting on myself also contributed to my self-reflexivity as a researcher. I acknowledged the impact of my views and actions on the research project (Markula & Silk, 2011). My observation was overt since the participants knew my role as the researcher and observer (Markula & Silk, 2011). Following Angrosino (2005), by establishing a good rapport with my participants, I engaged in dialogue with them to include the multiplicity of different, even contradicting voices in my study. Through observation, I could receive information about my participants that would not necessarily come up in the discussions (Patton, 2015).

To analyze the empirical material from my reflective journal, I utilized Markula and Silk's (2011) general analysis pattern to, first, identify themes from the notes and, then, to link them to larger narratives and the theory. After carefully going through my reflective journal a couple of times and highlighting the recurring topics, I started to sort the information by themes. Many of the topics related to the practices in the workshop, including breathing, exercise variations, movement exploration, and my demonstration and feedback. These became my themes. I cross-referenced these themes with the discussion transcripts covered in the next section to look for commonalities and differences. Following my theoretical approach, I discussed these themes in relation to the dominant sociocultural constructions of dance and Foucault's disciplinary power, and linked them to Foucauldian concepts, such as space, time, and movement as well as control, observation, and hierarchy.

Discussions

As part of my Foucauldian-inspired Pilates practice, I wanted to elaborate on my participants' responses to my exercise design. Therefore, I engaged in discussions with the participants in the workshop sessions. Qualitative researchers use interviews to understand

individuals' experiences (Fontana & Frey, 2005; Markula & Silk, 2011). While my discussions were not interviews per se, they centred on my participants' experiences and reflections on the movement practices. The tentative questions (Appendix C) I had prepared to spark conversation focused on both the participants' overall feelings and more specific topics, such as the Foucauldian-inspired practices of the workshop. The discussions took place amidst of the exercises. While I had planned discussion breaks as part of the lesson plans, I also encouraged participants to ask questions and share their reflections spontaneously during the sessions. I was aware of the possible hierarchy between my participants and myself, and therefore, I wanted to avoid highlighting my position as a researcher and the leader of the discussions. In addition, I engaged in some informal conversations with the participants before and after workshop sessions.

While aiming to limit my talking to encourage participants' discussion, I still asked some questions to initiate, clarify, and keep the discussions going. To encourage my participants to "take whatever direction and use whatever words they want to" (Patton, 2015, p. 447), I ensured that the questions I posed were open-ended. I used easily understandable and less theoretic language when asking questions or talking about typical Pilates or dance technique training practices. As Markula and Silk (2011) suggest, my focus was on my participants' viewpoints, and I aimed to value their opinions. I did not criticize their answers and cherished the multiplicity of responses to my best ability. Occasionally, I also shared my own experiences. My background in both contemporary dance and Pilates helped me create good rapport and trust with my participants.

To record the discussions, I audiotaped the sessions with two devices, a recorder and a tablet. I used two recorders that I placed on different sides of the space to better capture my participants' reflections. To ensure audiotaping all conversations and avoid constantly starting and stopping the recorders, I decided to record the full sessions. As transcribing all audiotaped

material did not serve the point of my research questions, I took notes of the recordings and transcribed only parts of them to be used as quotes in my final thesis. These parts were the discussions and some of the participants' questions and my instructions. When transcribing, I followed my participants' wording as faithfully as possible with the exception of leaving out little utterances and interruptions in their speech. As Markula and Silk (2011) suggest, when including these quotes in my thesis, I cleaned them into coherent statements.

The researcher describes and interprets the interview transcripts (Markula & Silk, 2011), and as a poststructuralist researcher, I used my theoretical framework to analyze the meanings in the discussions. Markula and Silk (2011) suggest a theory-based analysis technique for the poststructuralist interview analysis. This technique consists of the identification of themes followed by the analysis of them and connection with the theory, power relations, and previous literature (Markula & Silk, 2011). Therefore, I first identified themes in the discussion transcripts. Similar to analyzing my reflective journal, I read through the printed transcripts a couple of times and highlighted topics that recurred consistently. The tentative discussion questions organized thematically according to my theoretical perspective helped me with the first stage of the analysis. Second, I looked for intersections, discrepancies, and new themes in the material. I also cross-referenced the discussions with the empirical material from my reflective journal. Finally, I framed the participants' experiences through the dominant sociocultural constructions of contemporary dance, Foucault's disciplinary techniques, and previous literature. I organized the themes into coherent entities following Foucauldian concepts, such as space, time, movement, and control.

Ethical Concerns

My study involved interactions with human participants who participated in my Pilates workshop. Therefore, I concerned myself with ethical considerations since "everyone conducting

social science research on 'human subjects' will be involved in research ethics" (Markula &Silk,

2011, p. 11). As Pilates is a low-intensity, mindful movement practice focusing on awareness and

concentration (Friedman & Eisen, 1981) and my research project did not discuss sensitive topics,

this study was considered a minimal risk study. Research ethics is based on several principles that

I now discuss in detail.

Respect for Dignity

Respect for dignity is the grounding ethical principle in Western countries, and it rests

upon individual autonomy (Markula & Silk, 2011). To ensure that I treated my participants

respectfully and with dignity, I applied for the approval of my ethical conduct from the

University of Alberta Research Ethics Board that approved my research project. Their guidelines

are informed by the following principles: free and informed consent of participants, protection of

vulnerable persons, privacy and confidentiality, and justice and inclusiveness (Markula & Silk,

2011).

Free and Informed Consent

Free and informed consent refers to "participants having to agree knowingly to take part

in the research project" (Markula & Silk, 2011, p. 16). I recruited my participants through an

email call sent to the director and president of the local dance group and the group's list server.

When advertising my study, I offered relevant information about the study, including the

purpose, description of the process, criteria for participation, and my contact information. I

provided the interested dancers who responded to my initial contact with an information letter

that explained the purpose of the study, content and length of participation commitment, and how

I as the researcher would ensure ethical treatment of the participants (Markula & Silk, 2011). I

informed potential participants about audiotaping the workshop sessions and the ways to

withdraw from the study if needed. I paid particular attention to language in all forms of the

communication so that the participants clearly understood the purpose of the study and their requirements. At the beginning of the study, my participants signed the consent form of which both they and I received a copy. All of these documents, including my letter of initial contact, information letter, and consent form are included as appendices in this thesis (Appendix D-E).

Vulnerable Persons

The researcher should pay particular attention to people with "diminished competence to make decisions" (Markula & Silk, 2011, p. 18). My sample did not include children, the elderly, or people with diminished capability to comprehend the purpose of the study and make a decision about participation. All of my participants were over 18 years old and capable of providing their own free and informed consent.

Privacy and Confidentiality

Ensuring participants' privacy and confidentiality in a research study is important. Anonymity and identification become especially important in research that aims for rich personal empirical material (McNamee, Olivier, & Wainwright, 2006). According to McNamee et al. (2006), "participants in qualitative studies are particularly vulnerable to invasion of privacy, unwanted identification, breach of confidentiality and trust, misrepresentation and exploitation" (p. 145). Therefore, researchers should protect participants' right to stay unidentified (Markula & Silk, 2011).

While I can contribute to my participants' anonymity, complete confidentiality may not be possible because it would require me not to share my research findings (Markula & Silk, 2011). The group setting in my workshop also hindered complete confidentiality. I still contributed to my participants' privacy in multiple ways. I assigned the participants pseudonyms for the analysis and representation of my research. For the research setting, I only revealed the cultural context that is a Western contemporary dance setting. Instead of identifying our locations

and the organizations that the participants were involved in, I assigned general names, such as "a dance studio" and "a dance group," for them. In addition, my research materials were safely stored on my password-protected computer, and no one else besides my supervisor and I had access to it. Any printed or written material of the research project was stored in a locked cabinet in my office space at the university. I also used the audiotapes of the sessions only to create the transcripts. Additionally, my participants always had an opportunity to share their thoughts with me privately.

Justice and Inclusiveness

Researchers must consider any potential harms and how to deal with them before conducting their research projects (Markula & Silk, 2011). The risks in my research study did not exceed the participants' everyday risks. Even though my research included a physical component, the exercises in the workshop were low to moderate in intensity and mostly stationary. In addition, the purpose of my study was to create less disciplinary training practices for dancers, and therefore, awareness, mindfulness, and safety were important aspects of the sessions. Since some participants can experience participant observation as disturbing (Markula & Silk, 2011), I emphasized that the focus of my observation and reflective journal was primarily on my own instructing practice and the participants' responses in general rather than on individual participants' performance. In the discussions, the questions were not sensitive, and I treated all reflections with respect. I also informed my participants about their right to withdraw or have the empirical material related to them withdrawn from the study if needed. I stated the possible risks and benefits in the information letter to ensure all my participants were aware of them before committing to this research study.

My research offered the participants numerous benefits even though some of them may not have been immediate or tangible. Markula and Silk (2011) emphasize that a qualitative

research project should benefit the participants. I provided my participants with a Pilates workshop in which they got to take care of their bodies and could obtain new ideas for their training. I aimed to help the participants contemplate their dance practices critically and problematize them, which could lead to greater enjoyment in dance. Additionally, the participants had a chance to voice their concerns to further develop dancers' training practices. The benefits of this research study can also be extended to the field of dance more broadly. My study highlighted the concern of the disciplinary influence of dancers' technique training and offered alternative training practices to help challenge the disciplinary effect. My research also contributes to the small amount of existing dance research and furthers the knowledge of dance in my faculty and the field of dance. Because Pilates, in addition to dance, was a significant part of my research, my study also advances knowledge in the field of fitness and offers practical ideas to apply in Pilates and other group fitness classes. Altogether, these benefits outweighed any risk in participation. My goal was to have "a meaningful … ethically conducted research project" (Markula & Silk, 2011, p. 20) that provided benefits for the participants and increased research information.

Methodological Rigor

Ensuring quality of research is important. While one can experiment with methods in poststructuralist research (Williams, 2014), it is still important to conduct methodologically rigorous research. However, there are no all-encompassing criteria for assessing qualitative research because the parameters differ based on the paradigm (Markula & Silk, 2011). Thus, evaluating poststructuralist research according to "a checklist of how well one has followed set procedures" is not possible (Markula & Silk, 2011, p. 221). Markula and Silk (2011) explain that the most important aspects of a poststructuralist research project include the knowledge

production process, theoretical rigor, and impact on the community. Therefore, one needs to look at these aspects when evaluating the quality of a poststructuralist study.

I ensured the rigor of my research in several ways. Since knowledge production is a part of the functioning of power (Jackson & Mazzei, 2012), I aimed to be ethical in my research process. I started by choosing a meaningful purpose for my study. The purpose of creating alternative, less disciplinary Pilates practices was to engage dancers in listening to their bodies and making their own decisions about their movement. Therefore, my research aimed at contributing to dancers' awareness, authority, and overall well-being. I also aimed to maintain coherence in my paradigmatic and theoretical stance throughout the research process. I attempted to ensure that the literature I used was theoretically rigorous and relevant to my study. The research questions I formulated at the end of my literature review were clear and logical to provide valuable information as a result of my study. In the collection of my empirical material and analysis process, I justified my research choices properly and aimed to be as transparent as possible. While poststructuralists can be "vague about how they work with their empirical material" (Markula & Silk, 2011, p. 108), I documented the different stages of my research study and followed the analysis process carefully to avoid any vagueness. My reflective journal and audiotaped discussions ensured that my study represented both my participants' voices and my own voice. Following the epistemological and ontological underpinnings of poststructuralism, I aimed to value the participants' different perspectives and be self-reflexive about my practice as a researcher. To ensure theoretical rigor in my study, I received constant feedback and guidance from my supervisory committee on my research choices and use of my Foucauldian theoretical approach.

Since the impact of the study on the community is also a significant aspect of rigorous poststructuralist research (Markula & Silk, 2011), I critically assessed the impact of my research

after completing my project. In my study, I wanted to create change in dancers' training practices by designing alternative, less disciplinary practices to contribute to dancers' well-being. My study offers practical ideas for dancers and instructors to use, and these practices can also be applied in different dance and group fitness settings. A distinguishing feature in my study was the use of a sociocultural poststructuralist perspective to create actual training practices. While contributing to overall dance research, my study also contributed, in particular, to the small amount of contemporary dance research, which can help advance the knowledge of this evolving dance form.

Results and Discussion

The purpose of my thesis research was to create less disciplinary training practices for contemporary dancers through Pilates. My research questions asked how Foucauldian-inspired Pilates practice could disrupt the disciplinary contemporary dance training, how such a Pilates program would work in practice, and how dancers might respond to it. The key to organizing my workshop was to use Foucault's insights into disciplinary power to create alternative training practices to those that reinforce the ideal dancing body and obedient behaviour instead of body awareness and strength required for dancers' well-being. Therefore, while aimed at challenging some of Foucault's (1995) disciplinary techniques, my exercises addressed the lack of body awareness and some of the most injured body parts in contemporary dancers. I incorporated suggestions from previous literature for physical, mindful, and Foucauldian-inspired practices and invented new ones to address some of the common struggles in contemporary dancers.

In my results and discussion, I introduce the themes I identified from my empirical material that included my reflective journal and discussions with the participants. My first theme, workshop setting, discusses how we used space and time in the workshop sessions. The second theme, movement exploration, focuses on the exercises in the workshop session. More specifically, I elaborate on the exercise modifications and individual movement sections through which the participants chose their own movements. In the final theme, instructor's control, I discuss my participants' responses to my instructing practices that aimed to provide opportunities for the participants to make decisions about their exercising.

Workshop Setting

As mentioned earlier, I instructed my four two-hour workshop sessions in typical group fitness and dance spaces: a multipurpose room and dance studio. My lesson plans guided the structure of the sessions and included exercises and discussion breaks. Following my

Foucauldian perspective, I engaged in several practices that aimed to challenge some aspects in the typical use of space and time in Pilates and dance classes. Through these practices, I aimed to encourage my participants' decision-making, and thus, reduce the potentially disciplinary effects of the workshop.

Enclosed Studios: Space in the Workshop Sessions

I wanted to provide my participants with a space for focusing on the body and movement without imposing excessive pressure or structure on them. While I instructed the sessions in traditional fitness and dance spaces, I offered my participants a chance to choose their spots and use the space in the studios freely. I also aimed to limit the pressure on appearance by decreasing the focus on mirrors in the sessions. Through these practices, I attempted to challenge some of the potentially disciplinary effects of space (Foucault, 1995).

Smaller Spaces Are "Cosier:" Reflections on Workshop Studios

I chose to use traditional group fitness and dance studios as my workshop spaces to create a calm environment for my participants to focus on listening to their bodies and discuss their experiences. As they allowed privacy and space for moving around, the multipurpose room and dance studio fit this purpose well. Both of them were enclosed studios commonly used for group fitness and dance even though the multipurpose room also hosted a variety of events other than physical activity. Through enclosure, these spaces guaranteed minimal interruptions and maximal privacy, which, according to Foucault (1995), can discipline participants. Even though I used enclosed studios, I hoped to generate different experiences for my participants and increase their awareness by using two different locations.

Based on their comments, my participants experienced the two spaces differently. As a bigger space, the dance studio encouraged the participants to move and explore the space more widely. For example, Martha reflected on how the dance studio motivated her: "I just wanted to

explore the whole space, just walk around because it's such a big space. I didn't feel quite the same motivation to do that in the smaller space." I also observed that the participants moved around more in the dance studio. However, I sensed that some of the participants desired for the feeling of togetherness, which seemed to be harder to achieve in the bigger space where they spaced themselves quite far away from each other. Loie mentioned that she missed the smaller multipurpose room because in the big studio "it was harder to… be around people." Isabel added that she enjoyed how we were primarily using only one side of the dance studio for the mat exercises. For her, being close to each other felt "cosier." Even though participants in group fitness classes can sometimes exercise alone as individuals (Markula & Pringle, 2006), my participants' comments reflected that being together was important to them.

The spaces also affected the participants' concentration. Both Kathrin and Loie discussed that it was harder to hear in the dance studio because the sound could disperse more in the bigger space. This contributed to Kathrin's distraction, as she explained: "You know when you hear things … it's not words, but just noise. I was like 'Oh wait, I was supposed to pay attention.'" The bigger space made her notice how her awareness shifted during the sessions and how the space could contribute to her distraction. Generally, however, there seemed to be more distractions in the multipurpose room due to its more central location in the building between a hallway and gym space. My participants mentioned how noise from outside of the multipurpose room, such as the sound of basketballs from the gym (Loie) and the bass of the music played in a cafeteria nearby (Isabel), often caught their attention. The glass wall to the gym also allowed us to see the basketball players, and Martha mentioned paying attention to them. Nonetheless, based on our discussions that reflected attention to their bodily feelings, the distractions did not seem to impede my participants' awareness of their bodies.

Because both spaces allowed people outside the workshop to see inside and vice versa, I was concerned about the comfort of my participants. However, the participants seemed focused throughout the workshop, and I felt that the windows actually provided some visual interruptions for my participants and myself to avoid having a completely closed and private space for maximal observation of the participants (Foucault, 1995). Therefore, while I could have chosen to instruct the sessions in a different setting, I preferred the traditional studios because they offered a good balance between open space and privacy, allowing the participants to freely explore movement and comfortably share their reflections.

"It's Kind of Like a Family:" Reflections on Spacing

Attempting to challenge the typical spatial organization of dancers facing the teacher in rows (Green, 1999; Markula & Pringle, 2006), I designed three practices. First, I encouraged the participants to choose their spots and move around in the space. Second, to avoid always having the same spatial orientation, I aimed to change my instructing spot during the sessions. Last, I occasionally instructed us to gather into a circle that is not traditionally used in dance or Pilates classes. In this formation, no one was in front of anyone. Since I did not aim for determined spots in specific formations to ensure my observation and supervision, these practices attempted to challenge the partitioning, functionality, and rank in the spaces (Foucault, 1995).

Unless I instructed a specific formation, my participants were inclined to face me in rows. In the first session, Kathrin asked where "the front" was, so that she could position herself toward it. In addition, even when I had not determined my instructing spot, my participants faced the wall where my belongings were expecting me to instruct from there. This tendency of facing the instructor in rows paralleled the typical organization of dance and group fitness classes (Green, 1999; Green, 2002-2003; Markula & Pringle, 2006). In these formations, Isabel and Kathrin were typically in the front, Bella in the middle, and Loie and Martha in the back. While this mutual

organization did not illustrate the participants' years of dance training or previous Pilates experience, I could see some rank at play. Even though Kathrin admitted several times that she felt unsure about the Pilates technique, she and Isabel were more eager to share their reflections and ask questions. It is common that participants with more confidence place themselves in the front (Markula & Pringle, 2006).

The participants were also likely to take the same spot in the space especially in the last two sessions. I wondered if the dance studio triggered this behaviour even more because it was a particularly familiar and disciplinary space for the participants. However, it was not only my participants who were routinized to take the same spots. I noticed how difficult it was for me to change my instructing spot, as I walked around when giving individual feedback but always returned to my mat to instruct the next exercise. I felt "reluctant to walk around too much because I did not want to pressure my participants by going very close to observe them" (journal notes). I also wanted to avoid positioning myself behind the participants as if to covertly observe them. Additionally, especially in the first sessions, I was so focused on instructing the exercises according to my lesson plans that it may have affected my attention to my instructing spot. Keeping the same spatial organization could illustrate discipline, habituation, and hierarchy. While my participants may have been disciplined to position themselves in a certain way, my difficulties in changing my instructing spot could also reflect being disciplined to follow the traditional spacing of a group fitness class.

To get us to leave our specific spots, I designed exercises that included walking around in the studio. As the workshop proceeded, the participants started to explore the space by moving around more. They mentioned that it felt "good" (Martha) and "different" (Kathrin). I also moved more in space and expressed it as "very refreshing" (journal notes). Nevertheless, I observed that

my participants often walked near the walls leaving empty space in the middle of the studio. Isabel reflected on this issue:

> I noticed how I immediately went to walking the same shape as the room. But then, I'm
> like 'Hey, I'm not limited to this box' and then you start curving your pathway little bit,
> like diagonally or in an X.

Isabel's reflection indicates that she noticed how the space could regulate her movement, especially when she was not consciously paying attention to it. Martha reflected on her use of the space in the dance studio: "That's kind of like the dark part over there, and I was like 'Maybe if I go over there, it'll be more calm or something.' I just wanted to feel that half of the room too." Martha's quote also reflects that moving in space contributed to her awareness of herself in the space. However, even though I observed pleasantly surprised reactions about moving around in space, Loie commented that "it reminded [her] of dance class." Loie's comment made me see my practice differently, and I reflected on it in my journal: "I realized that while moving in space may be different in regular Pilates classes, it is quite common especially in contemporary dance technique classes." Therefore, although moving around may challenge some of the typical functional and partitioned aspects of space in Pilates classes, it does not necessarily challenge them in contemporary dance classes.

Aiming to problematize the ranked, habitual row organization, I introduced a circle formation in the second workshop session, and because my participants enjoyed it, we used it in all of the remaining sessions. Martha liked it because she could see and hear the instructions better. Also, the sense of togetherness recurred in the discussions again when Loie mentioned that the circle brought us closer together. Similarly, it reminded Isabel of "a family." She explained that it felt "less structured but more like we're all here to explore this together." She reiterated, "even though you're leading us – obviously – it feels less structured." Even though she

highlighted my role as an instructor, the circle seemed to contribute to challenging rank and hierarchy both between the participants and between my participants and myself. I reflected on similar feelings in my journal after the third workshop session: "I liked the moment we had in the circle on the floor performing the 'playing piano with toes' exercise. It felt like we were all in it together, struggling, laughing, and exploring." Since this particular foot exercise was rather challenging, being close and exploring it together created a sense of unity. However, the circle formation did not solve all issues prevalent in the row formation since I still noticed us being in the same order in every session. This behaviour could indicate habituation or rank.

While letting participants choose their spots gave them more freedom, it also enabled them to routinely position themselves the way they were accustomed to, which did not challenge partitioning or functionality the way I had hoped. Additionally, my challenges in changing my instructing spot made me recognize how I as an instructor could also be accustomed to a certain way of using space. Nonetheless, the exercises that included moving in space encouraged both my participants and myself to step off of our mats, which contributed to challenging partitioning, functionality, and rank in the sessions (Foucault, 1995; Markula & Pringle, 2006).

"This Is a Very Ugly Position of My Shoulder:" Reflections on Mirrors

Because mirrors can contribute to constant surveillance, comparison, and pressure (Green, 1999; Smith, 1998), I wanted to limit the use of them in my workshop. For example, I did not position myself in front of the mirrors to avoid having my participants face them. I also aimed to encourage focusing on how the body feels, which is often secondary to appearance in dance technique classes (Barr & Oliver, 2016; Fortin et al., 2002; Green, 1999; Smith, 1998). Limiting the use of mirrors aimed at reducing external and self-surveillance as well as normalization. This practice also aimed to challenge the functionality of the spaces since I did not try to use the

studios in a way that would maximize my observation and supervision of the participants (Foucault, 1995).

In the first sessions especially, my participants sought to view their bodies from the mirrors. At the beginning of the first session, Isabel, Kathrin, and Martha seemed to expect that we were going to face the mirrors. These three participants automatically positioned their mats toward the mirror wall even though I was standing by the adjacent wall. I sensed surprise when they realized that the session was not going to be centered around the mirrors. Martha turned diagonally toward me, but Isabel and Kathrin kept their facing. This behaviour coheres with previous literature that indicates dancers are accustomed to viewing themselves and their peers in the mirrors to ensure the desired aesthetics of the body (Green, 1999). Since Bella and Loie faced me, I wondered if their more frequent group fitness experience explained their differing orientation. Even though facing a mirror is similarly common in group fitness classes (Markula & Pringle, 2006), following the instructor's orientation can sometimes outweigh mirror focus in different class formats. Some participants also noticed that they used mirrors more in the first two sessions. As the exercises became familiar, Isabel noted, "you just get it more, so you don't need the visual reminders." She stated that she was "hardly using [the mirrors] at all" in the last sessions.

While I aimed to limit the use of mirrors in my workshop, I did not reject them entirely. I was aware that some of my participants might have no prior Pilates experience, and therefore, I utilized mirrors in some of the exercises in the first workshop sessions. This was to help participants pay attention to their alignment and illustrate a possible difference in how moving feels with and without visual feedback from a mirror. When using the mirrors, we turned toward them on our spots or checked body alignment from the side for only a few repetitions, so the exercises still did not fully revolve around them. I reflected in my journal: "I felt that we used

mirrors purposefully in this workshop: we did not utilize them excessively but used them a couple of times to our advantage." Therefore, completely rejecting potentially disciplinary practices may not be necessary, but it is important to consider how and why we use these practices. As Markula and Pringle (2006) discuss, the practice itself is not necessarily 'bad' and disciplinary; what matters is the way we use it.

Primarily, my participants found the mirrors helpful. Loie expressed that they helped with "checking the alignment and seeing that your body is the right way." Having no previous Pilates experience, Isabel added that the visual feedback was helpful especially in the beginning "when you're trying to sort out your body." She explained, "You can think that your ribs are in, but until you see it, that's like 'Oh, no, they are not.'" Seeing her positioning in the mirror helped Isabel make adjustments and feel the difference in her body. Kathrin agreed with Isabel:

> I still appreciated having [mirrors] because there is a lot of stuff that's postural where we talked about being in alignment, and it's a lot easier for me to see it and then be like 'Okay, so that's how it feels.'

Seeing the body in the mirror contributed to Isabel's and Kathrin's awareness of their bodies. According to Kathrin, the goal of using mirrors was not to gain awareness externally through the mirror but to be able to "recreate [the position] without looking later," which paralleled my aim of limiting but not rejecting the use of mirrors.

Some of the participants' reflections also illustrated how mirrors can overemphasize appearance and, thus, cause feelings of stress and insecurity. For example, Kathrin seemed worried that her shoulder was in "a very ugly position" in a spinal twist exercise and the position of her foot looked "horrible" and "strange" in a leg stretch. Additionally, facing the mirror in a standing exercise made Isabel feel uncomfortable because it reminded her about her "lack of turnout" or turnout that she considered insufficient. "That's just my own insecurity about me as a

dancer," she explained. Her feelings referred particularly to the dancing body ideal of a 180-degree turnout stemming from ballet (Mazo, 1974). Even though a contemporary dancer does not necessarily need that much turnout, the dominant position of ballet in the dance world can extend these ideals to other Western theatrical dance forms (e.g., Fortin, 1998; Foster, 1997). Isabel's and Kathrin's comments indicate that it was easy for them to observe their bodies and make judgements based on how they looked. Self-surveillance is common in dancers, and they often compare their bodies to the idealized, external bodily aesthetics (Dryburgh & Fortin, 2010; Green, 1999).

While enjoying having mirrors in the spaces, my participants appreciated that there was no excessive focus on them. For Isabel, this workshop was "much more about feeling into your body rather than looking at it from the outside," which she mentioned was "much appreciated." Bella and Loie also felt that there was no comparing in the workshop sessions. Since normalizing dancers to look a certain way is common in dance training (Green, 1999; Fortin et al., 2009), both Loie and Bella acknowledged that this workshop felt different than their typical dance practices. Altogether, my participants' reflections illustrate that mirrors can be great learning tools, but they can also contribute to the appearance-focused, comparative atmosphere of dance. Utilizing mirrors but not revolving the sessions around them increased my participants' awareness of how mirrors can affect them and contributed to reducing normalization and surveillance in the workshop sessions (Foucault, 1995).

The Unhurried Pace of the Sessions: Time in the Workshop Sessions

Because my goal was to encourage my participants to focus on how movement feels, I wanted to embrace a calm and unhurried pace in my workshop sessions. I employed three practices for that purpose. First, I limited the number of exercises in the workshop sessions. Second, I encouraged participants to use their breathing to provide their movement tempo. Last, I

included discussion breaks in my lesson plans. These practices aimed at challenging some of the disciplinary techniques related to the temporal organization of the sessions (Foucault, 1995).

"A Pleasant Surprise:" Reflections on the Number of Exercises

Since I did not want to fill the two-hour sessions with continuous exercising, I attempted to keep the number of exercises and the intensity of the sessions low. I wanted my workshop to encourage awareness and mindfulness instead of maximizing physical effort. Including fewer exercises in the lesson plans, performing fewer repetitions, and encouraging individual breaks aimed to disrupt the exhaustion of time (Foucault, 1995). The individual breaks within the exercises also attempted to challenge the temporal elaboration of the act (Foucault, 1995) since participants could perform the exercises in their own timing.

My participants may have expected a strenuous workout from this workshop. For example, Loie commented, "Most of the times I've been to Pilates, exercises are always intense." In addition, three of the five participants listed conditioning on their background information forms as the primary reason to participate in this research study. Therefore, I was unsure how they would respond to the slower-paced, awareness-centred Pilates workshop. At the end of the first session, Kathrin admitted that she would have wanted "more of a workout" but could not get it because of being new to the exercises:

> All positions are so unfamiliar that I feel like it's taking me so much work to get myself
>
> into this that I can't even get the workout that I want. … I feel like it would be useful after
>
> more time because being more familiar with it would allow more depth of strengthening.

Kathrin's comment parallels the common behaviour of dancers and fitness participants introduced in previous literature. Dancers tend to have a desire to push their bodies for the improvement of the body (Fortin et al., 2005; Murgia, 2013). Markula (2011) also noted how her

Pilates participants wanted to prioritize "feel[ing] the 'burn'" (p. 70) and shaping the body over tuning in.

The common mindset of maximizing physical effort in dance and Pilates classes (e.g., Plastino, 1993; Markula & Pringle, 2006) seemed to also be embedded in me since I tended to include too many exercises in my lesson plans. Even though lesson plans could act as disciplinary timetables regulating the use of time in the sessions (Foucault, 1995), they helped me plan for and include exercises targeting contemporary dancers' commonly injured body parts and leave time for discussions in the sessions. To reduce exhausting the time in my workshop (Foucault, 1995), I aimed to follow my lesson plans loosely. I decided the number of repetitions impulsively instead of having predetermined sets and did not divide my plans into the typical Pilates class structure of a warm-up, Pilates exercises, and a relaxation (Markula, 2011).

The majority of my participants enjoyed the calm and less intensive form of exercising. Loie was apprehensive about this workshop being as intense as her previous Pilates experiences, and the focus on mindfulness and awareness was "a pleasant surprise" for her. Isabel also enjoyed the different focus of the workshop:

> I actually really enjoyed how it wasn't so much about the workout, but it was more about knowing where the movement's starting. I feel like there are a bunch of different opportunities to engage in a workout, but there are not really a lot of opportunities to focus on mindful movement.

Martha reflected on similar observations:

> The whole pace of the class was a lot calmer than in a lot of the dance classes that I take. Those are just very jam-packed. This was slower but everything we were doing was really high quality, really focused.

These reflections indicate that the calm pace of the sessions increased Isabel's and Martha's awareness of how they performed the exercises. Instead of mindlessly going through the motions to exhaust the body like in many dance and group fitness classes (e.g., Kearns, 2010; Markula, 2011), my participants also took individual breaks within the exercises.

Overall, the participants found the time spent in the workshop "good" (Isabel) and "beneficial" (Loie). As Isabel mentioned, "two hours gave us time for meaningful discussion as well as movement exploration." Notably, her description of the sessions did not include strenuous exercising or 'hard work.' The limited number of exercises and individual breaks helped challenge the exhaustion of time and temporal elaboration of the act (Foucault, 1995) by creating a calm pace that allowed the participants to focus on the movements more consciously and perform them in their own timing. Isabel also expressed enjoying "the opportunity to just devote a certain amount of time to [awareness and self-discovery] rather than trying to incorporate that into something else." Therefore, supplementary classes focused on mindful movement practice could work well as part of dancers' training.

"It Definitely Required Conscious Thought:" Reflections on Individual Breathing Rhythm

To offer opportunities to decide one's own movement tempo, I encouraged my participants to use their individual breathing rhythm. Since many Pilates exercises include specific breathing cues (Isacowitz & Clippinger, 2011), I also designed several exercises with no exact inhale and exhale patterns to avoid pressuring participants to follow a certain rhythm (Enghauser, 2007). For the same purpose, I planned not to use any music in the sessions. These practices aimed to challenge the temporal elaboration of the act, timetable, and correlation of the body and the gesture because they avoided imposing an external, obligatory rhythm to determine the duration of the exercises (Foucault, 1995).

Attention to breath was new to my participants. Paying attention to how one breathes is not common in dance as Martha brings up: "We're not often consciously thinking about breathing. … I assume that I breathe, but I'm not consciously like 'Okay, I'm going to breathe now,' so that was different." Many participants agreed when Loie commented on Martha's reflection: "That's interesting – I never thought about when I breathe." She recognized that this breathing style required "conscious thought." The emphasis on the body from the external perspective in dance training (Fortin et al., 2009; Green, 1999) can explain why focusing on an internal aspect, such as breathing, felt new and challenging for my participants. Opportunities to focus on the body from the inside are not always available in dance training since dancers often aim to replicate the teacher's position without necessarily thinking how the body works or feels (Barr & Oliver, 2016; Enghauser, 2007; Fortin et al., 2009; Green, 2011).

My participants experienced the lateral breathing technique of Pilates as challenging. They asked multiple questions about the mechanics, such as how much one should laterally expand the ribcage (Martha, Loie), if the stomach rises with inhale (Isabel, Loie), and if one should or should not contract the core (Kathrin). In particular, Isabel found it difficult to "continue the breath throughout the duration of getting to the position," and Kathrin expressed how breathing added "another thing to think about." Both Kathrin and Martha mentioned that it was easy to forget the breathing patterns and "just go and do the movement" (Martha). Pilates exercises typically include a specific breathing technique of inhaling through the nose and exhaling through the mouth while expanding the ribcage laterally and engaging the abdominal musculature (Isacowitz & Clippinger, 2011). Consequently, breathing can feel complex especially when combined with movement. It may also feel intimidating because participants are supposed to breathe rather loudly in their own tempo.

The breathing technique got easier as the workshop proceeded. Isabel expressed that in the first session, "it was like 'What is this?'" but in the last session, she "found it a lot easier." Breathing made it easier for her to tune in, and she mentioned, "it's kind of like a primer." At the end of the workshop, Kathrin reflected that the breathing technique was still challenging for her, but she found herself "more willing to concentrate on it." For her, breathing became like a "home base:" "I would make sure that I was able to do that before I would move into the exercise, which is something I didn't do in the first days." The focus on breathing also contributed to a calm atmosphere in the sessions. Especially Isabel and Martha mentioned several times that it made them feel relaxed. Martha discussed, "it's all the focusing on breathing, which really calms me down. Everything slows down from the fast pace of the day."

The majority of the participants strove for the exact breathing patterns. Loie, in particular, asked me to repeat the correct patterns several times. She acknowledged that she had the option to follow her own breath, but she was still "trying to go with the breath that [I] had said" even though it was sometimes "a bit confusing." Based on her reflection, Kathrin also wanted to follow the breathing cues strictly: "When we circled [the leg] down, I was like 'Oh no, that's one of my breaths. Where do I put my breath now?'" However, when asked how she solved that, she responded, "I just stopped worrying about it. … [I was like] it'll be okay." Similarly, Bella preferred having set breaths for each movement:

> Personally, I think I prefer the one with the cue when to breath and how to do it. … If you don't have that cue, you don't know what to do. … Do I breath or do I move or what do I do?

The desire to follow the precise breathing patterns may reflect perfectionism common in dancers (Hamilton, 2003). In the exercises that had no set breaths, I could hear my participants' breathing even less than usually, which corresponds with the participants' experiences of not knowing

when or how to breathe. Perhaps outlining the detailed breaths directed the participants to think about their breathing instead of only focusing on the movement.

As mentioned earlier, even though breathing is a significant part of Pilates, I wanted to avoid always telling my participants "when and where to breathe in a movement" (Enghauser, 2007, p. 54) since that does not encourage a mindful approach and could turn into another disciplinary technique. Even though my participants often asked for more instruction on the breathing patterns, I was surprised by how openly and in a self-directed manner they explored different movement tempos in exercises without any breathing cues. In fact, Isabel "liked not having breathing cues." She shared her experience with the breathing technique in yoga:

> In a yoga class, sometimes my breathing doesn't match what the teacher is saying, and it's like 'This doesn't feel right for this movement,' so I like having the freedom – granted that there is always freedom – but by not cuing the breath, you feel more autonomous with your own breathing.

Isabel's reflection indicated that she was able to listen to which breathing pattern and rhythm felt good for her. I observed that while the participants tried different tempos, they were more likely to engage in slower movement. Focusing on the movement might have been easier when the tempo was slower especially when many of the exercises were new to the participants.

My initial idea was not to use music in my workshop to further encourage participants to use their breath and choose their own movement tempo. However, in the second session, Isabel expressed interest in having music in the background, so I included some in the third session. To avoid imposing an external movement rhythm on the participants (Foucault, 1995), I ensured that my music was instrumental with no strong beat and in low volume in the background. I incorporated music mostly in the sections of participants' explorative movement, and thus, we did not use it for the whole sessions. The participants seemed to like having music since at the

beginning of the last session, Isabel requested that we would begin the session "*with music*, that was nice" (emphasis in original). In dance training, timing choreographic sequences to the rhythm of the music is extremely common, so my participants might have been used to having it in the background. Music motivated Martha in the freer sections when participants could choose their own movement. Music can also help exercisers focus on the movement and calm down. Therefore, following Markula and Pringle (2006), I reminded myself that using music was not necessary 'bad' or disciplinary as long as I was aware of how I used it.

Overall, the use of breath helped in creating a calm pace in the sessions and contributed to my participants' awareness of their breathing. The exercises that were not tied to specific breaths offered the participants an opportunity to explore their movement tempo more freely. These exercises, especially, contributed to my aim of challenging the correlation of the body and gesture, temporal elaboration of the act, and timetable (Foucault, 1995). Even though music can contribute to disciplining participants to move in a certain rhythm, using instrumental music in the background can reduce the disciplinary effects of the temporal elaboration of the act and timetable (Foucault, 1995). Using music in the sessions increased my awareness of what kind of music I was using and how I was using it.

"Meaningful Discussions:" Reflections on Discussion Breaks

I incorporated discussion breaks in my lesson plans and encouraged participants to ask questions anytime during the sessions. While the discussions helped me learn about my participants' experiences, they also contributed to the slower pace and lower intensity of the workshop. Therefore, the discussion breaks aimed at challenging the exhaustion of time (Foucault, 1995). Because the questions and discussions could unexpectedly interrupt our exercising, they attempted to also disrupt constant progression of the exercises and, thus, the successive or parallel segments of time and analytical plan (Foucault, 1995).

Since discussions are not a common practice in dance and Pilates classes, my participants were not really talkative in the first sessions. They stayed silent or responded shortly to the questions I posed to generate conversation. I know from personal experience that articulating what one feels can sometimes be challenging, so I often tried to give the participants more time to reflect on their feelings by waiting in silence. Even though my aim was to reduce the exhaustion of time (Foucault, 1995), I still had "an urge to move on in the lesson plan if the participants were not really saying anything" (journal notes). My participants' tendency to be quiet can also represent the authority that teachers typically hold in contemporary dance technique classes (Green, 1999; Smith, 1998). Dancers often view their teachers as experts whose directions they are to follow (Fortin et al., 2009; Green, 1999).

Toward the end of the workshop, my participants asked questions and shared their thoughts in a more self-directed manner, which lessened my pressure to keep them moving all the time. Even though I still often initiated the conversations, "I felt that participants could share their experiences openly and the discussions flowed forward nicely." Gathering in for a circle for the discussions worked better than facing one direction because it helped to have a reciprocal conversation. During several discussions, I gave my participants an option to keep stretching or rolling their body with massage balls or a foam roller, but they did not usually engage in these activities. This behaviour reflected their engagement in the conversations and reaffirmed my conclusion that my participants might not have been as eager to get a strenuous workout in this research study as I had assumed. Occasionally, the sessions even ran overtime because the last discussion took longer than I expected. Isabel described our discussions as "meaningful," and Kathrin mentioned that the small group environment was "reassuring" for her because she could ask questions. She explained, "In a larger group … it's harder to ask questions." In addition, the discussions were a great chance to tie the workshop to dance and other forms of training and

everyday life. While all participants referred to dance training in the discussions, Isabel linked some of the reflections to her background as a yoga instructor and Martha to her daytime job in an office.

Overall, I felt that the ratio between exercising and talking was balanced, and the conversations and questions took place more freely as the workshop proceeded. My observations also reflected my participants' engagement in the discussions. Incorporating discussions and allowing questions in the sessions contributed to challenging the need to be efficiently moving all the time and disrupting the exhaustion of time and constant progression of the exercises (Foucault, 1995).

Movement Exploration

To address the common lack of body awareness in contemporary dancers (Kearns, 2010; Markula, 2015; Rouhiainen, 2008), my goal was to offer participants opportunities to listen to their bodies and decide their movements based on their bodily feelings. Consequently, movement exploration became a prominent theme in my workshop. While this exploration included aspects of space and time, as discussed in the previous sections, it primarily concerned movement. I included several exercise modifications and sections of individual movement in the lesson plans. These practices aimed to challenge the progressive organization of the exercises in the sessions (Foucault, 1995).

"I Don't Know if That's Right or Wrong:" Reflections on Modifications

In many of the exercises, I offered modifications for my participants to choose from. While some of them changed the intensity or complexity progressively, I wanted to limit the pressure to always aim for the more challenging ones regardless of how one is feeling. Therefore, I planned not to label them as "easier" or "harder" and aimed to introduce them as different perspectives to the exercises. Additionally, I designed alternative exercise modifications, such as

letting participants decide the order of different movements or encouraging attention to body parts other than the primary ones in an exercise. Acknowledging that Pilates is not the only possible exercise practice (Markula, 2011), I also incorporated modifications from other movement modalities, such as dance, yoga, and strength training. Because I did not design threads of progressive exercises, my modifications aimed to challenge the disciplinary techniques of successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995).

In the first sessions of the workshop especially, my participants performed the exercises exactly as I initially demonstrated. For example, Isabel continued to perform an abdominal exercise modification even though she mentioned that she "was shaking." Kathrin also stayed in the child's pose position even though she seemed to feel uncomfortable. Since it can be difficult for the participants to independently modify exercises that are new to them, I immediately offered an alternative position for Kathrin, but she did not take it. While my participants' behaviour can reflect the instructor's authority (Barr & Oliver, 2016; Green, 1999; Markula, 2011; Smith, 1998), it can also echo dancers' tendency to push their bodies regardless of pain or tiredness (Fortin et al., 2009; Roche & Huddy, 2015; Rouhiainen, 2008). For some dancers, pain and fatigue even represent hard work and commitment (Fortin et al., 2009; Smith, 1998). Continuing to perform a challenging exercise can reflect the desire to "work harder" that Markula (2011, p. 70) observed in her Pilates participants. However, unlike Markula's (2011) participants, my participants did not request harder modifications.

Even though encouraging exploration of the exercise modifications was my goal, I still used some specific and detailed exercises at the beginning of the workshop for my participants to get familiar with the basics of Pilates. Performing exercises that are strictly categorized as Pilates can contribute to disciplining individuals to certain ways of moving. Following the Foucauldian

perspective, categorizing can "constrain and *subject* people to certain … modes of behaviour" (Markula & Pringle, 2006, p. 8, emphasis in original). I was concerned about this happening in my workshop since Isabel expressed: "As soon as you said 'Okay, we are going to start now,' I was like 'Okay, Pilates stands.' I just geared into that mentality – I don't normally walk like this." For me, this comment indicates how the feeling of the basic alignment, or "Pilates stands," might have become a new disciplinary technique for the participants.

My participants were diligent about the specific movement execution. They asked me multiple, often quite specific questions, such as "How high do you go [in bridge]?" (Bella), "When you're doing the alternating legs in Pilates, do you keep the leg that's on the ground where it is or do you move it more to the centre?" (Isabel), and "When you say pelvis heavy into the floor, how heavy does it have to be?" (Kathrin). Several questions included concerns about their movement being "right," "okay" or "normal." For example, Loie asked about leg muscle engagement in a back exercise: "Are your legs engaged? Is that normal?" Kathrin wondered whether modifying her position was allowed: "I felt like the compression on my tendons was uncomfortable, but I was inclined to move my feet around. I didn't know whether that was okay or not." Martha was also unsure about her bodily feelings: "I felt like I used my hip flexor a little bit to lift [the knee] up. I don't know if that's right or wrong." While occurring throughout the workshop, these worries were particularly common in the first sessions.

I found it challenging to answer some of these questions. As dance technique, especially in ballet and modern dance, is often taught through specific body positioning (Fitterling & Ayllon, 1983; Foster, 1997), I assumed that by 'right' the participants meant movement that followed the detailed instructions and correct body positions of Pilates exercises. Similar to Markula (2011), I did not want to be strictly tied to the specific Pilates technique as a series of series of exercises. Therefore, I emphasized to my participants that unless their movement was

anatomically unsafe, there was not necessarily 'right' or 'wrong' movement in this workshop. However, they did not seem to believe it. Many agreed with Martha when she expressed her concern: "When you say there is no right or wrong, I'm still like 'Oh, maybe something still is wrong.'" Similarly, I felt that "when they asked a question and I encouraged exploration, they were not as happy as when I just told them the answer" (journal notes). For example, Kathrin laughed nervously when I suggested exploration as a response to her question.

In the first sessions especially, my participants found exploring the modifications challenging. Kathrin elaborated on her challenges:

I do find myself cheating, like I won't necessarily explore for myself, I see what you're exploring. So, I'll be honest, I am still using you as guidance even though it is like explore on your own, build your own adventure.

While Kathrin's struggles can stem from being new to Pilates, her comment can parallel some prevalent issues in dance and group fitness training. For example, it can indicate the expert role of the instructor (Barr & Oliver, 2016; Green, 1999; Markula, 2011) and the potential inability of the participants to think and make decisions about their movement as a result of their mechanical and disciplinary training (Markula, 2011). Additionally, the participants described feeling "weird" when we performed a familiar exercise from their training with a new focus. For instance, after rolling the spine starting from the tailbone or head in an all fours position, my participants shared their feelings:

Isabel: It was weird how much of a difference it was by what initiated the movement, like initiated at the pelvis or the tailbone versus the head. It felt really weird initiating it from the head.

Martha: I thought it felt more weird coming back to neutral, starting with the head. That felt really different.

Even though the participants struggled with exploring the modifications, these quotes still indicate increased awareness.

The participants started to explore modifications in a more self-directed manner as the workshop proceeded. For example, they explored their own modifications in an arm swing exercise including starting the swing with a different body part, such as the head as Kathrin did. Loie also added movement to the stretches instead of staying still in each position. Some of the participants decided not to employ all of the modifications or switched back to the previous ones. I noticed that Martha, especially, often returned to simpler modifications. For instance, in an abdominal strength and hip joint exploration exercise, she mentioned, "It was harder when [legs] were both up. A lot harder." Because of past injuries, Kathrin did not try all the balance modifications:

> I felt a bit uncertain going on to relevé because … I have problems with my tendon, so … I was really checking in a lot with my legs. … I didn't test it on one foot but it felt okay on two feet."

My participants' behaviour indicates that they were increasingly tuning into their bodies and making decisions about their exercising instead of mechanically following my instructions. Similar to Fortin et al.'s (2009) study in which some dancers benefitted from discussions, I wondered if emphasizing personal choices in the discussions helped my participants choose their modifications more individually.

When asked how they liked the exploration of different exercise modifications, Loie commented: "I did like when you said that we could explore all the things because then it's like we're given the permission to do it 'wrong' although it's not wrong but just to see how it feels." Martha also called the explorations "an adventure" where "it's like 'Oh, now *I* get to try something'" (emphasis in original). The emphasis in Martha's comment can reflect how she was

used to having the teacher decide her movement in her regular training (Green, 1999; Smith, 1998). Therefore, being in charge felt different for her. Isabel's notion supported this, as she pointed out, "the opportunities aren't always there" for dancers to modify movements in their dance technique classes. For her, this resulted from the pressure to create "an aesthetically pleasing performance for audience." Martha added that modifying movements based on one's bodily feelings is primarily possible "in a more relaxed class setting … as long as there aren't any high stakes." Since the choreographer's vision can sometimes override dancers' experiences when preparing for a performance, I find it crucial to include mindful practices in dancers' supplemental training to allow them to tune into their bodies.

The exploration of modifications contributed to my participants' awareness and gave them new perspectives to their training. For instance, in the arm swing exercise, I offered two initial modifications, one with swinging the arms only and one that let the hips and spine twist as well. At first, I felt that my participants did not differentiate between these two modifications, but the exploration helped some of them realize the differences, as Isabel reflected:

> I think it's just the awareness of 'Oh, I am moving my hips' that's important, and so given the instruction at first 'Don't move your hips' and then afterwards when you say 'Okay, now explore the movement' I feel like you're more conscious of what you're doing and what's changing from the initial set way.

When performing familiar exercises from their dance training, Loie noticed that "we do similar movements but [we are] not thinking of them the same way." Similarly, in a back exercise in prone position, Isabel acknowledged that she was "so used to doing similar movements but thinking more of engaging the glutes and not really focusing on what's happening in [her] front body." Additionally, exploration increased some of my participants' confidence to explore movement, as Loie expressed:

> I liked that especially because you were always like 'There's no right or wrong – just see how it feels,' it gave me more confidence to try different things, whereas maybe if it was not like that, I'd be like 'Okay, I have to make sure that my hips are straight and not moving.'

Therefore, when there were no strict instructions to follow, my participants were able to explore the exercises more freely and learn about themselves.

Overall, even though my participants often began with following my instructions, they increasingly explored and chose their modifications. Therefore, since the participants were not following predetermined sets of exercises, the exercise modifications contributed to disrupting the successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995). The participants were not "as precise as an army in its exercise sessions" (Markula & Pringle, 2006, p. 77), which also contributed to challenging some of the disciplinary techniques under the composition of forces that form participants as a well-functioning machine (Foucault, 1995).

"I Was Able to Choose Whatever I Needed:" Reflections on Individual Movement Sections

To encourage participants' exploration and decision-making, I incorporated sections of individual movement in the workshop sessions. Some of them focused on a particular body part, such as feet, while others were open to any kind of movement participants felt they needed or wanted to perform. Through these sections, I wanted to limit my control of participants' movements and allow flexibility in how the sessions proceeded. Therefore, similar to the modifications, the individual movement sections aimed to challenge the successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995). In addition, since my participants could choose to perform their movement in the tempo of their choice, these sections also attempted to challenge the temporal elaboration of the act (Foucault, 1995).

I included the individual movement sections primarily in the last two sessions to give my participants time to first become familiar with mindful movement, each other, and myself. In these sections, I instructed them to "take a moment for yourself and do what you need." Even though most, if not all, of my participants had engaged in improvisation in their dance technique training, they were new to the exploration sections in a group fitness and Pilates setting. Isabel expressed that she had "never" done this kind of individual movement exploration "this intricately for as long" nor "as focused on your internal body." Her reflection can indicate that tuning in to feel one's body may be nearly non-existent in typical dance training. She reiterated, "the room to really tune in and listen to what your body wants is often put on the back burner if it's on the burner at all." In certain situations, such as when dancing with new teachers or peers, "you want to put your best foot forward," which might mean pushing the body even when "you're not feeling a 100 percent" (Isabel). These reflections align with Enghauser's (2007) notion of the challenges in creating "a sensitized relationship" (p. 33) with one's body in a dance technique class.

In the individual movement sections, the participants engaged in different activities many of which I could see stemming from their dance training. In the body part focused sections, they mainly performed stretches. Similarly, in the first section that was open to any movement, Loie, Martha, and Bella started with stretches on their mats. These practices can illustrate the significant role of flexibility in dance training (Green, 1999; Redding & Handman, 2017). After the stretches, Loie stayed lying still on her mat. As a yoga instructor, Isabel completed a yoga sequence. Kathrin moved more in space, as she rolled on the floor and did some ballet exercises, such as grand pliés and tendus, at the barre. Martha also walked around in the studio. I observed that the participants started rather intensely with deep stretches and quick changes from one exercise to another, which can reflect the intensity of their dance training and teachers' possible

attempts to keep dancers moving more continuously (Plastino, 1990). In another individual movement section at the beginning of the last session, both Loie and Bella utilized the ballet barres for some spinal and Garuda work, Kathrin stayed on her mat performing exercises that she presumably checked from her phone, and Martha spent most of the time exploring the space. Isabel continued to perform her yoga sequences. I felt that this time, they did not start with such intensity as in the previous session, which potentially indicated their increased ability to tune in and contributed to disrupting the need for progression.

Some of the participants found the individual movement sections challenging. These sections were similar to improvisation in dance technique classes in which several participants mentioned having a tendency to "freak out" (Martha), as they "don't know what to do" (Loie). Even though Kathrin explored the modifications of the exercises eagerly, as discussed in the previous section, she seemed more hesitant to move when there was less instruction to start with. In the first individual movement section, she mentioned that she looked at other people for inspiration, and in the second session, she reverted to her physiotherapist's recommendations: "So, rather than tuning into what I think my body needs, I'm thinking about what he had told me my body needs. … I got no idea what my body needs." Being used to the authoritarian teaching style (Barr & Oliver, 2016; Green, 1999; Markula, 2011; Smith, 1998) and the external pressure to create shapes that follow idealized aesthetics (Foster, 1997) might explain some of my participants' challenges to listen to their bodies. Their feelings reflect similar findings in Markula's (2011) study in which she noticed that many of her Pilates participants "had lost the ability to 'feel' their bodies" (p. 71). Markula (2011) explains that this phenomenon can result from a mechanical, disciplinary training system that does not require participants to think. Therefore, having one's body disciplined into docility through standardization and normalization in dance training (Fortin et al., 2009; Green, 1999) can make deciding one's movements difficult.

Perhaps some of the participants relied on the familiar, habitual exercises from their dance training because of the possible inability to tune into their bodies and the expectation to move a certain way.

Additionally, Kathrin expressed that she "felt awkward… making [her] own physical choices in front of other people." When Isabel reminded her, "no one else is watching you though," Kathrin explained, "I think I don't have the self-confidence in what I should do with my body, so I looked at other people a lot." Strict requirements and expectations can diminish dancers' confidence (Roche, 2011), which is why I aimed to allow freedom in my workshop. I wondered if Kathrin's extensive ballet background contributed to her struggles because the vocabulary and expectations are stricter and less diverse in ballet than in contemporary dance (Fitterling & Ayllon, 1983; Lihs, 2009; Markula, 2015). Kathrin's quote also indicates the pressure of being observed and compared by teachers and peers (Fortin et al., 2009; Green, 1999; Smith, 1998). Isabel's response that no one is watching can reflect her background in yoga that is considered a mindful movement practice. Since her main dance style was contemporary dance, her comment can also reflect Dryburgh and Fortin's (2010) finding that there may be less surveillance in contemporary dance than in ballet.

Even though I aimed to keep these sections completely open for participants' own movement, I observed some of my participants struggling and habitually engaging in exercises from their dance training. Therefore, I included suggestions for their inspiration and encouragement but aimed to keep these instructions broad. I also brought a foam roller and different massage and release balls for the participants to use. I let the participants choose what they wanted to do with them because I did not want to discipline them through body-object articulation that controls how the individuals use their bodies in accordance with the equipment (Foucault, 1995). Even though I was committed to letting my participants perform their own

explorations, feeling like "I had no control of what the participants were doing and how they were feeling" made me anxious. My struggles of letting go of my control could reflect how I as an instructor was disciplined to the traditional teaching style in Pilates classes where the instructor is in charge of the exercises (Markula, 2011).

Many of the participants started to enjoy the unstructured individual exploration sections as the workshop proceeded. Starting the last workshop session with this section was, in fact, my participants' idea. Isabel, in particular, requested it: "I liked what we did last time when it was free and we could do what we wanted to." After this section, my participants discussed:

Martha: I thought that because it was free, it was just calming down and tuning in. That was nice.

Loie: I was able to choose whatever I needed. My mind was like going when I got here, so I was able to just lie down and feel. … It was nice to have a personalized warm-up.

Even though Kathrin struggled with recognizing her body's needs, she was also able to move according to her sensations: "Sorry, I found a really comfortable position on my way up. I'll be up in a second." My participants' reflections indicate that they were able to increasingly tune into their bodies to do what they needed. In addition, Bella found this workshop "very, very different from a dance class in a sense that we were not… learning something [such as choreography], we were learning about ourselves while doing the same movement." This quote reflects the purpose of my workshop well because my goal was to avoid leading a machinery of dancers performing movements uniformly and robotically. Foucault (1995) describes this machinery as disciplinary through the combination of forces that combines the disciplinary control of space, time, and movement to organize people efficiently.

Consequently, this workshop made my participants notice that dancers could benefit from mindfulness in their training. For example, Martha expressed that "the focus on tuning in can

help you be more intentional with your dancing" instead of "just going through the motions." She pointed out that "paying attention more on how it feels can help you evaluate where you are in your range." Martha found this workshop useful for her nervousness in the improvisation tasks in her dance classes: "Just practicing some of the calmness and … being in the moment a bit more [could help]." Additionally, several researchers have discussed how somatic and other awareness-based techniques can contribute to dancers' training through refining their bodily perceptions (Fortin & Girard, 2005; Kearns, 2010). Loie and Martha had ongoing dance technique classes in ballet and contemporary dance, respectively, during the workshop, and my practices influenced their dance training. Loie mentioned that she incorporated the core support in her ballet class and felt more aligned. She reflected, "it is all stuff [teachers] always say, but I had new, I guess, techniques to do that." Martha, in turn, felt "a little more calm" and paid more attention to body awareness than usual.

Based on my participants' reflections and their increased awareness, I consider practices that encourage participants to decide their own movements beneficial for their training. Even though I ended up giving some suggestions for my participants' exploration, I did not determine and control all of their exercises and progression. Therefore, the individual movement sections contributed to problematizing the successive or parallel segments of time, analytical plan, series of series of exercises, and temporal elaboration of the act (Foucault, 1995). Movement exploration also made my participants notice how they might not consciously listen to their bodies in their dance technique classes and how engaging in that could bring them greater enjoyment.

Instructor's Control

In my Foucauldian-inspired workshop, I wanted to challenge the control that instructors typically have of their classes and participants in dance and Pilates training (Green, 1999;

Markula, 2011; Smith, 1998). Therefore, through a less structured instructing practice and an activity called Pilates Twister, I avoided dictating my participants' movement. These practices aimed to challenge the normalization of participants, hierarchy between the participants and myself, and some of the disciplinary techniques under the control of activity and organization of genesis (Foucault, 1995).

"I Defer to Your Pilates Expertise:" Reflections on Verbal Instruction, Demonstration, and Feedback

My instruction practice included aspects such as verbal instruction, demonstration, and feedback. To encourage the participants to explore movements more freely, I planned to limit my verbal instruction and demonstration, which aimed to avoid showing participants only one perfect way of performing the exercises. I also aimed for guiding rather than correcting in my feedback to emphasize bodily feelings and functional abilities instead of appearance. Because I did not expect my participants to follow my detailed instructions uniformly, these practices attempted to problematize normalization and hierarchy between my participants and myself. My practices also aimed to challenge the correlation of the body and gesture, temporal elaboration of the act, successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995).

Since two of my participants were completely new to Pilates and two of them had limited experience, I engaged in a more structured instructing style in the first sessions of the workshop. I spent a considerable amount of time explaining and demonstrating the exercises, breathing technique, and targeted muscles as well as giving feedback. I reflected in my journal that "it felt needed to get everything started." This observation demonstrates the productive yet docile-inducing effects of power (Foucault, 1995): instructing can help in attaining the goals and

effective organization of the workshop, but it can also contribute to disciplining participants into unthinking and docile bodies.

My participants enjoyed the more structured instructing style. My verbal instructions, especially the reminders I gave during the exercises, received praise from the participants. Loie felt that because there were "so many different things" to think about in the exercises, my reminders of the key instructions helped her focus on one aspect at a time. Isabel expressed several times in the workshop that even though she knew something, it was good to be reminded: "I knew you should transfer the weight but once you said you need to transfer the weight all the way over into one leg … it made it a lot easier." The reminders also helped Martha pay more attention:

> I really like you constantly reminding us to pay attention. I feel like I just go through my day and I don't pay much attention usually. So, it's nice to be reminded, and then I will do it. It would be nice if I could remind myself more.

The workshop made Martha notice how she might be mindlessly functioning in her everyday life. While she enjoyed being reminded to pay attention, she also wanted to be more aware of herself.

Additionally, the participants liked the way I gave them feedback through touch. Kathrin compared it to the visual feedback from the mirror:

> I felt like your touch feedback was more useful to me than the mirror feedback because often I would have to convert myself looking at the mirror, but while I was just working, you could fix it, and that was much more useful to me than being like 'I can't see that far.'

My touch seemed to help the participants feel their bodies differently. For instance, Martha reflected that my touch helped her feel the body part that was working. Kathrin also mentioned, "When you touched me, I could feel [my shoulder blade]. But when nothing's touching it, I have no idea what's happening back there." Similar to Markula's (2011) study, my touch seemed

important in "awakening some bodily feelings" (p. 74). Unlike in traditional dance training (Green, 2002-2003), I did not force participants' bodies into certain positions by poking or pushing. Instead, I used my touch to emphasize which body part to contract, relax, pay attention to or initiate the movement with. Similar to Markula's (2011) Pilates exercisers, my participants appreciated the individual feedback. They may not receive such individual, encouraging attention in their dance technique classes, where feedback might be given in a purely corrective, even commanding manner (Green, 2002-2003).

I felt that my participants did not respond to my attempts to reduce instruction and were drawn to following my directions. They often seemed confused and hesitant if I let them decide or did not demonstrate the exercise. When asked about her requests for the sessions, Kathrin even stated: "I defer to your Pilates expertise." I also observed that several of my participants instantly changed something in their position if I touched them, expecting that they were doing something 'wrong.' Additionally, I recognized how the instructions I gave in the first sessions seemed to be ingrained in my participants because they often started performing the exercises even before my instructions. My participants' behaviour indicates that they viewed me as the leader and expert in the sessions, which is common in dance and Pilates classes (Barr & Oliver, 2016; Fortin et al., 2009; Green, 1999; Markula, 2011). Interestingly, even though my participants were following my movements, they were still able to continue movement independently if I stopped moving, whereas in group fitness classes, participants often stop moving if the instructor stops. Rouhiainen (2008) explains that dancers are used to physical training and capable of exploring different kinaesthetic sensations also independently. In dance training, the teacher does not always perform all exercises with the dancers.

I interpreted a part of the participants' desire to carefully follow my instructions as internalized discipline. My participants might have become used to the teacher's control in their

dance training where they become "material" (Smith, 1998, p. 131) for teachers and choreographers. This behaviour represents the Foucauldian view of power as "an internalization of norms and productive goals by the person" instead of "the imposition of external constraints on the person" (Fortin et al., 2009, p. 61). I also acknowledged that being new to Pilates might have contributed to the desire for instruction. Modifying and exploring exercises can feel challenging when one is still learning. Even though I engaged in a more distinct instructor role, I aimed to contribute to my participants' learning in a less disciplinary way. Following Markula's (2011) suggestion, I tried to share my knowledge about the exercises with the participants.

Because my participants enjoyed my instruction, I felt nervous to limit it. I got used to leading the workshop in the first two sessions, and it was difficult to let go of some of that control: "I felt as if I wasn't doing my job properly" (journal notes). Limiting my demonstration was the most challenging practice for me to employ, and I did not even realize how much I demonstrated until I wrote about it in my journal after the first session, which indicates how deeply ingrained this instructing habit was in me. I tried to replace some of my demonstration with verbal instruction, but I observed that it required more time for my participants to understand the exercise, which made me uncomfortable. My feelings of discomfort can indicate the common desire for maximal efficiency and control in group fitness classes where the instructor "'cues' each exercise in a concise and precise manner" (Markula & Pringle, 2006, p. 77). Markula (2011) recognized similar confusion in her Pilates participants when using only verbal instruction but noted that "at the very least they had to concentrate on their movement execution instead of mechanically following [her]" (p. 72). Therefore, I reminded myself that taking time for finding the movements was not necessarily a 'bad' thing.

As the workshop proceeded, many participants were no longer dependent on my instruction. In fact, Martha expressed enjoying the switches between instruction and exploration:

"I thought it was a really good balance between structure and freedom. … I felt like you gave us enough [guidelines] but gave us freedom as well, so it was really good." Even though Kathrin emphasized that she "love[s] structure," she seemed to enjoy the less structured sections:

I thought it was kind of cool in the first two classes … you gave us more structure and things to do, and once we had a sense of the things available to us, you gave us more and more freedom to choose our own movement, which I though was an interesting choice.

I also started to enjoy limiting my instruction. In fact, when my participants were more comfortable with exploring, taking the lead started to feel troublesome for me: "I felt weird being more in charge again after the participants' individual movement section – I didn't want to put them back into those 'moulds' of ideal dancers/participants who listen to me and do what I say" (journal notes). This reflection indicates that I may have felt that having control is always disciplinary and constraining.

I reminded myself that giving instructions does not automatically mean overriding my participants' experiences and creating less disciplinary training practices does not necessarily require taking out all the control. Similar to Markula's (2011) study, a student-led class would not have worked well in my study because my workshop was still a group fitness activity that I planned and delivered. However, as previously discussed, Foucault's (1995) notion of power as relational indicates that individuals are not completely without power. As Fortin et al. (2009) note, dancers can make decisions about their training and discuss it critically. Thus, while still instructing the workshop, I encouraged my participants to explore the exercises and influence the content of the sessions. Additionally, in the discussions, I aimed to help my participants recognize some of the unquestioned dance training practices and their effects on dancers. As an instructor, I had the opportunity to address potentially problematic issues and create alternatives to the disciplinary practices.

Overall, I managed to let my participants choose their movements in several sections of the workshop sessions and focus my limited verbal instruction and feedback on the functional abilities instead of highlighting appearance (Markula, 2011). I employed these practices as an attempt to limit my control, allow participants to make decisions about their movement, and thus, reduce normalization and hierarchy. Because I did not determine all of my participants' movement patterns and tempo, I also hoped to challenge some of the disciplinary techniques of under the control of activity and organization of genesis (Foucault, 1995). Although my participants desired to follow my instructions and I struggled to reduce my control, both my participants and I enjoyed having some freedom in the sessions. I learned that even though instruction, especially when done in a dominating authoritarian manner, can contribute to docility, it does not necessarily do so. Instead, it may even be essential for learning new movement practices and performing them safely.

"We Didn't Know What's Coming Next:" Reflections on Pilates Twister

To further contribute to my participants' decision-making, I designed an activity called Pilates Twister. This activity combined Pilates exercises with the use of a spinner with eight different sections to determine the order of the exercises most of which we had learned during the workshop. My participants could spin the spinner at any point of the activity to change the exercise. The idea of Pilates Twister was to encourage participants to make decisions about how the sessions proceeded, limit my control, and contribute to reducing hierarchy between my participants and myself and routinization to the predetermined order of exercises. Because we did not follow a specific plan for when and to which exercise to change, Pilates Twister also aimed to challenge the disciplinary techniques of timetable, successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995). I included Pilates Twister in the third and fourth sessions when my participants were already familiar with Pilates.

The tempo of the sessions changed significantly with Pilates Twister because the participants took a long time to spin the spinner to switch the exercise. For Kathrin, taking time was a pleasant challenge:

I like how the Twister game was set up. It gave me an opportunity to see how much longer I can push this, 'How much longer could I push my body to do this particular exercise before I really want to spin it?' I liked that challenge, and I thought it was fun.

Kathrin obviously enjoyed pushing her body, which is common in dancers (Fortin et al., 2005; Rouhiainen, 2008; Murgia, 2013). While participants like Kathrin enjoyed repeating the same exercise, I felt uncomfortable because the participants were proceeding slowly. Even though I wanted to de-emphasize 'hard work' in my workshop, I still found myself reminding the participants about the opportunity to spin and change the exercise.

In the last session, however, the participants began to use the spinner to initiate further exercises, such as different types of stretches. They also explored different tempos in the exercises and took breaks by relaxing, stretching, or just sitting on their mats. Additionally, they spun the spinner again if the exercise was not of their choice. I noticed that my participants always wanted to perform a new exercise. For example, Loie asked: "Have we done hips today? Hips then." I was delighted to notice how my participants made their own choices, but I wondered if always choosing a new exercise reflected the exhaustion of time (Foucault, 1995). While I had mixed feelings about my participants' responses in Pilates Twister, the activity allowed them to share the control of the exercises. In the last session, I also spun the spinner once because I wanted to participate in the activity instead of only being an instructor and observer. My participants laughed as if they did not expect it.

The participants seemed to enjoy Pilates Twister. In particular, they liked the element of surprise and the ability to decide when to change the exercise. Loie mentioned that "it's like we

didn't know what's coming next," and Martha expressed that "it was nice to be able to change the exercise if you wanted to." Because typical dance and group fitness classes are often highly structured and routinized (Enghauser, 2007; Green, 1999; Markula & Pringle, 2006), my participants enjoyed an activity with no predetermined plans. Isabel also made new realizations of her body during Pilates Twister: "It was fun switching the exercises and different body parts, but then you also realized how connected everything is." Additionally, the willingness to engage in Pilates Twister again in the last session demonstrated participants' enjoyment. Kathrin was the one to initiate this when she asked, "Do we get to play more on Thursday?" These comments can indicate that new, different ways of training can motivate participants and increase their awareness.

The participants seemed to also enjoy the interaction with each other in Pilates Twister. They laughed together and commented on the exercises that they spun. I had planned several pair and group activities for my workshop to emphasize exercising together instead of "alone in a group" (Markula & Pringle, 2006, p. 75) common in group fitness classes. However, Pilates Twister was one of the only ones we engaged in because my participants did not engage in my other suggestions. Therefore, even though they liked the interaction with each other, they seemed to primarily prefer working alone.

Overall, I considered Pilates Twister a creative way to contribute to limiting my control and encouraging the participants to make decisions. Although I struggled with how much to interfere myself in the activity, my participants enjoyed the activity to decide when to spin and which exercise to perform. In Pilates Twister, the order and temporal organization of the exercises was up to the spinner and my participants, and thus, the activity contributed to challenging hierarchy, timetable, successive or parallel segments of time, analytical plan, and series of series of exercises (Foucault, 1995).

Conclusion

In this thesis research, my purpose was to create less disciplinary training practices for contemporary dancers through Pilates. As part of my study, I designed a Foucauldian-inspired Pilates workshop that incorporated sociocultural theory into the movement practice. I instructed the workshop to five contemporary dancers whose experiences we discussed during the workshop sessions. My goal was to design alternative practices that attempted to disrupt some of the common training traditions that can render dancers docile in their dance technique classes. Utilizing Foucault's (1995) insights into the concept of power and problematizing the disciplinary techniques of the arts of distributions, control of activity, and organization of genesis, I aimed to challenge some of the potentially disciplinary elements in the organization of space, time, and movement as well as instructor's control in Pilates and dance technique classes. Simultaneously, my practices focused on contemporary dancers' commonly injured body parts and body awareness to address some of dancers' common struggles (Fortin et al., 2005; Fortin et al., 2009; Green, 1999; Green, 2002-2003; Jacobs et al., 2012; Kearns, 2010; Koutedakis et al., 2005; Markula, 2015; Rouhiainen, 2008; Smith, 1998; Thomas & Tarr, 2009).

Overall, based on my observations and my participants' reflections, my workshop was successful in offering practices that differed from typical dance technique and Pilates classes. The alternative practices I designed affected the use of space and time in the sessions, the organization of exercises, and my instructing practices. Additionally, even though a workshop of four two-hour sessions may not bring tangible results to the number of dancers' injuries, it still responded to the suggestion in previous literature to offer supplemental training for dancers (Franklin, 2004; Koutedakis & Sharp, 1999; Koutedakis et al., 2005). The discussions with the participants during the sessions also indicated that my workshop encouraged body awareness and

decision-making that are often undervalued in dancers' technique training (Enghauser, 2007; Green, 1999; Fortin et al., 2009).

Since I was specifically interested in creating alternative training practices using a sociocultural perspective, I asked three research questions: 1) How can Foucauldian-inspired Pilates practice disrupt the disciplinary contemporary dance training? 2) How does such a Pilates program work in practice? 3) How do contemporary dancers respond to the Foucauldian-inspired Pilates training? To conclude, I now discuss how the findings of my study answer these questions. Thereafter, I continue with the limitations of this study and my suggestions for future directions.

Disrupting the Disciplinary Contemporary Dance Training Through Foucauldian-Inspired Pilates

In my research, I viewed dancers' common physical and psychological struggles as resulting, at least partially, from the sociocultural ideals of how dancers should behave and look. Therefore, I decided to incorporate sociocultural knowledge into Pilates through a Foucauldian theoretical perspective to critically discuss how training practices can discipline and constrain individuals. Previous literature supports the use of sociocultural knowledge in dance and fitness to problematize the dominant ideals and expectations (Fortin et al., 2009; Green, 1999; Markula, 2011). While my workshop aimed to disrupt some of the potentially disciplinary practices in contemporary dance technique training, it also contributed to challenging some of the typical practices of group fitness and Pilates classes.

My three main themes discussed practices that could act as alternatives to the potentially disciplinary contemporary dance technique and Pilates practices. Contemporary dance and group fitness studios are often partitioned and ranked spaces where time is precisely structured and exercises progressively organized (Green, 1999; Markula & Pringle, 2006; Smith, 1998). These

characteristics can enable instructors to observe, evaluate, and supervise participants and, thus, render individuals docile (Foucault, 1995). Therefore, my practices allowed the participants to choose their spacing, move around, and follow their individual tempo and movement rhythm with less pressure to perform as many repetitions and exercises as possible. The practices also encouraged the participants to explore different exercise modifications and their own movement instead of only following my predetermined lesson plans. Through these practices, I aimed not to force my participants to move mechanically and efficiently in unison. While standardized and normalized behaviour is common in dance technique classes (Green, 2002-2003), my workshop included more freedom for the participants to make decisions. The organization of space, time, and movement in the sessions as well as my modified instructing practice contributed to limiting my possibilities to view and compare the participants and, thus, aimed at disrupting some of the disciplinary techniques (Foucault, 1995).

Using critical thinking and social theory, my workshop had potential to affect the larger social context of dance as opposed to focusing on individual experience and responsibility (Green, 1999; Markula, 2004). I hoped to contribute to challenging some of the sociocultural norms, such as docile behaviour and the ideal body (Fortin et al., 2009), through problematizing hierarchical observation and normalizing judgement in my workshop (Foucault, 1995). As Markula (2011) notes, to create change in the dominant discourses, one needs to also create change in the actual movement practices. My Foucauldian theoretical perspective allowed me to examine the dominant sociocultural expectations that guide dancers' training and create alternative practices that aim to disrupt them. While changing the dominant norms in dance may require more time and a bigger scope than one research project, my study aimed to increase awareness of how the sociocultural constructions of dance, dancers, and the dancing body can

discipline individuals and serve as an example of creating alternative practices for dancers' training to contribute to their well-being.

Foucauldian-Inspired Pilates Program in Practice

Many of my practices resulted in small changes in the typical, often unquestioned dance and Pilates practices. While using typical group fitness and dance spaces, my participants and I explored non-traditional spacing and limited mirror focus. Since the participants were focused on the exercises and the breathing technique and we discussed their experiences, the sessions proceeded in a slower tempo. Therefore, my workshop avoided maximizing the amount of physical exercising or emphasizing 'hard work.' The practices I designed for the workshop also gave my participants a chance to make decisions about their movements. As my workshop had a double role of challenging the typical practices of both contemporary dance and Pilates training, I noticed that sometimes I managed to challenge aspects in the typical organization of a Pilates class but not necessarily those in a contemporary dance class. An example of this was the practice of moving around in the studios that is uncommon in Pilates classes but common in contemporary dance classes.

I often struggled with letting go of my control of the workshop sessions. However, creating less disciplinary training does not necessarily mean rejecting all control entirely. As Markula (2011) and Markula and Pringle (2006) emphasize, the practices themselves are not 'good' or 'bad,' liberating or oppressive, but we need to consider what their effects on the individuals are. My workshop increased my awareness of how and why I used certain practices and how they affected my participants. Because this workshop was a group fitness activity, taking out instructor's control would not have necessarily worked well (Markula, 2011). Especially having participants with minimal to no prior Pilates experience, instruction and clear organization of the sessions helped with learning and executing the exercises safely.

Additionally, the structures of buildings and the availability of spaces, for example, can act as constraints, hindering the possibility to challenge disciplinary practices. Therefore, even though I still included some common, potentially disciplinary practices in my workshop, I always aimed to problematize their effects on the participants.

The purpose of my workshop was not to disrupt all the disciplinary practices in Pilates and dance technique classes but to explore gradual changes in the existing ways of practicing, which could, then, lead to less constraining practices. I learned that engaging in Foucauldian-inspired Pilates practice required time, conscious and critical thought, and self-reflexivity. Based on my experience, the instructor needs to be flexible and willing to apply the practices creatively. My study, thus, demonstrates how awareness of the possible effects of the practices is an important step in contributing to less disciplinary training.

Dancers' Responses

My participants' responses to my Foucauldian-inspired practices changed over the course of the workshop. While my workshop aimed to offer alternative exercises to increase their decision-making, my participants often seemed hesitant, confused, or even surprised when I aimed to reduce my control of the sessions. Even though I offered more choice in the organization of space, time, and movement, my participants did not always make their own decisions. They often followed my instructions and demonstrations unquestioningly or engaged in familiar dance exercises in the individual movement sections. This behaviour can stem from being accustomed to following the teacher in dance technique training (Barr & Oliver, 2016; Green, 2002-2003; Smith, 1998). Being used to the authoritarian teaching style can make it difficult to make one's own decisions. Also, suddenly tuning into one's sensations and bodily feelings can obviously feel challenging when one is used to viewing the body from the external perspective (Fortin et al., 2009).

Even though my participants did not have much Pilates experience prior to the workshop, they explored the exercises increasingly. They seemed to be able to let go of some of their habitual practices and started to take control of their movements. According to the participants, the exercises with a slower tempo and focus on concentration, the opportunity to ask questions, and the Pilates Twister activity were particularly enjoyable for them. Their reflections also indicated that the workshop increased their awareness of their bodies and training practices. Some of their reflections acted more as reminders of what they already knew but did not pay attention to, whereas others were new discoveries. They noticed how the practices in this workshop were different than their dance practices, and therefore, they learned new perspectives to their training. For example, they realized that mirror is a great learning tool, but it can also reinforce the pressure to look a certain way. While enjoying freedom, they also liked guidance, which reminded me that some instruction is still needed even when aiming for less disciplinary training practices.

At the beginning of the workshop especially, both my participants and I, as discussed in the previous section, followed the traditional dance and group fitness practices habitually. This demonstrates how these traditions can be deeply embedded in us (Fortin et al., 2009; Myers, 1989, in Fortin, 1993), which can make them difficult to recognize and challenge. My theoretical perspective allowed me to reflect upon these situations. I found it extremely important to offer alternative training practices that problematize some of the unquestioned, taken-for-granted practices and encourage dancers to listen to their bodies and move accordingly. Because my study was an exploration of applying theory into movement practice, all practices, whether successful or not, provided valuable research results.

Limitations

While my study can offer valuable insights into problematizing some of the disciplinary practices in contemporary dance and Pilates training, it also has some limitations. For instance, my sample size of five contemporary dancers was fairly small to fit the scope of a master's thesis. Initially, I had more dancers interested in my research, but because my study required participants to commit to all four workshop sessions, not everyone was able to participate. Additionally, my sample included only female dancers because I focused particularly on the ideals of the feminine dancing body in my research. Expanding the sample could have brought more perspectives to the study.

In addition, because of the time commitment both for my participants and myself, my workshop was fairly condensed. Without any time constraints on my thesis research and my participants' commitment, I would have considered extending the length of my workshop. A longer time could have offered us more possibilities to learn and explore Pilates and the Foucauldian-inspired practices. It could have also encouraged participants to further reflect on their experiences in the workshop in relation to their dance training and everyday life.

Future Directions

This research project was unique in that it involved designing and implementing a Foucauldian-inspired Pilates workshop that offered theory-informed movement practices. Supporting the structure of my research process, Lyle (2018) encourages "application-based" (p. 2) research to explore how theoretical concepts can be applied in practice. I echo this suggestion to close the gap between theory and practice. While I created a Pilates workshop because of its possibility to strengthen the body in a mindful manner, I specified that my decision was not to implicate Pilates as an exemplary form of training. Other movement practices could also be combined with social theory to design less disciplinary training. Since there is already a fair

amount of research about somatics in dancers' training (e.g., Allen, 2009; Fortin & Girard, 2005; Kearns, 2010; Weber, 2009), it would be particularly interesting to explore how one could contribute to dancers' awareness through combining social theory with traditional strength or cardio training. In this research, one would first need to problematize the typical training practices and their effects on individuals. Another option for the format of the workshop could have been a weekly class. Some of my participants mentioned feeling some differences in their dance technique classes as a result of this workshop. Therefore, regular movement practice inspired by social theory for a longer period of time could provide interesting insights into potential changes in participants' perceptions and training.

In my research, I focused on contemporary dance because of its assumed freer nature in comparison to ballet and modern dance. The fewer previous research studies in contemporary dance also led me to focus on this dance style more closely. Applying Foucauldian theory to other dance forms could also bring interesting results. These dance forms could include the more popular and newer trends of dance, such as hip hop and other street styles that place high value on individual movement style. The more traditional social dances could also offer an interesting perspective to creating alternatives to the typical training practices. Different dance styles offer a different context for discussing the effects of training on dancers. Additionally, as mentioned before, my sample was fairly small and consisted only of female contemporary dancers. Therefore, expanding the sample could broaden our understanding of how sociocultural issues can influence dancers' experiences. Also, incorporating dancers from different cultural backgrounds and discussing their experiences could provide interesting insights into this topic.

Regardless of the specific dance form, movement practice or workshop format, employing a social theory perspective is important in considering how dancers' experiences can derive from the sociocultural norms and expectations. Due to the scope of my research, my thesis study

focused primarily on Foucault's (1995) disciplinary techniques and instruments of power. One could extend the discussions of how these techniques control the body through Foucault's concepts of anatomo-politics, as Clark and Markula (2017) do in their study about docility in ballet, or biopower. Through these concepts, one could discuss the practices from the larger social perspective. It seems that research that combines social theory and movement practice is just beginning to form. I find this stream of research extremely valuable because it can contribute to a bigger picture of dancers not only as physical bodies or psychological beings but also locate them within the larger sociocultural context of their practice.

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Appendix A: Background Information Form

BACKGROUND INFORMATION

Study Title: Discipline in Dance: Problematizing Dancers' Training Practices Through Pilates

Name: _____

How long have you trained in contemporary dance? _____

What is your current involvement in dance? (Professional/recreational, dance styles, hours per week, technique classes/rehearsals/choreographing/teaching, etc.) _____
_____
_____
_____
_____

How do you usually take care of your body outside your dance training? How often? _____
_____
_____
_____

How much Pilates have you taken prior to this course? _____

How much other forms of group fitness have you taken prior to this course? _____
_____

What made you decide to participate in this workshop? _____
_____
_____
_____
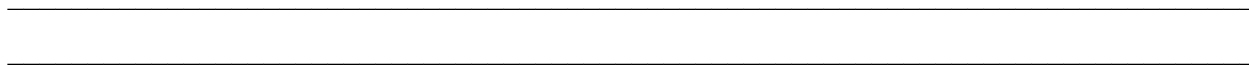
Appendix B: Lesson Plans

Pilates Workshop Class 1 Lesson Plan	Purpose: Physical / Mindful	Foucauldian Problematization
Theme: Spinal movement	- Strengthening spinal and core muscles and increasing awareness of the spine can prevent further back injuries - Emphasis on spine also counteracts some of the posture issues resulting from today's lifestyle (e.g., sitting, smartphones)	- Challenging the need to shape the body and normalization of the ideal dancing body
First words: • Introductions • Asking how the participants are feeling		
Standing: • Facing away from mirror		- Challenging functionality of the space, normalization, and surveillance
- **"Tuning in:"** Noticing how one is feeling • Eyes closed • Moving if feeling like it → Try: Noticing how breath flows without judging or changing it	- Noticing how one feels and moving accordingly - Using breath to focus on the present moment	- Staying still/individual movement to challenge the temporal elaboration of the act, correlation of the body and the gesture, successive or parallel segments of time, analytical plan, exhaustion of time, and the aim of maximal efficiency → reduces normalization and hierarchization - Emphasizing present feelings as the starting point of exercising to challenge the analytical plan and aim of maximal efficiency → reduces mechanical performance and normalization - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
- **Lateral breathing:** • Hands on ribcage • Eyes closed → Try (IH-EH): Shoulders up-down Toes up-down Rotating shoulders in-out	- Practicing lateral breathing - Warming up abdominal muscles + trapezius (shoulders), extensors of the feet (toes), rotator cuff muscles (shoulders) - Using breathing to focus on the present moment and own body - Touch to increase awareness	- Challenging the exhaustion of time and aim of maximal efficiency - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance

	and sensing	
- **Moving the spine:** Rolling down-up, side bend, twist (movement on EH) → Participants can continue with individual order and amount of repetitions	- Warming up the spine - Activating transversus abdominis + rectus abdominis (rolling), obliques, quadratus lumborum (side bend), erector spinae (side bend, spinal twist)	- Participants choosing their own movements can challenge the need to mimic the instructor, normalization, hierarchization, and surveillance
Discussion: • How are participants feeling? • How does having eyes closed or open affect their experiences? • Reflections on "tuning in," listening to the body, and moving accordingly	- Encouraging reflections on how one feels	- Challenging exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Rolling down to all fours:		
- **Cat back:** Rounding the back (EH) – back to neutral (IH) • Starting from tailbone vs. head	- Warming up the spine - Engaging transversus and rectus abdominis - Awareness of the spine	
- **Side curves of the spine:** Spine curves to the side (EH) – back to neutral (IH)	- Warming up the spine - Engaging obliques, transversus abdominis, quadratus lumborum, erector spinae	
- **Feet stretch:** Toes under – weight to the balls of the feet	- Stretching the flexor muscles of the feet	- Stretches between exercises can challenge the successive or parallel segments of time, analytical plan, exhaustion, and aim of maximal efficiency - Focusing on small, less prominent muscles to challenge the need to shape the body
On the back:		
- **Imprint the spine on the mat** (Movement on EH – back to neutral IH) • Touch to feel the movement	- Strengthening transversus adbominis - Small movements challenge the participants to focus on what happens in the body - Touch to increase awareness and sensing	- Small, simple exercises targeted at specific muscles to challenge exhaustion, the aim of maximal efficiency, hierarchization, and surveillance
- **Knee lift on the floor:** One knee at a time up above hip (IH up – EH down) → Try: Toe tap/leg extension (EH extends – IH returns)	- Strengthening transversus abdominis and obliques (isometric), iliopsoas	
- **Upper body curve** (EH up –	- Strengthening transversus and	- Emphasizing deep muscles to

IH down) • Focusing on superficial vs. deep abdominals → touch to feel the difference	rectus abdominis - Two versions of the same exercise to increase awareness - Touch to increase awareness and sensing	challenge exhaustion, the aim of maximal efficiency, and shaping the body
- **Bridge** (Movement on EH – IH stays) • Focus on lifting pelvis vs. rolling the spine	- Strengthening transversus abdominis, gluteus muscles, hamstrings, erector spinae - Two versions of the same exercise to increase awareness	
- **Criss cross:** Upper body curve – side bend of the spine (elbow toward hip on the same side) (EH curves and bends – IH centers and lowers) • First on the wall (standing), then on the floor	- Strengthening all abdominals, quadratus lumborum, erector spinae - Using exercises that deviate from how they are typically done (e.g., an oblique crunch: twisting the upper body across) to increase awareness and new sensations	- Using exercises that deviate from how they are typically done to avoid habituation and mechanical performance - Standing and using the wall to challenge partitioning, functionality, and rank → challenge normalization, hierarchization, and surveillance
Discussion: • How did different modifications feel? • Reflections on using breath to provide movement rhythm	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Sitting:		
- **Knee lift in sitting position** (IH up – EH down)	- Strengthening transversus and rectus abdominis, iliopsoas	
Standing/walking in the space:		- Challenging partitioning and rank → reduces normalization, hierarchization, and surveillance
- **Arm swings with spinal twist**	- Strengthening all abdominals and erector spinae - Abdominal support in the movement - Awareness of the alignment of hips	- Using freer, less specified exercises outside of Pilates vocabulary can challenge the temporal elaboration of the act, correlation of the body and gesture, Pilates becoming a series of series of exercises, normalization, and hierarchization - Emphasizing alignment to challenge the need to shape the body
- **Full body swings** • Emphasize the alignment of knees	- Strengthening gluteus muscles, transversus and rectus abdominis, erector spinae - Relaxation and abdominal support in the movement - Awareness of the alignment of knees	- Using freer, less specified exercises outside of Pilates vocabulary can challenge the temporal elaboration of the act, correlation of the body and gesture, Pilates becoming a series of series of exercises,

		normalization, and hierarchization - Emphasizing alignment to challenge the need to shape the body
Discussion: • Reflections on these "freer" exercises that are sometimes used in contemporary dance as well • Experiences of the use of space	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
<u>All fours:</u>		
- **Leg extension to the back** • With and without mirror • Natural, individual breathing pattern vs. EH up – IH down → Try: Knee bent	- Strengthening transversus abdominis, gluteus muscles + hamstrings (knee bent) - Stabilizing the spinal position - Awareness of the appropriate ROM and one's breath	- Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
Discussion: • How did participants find the use of mirror? • Reflections on the use of breath to provide movement rhythm	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
<u>Prone position:</u>		
- **Sliding shoulder blades up and down**	- Activating trapezius - Relaxing shoulders in the movement - Increasing awareness of the ROM of the shoulders	- Less strenuous exercises to challenge exhaustion and the aim of maximal efficiency
- **Retracting shoulder blades:** Elbows bent on the sides (EH retracts – IH returns)	- Strengthening rhomboids	- Small, simple exercises targeted at specific muscles to challenge exhaustion, the aim of maximal efficiency, hierarchization, and surveillance
- **Spine extension:** Lengthen the spine and extend the back (EH lengthens – IH lowers), arms along the sides • Emphasizing the length of the spine more than the lift	- Strengthening erector spinae - Awareness of the appropriate ROM (back extension)	- Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
- **Child's pose**	- Relaxing erector spinae, quadratus lumborum - A possibility to be still and tune in	- Relaxation between exercises to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan

Discussion: - How did the exercises feel? - Reflections on the exercises in contemporary dance and participants' everyday lives	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
- **Hip flexor stretch:** - Different modifications - Focus on the appropriate ROM	- Stretching iliopsoas - Modifications to increase awareness and new sensations	- Modifications to challenge normalization, hierarchization, and surveillance - Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
- **Side stretch:** Sitting with one leg extended, leaning upper body and arm toward the straight leg	- Stretching quadratus lumborum	
- **Stretches of own choice**		- Challenging normalization, hierarchization, and surveillance
- **Relaxation:** Position of own choice Noticing how breath flows	- Relaxing - Focusing on oneself and the present moment through breathing	- Challenging exhaustion, the aim of maximal efficiency, normalization, and hierarchization
Discussion: - Reflections on how breath flowed at the beginning and at the end of the class - Experiences of the class: What felt challenging/easy, enjoyable/less enjoyable? - Reflections on the amount of exercises and repetitions - Feedback/requests for the next class	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan

Pilates Workshop Class 2 Lesson Plan	Purpose: Physical / Mindful	Foucauldian Problematization
Theme: Rotation	- Exploring the appropriate ranges of motion of the joints while strengthening the muscles can prevent injuries and increase awareness	- Challenging the need to attain the ideal dancing body
First words and discussion: • Asking how participants are feeling • Reflections after the first class • Expectations/requests for this class	- Bringing thoughts to one's body and mind in the present moment	- Emphasizing present feelings as the starting point of exercising to challenge analytical plan and the aim of maximal efficiency → reduces normalization, hierarchization, and surveillance
Pilates exercises: (IH=inhale, EH=exhale)		
Walking in the space:		- Challenging partitioning and rank → reduces normalization, hierarchization, and surveillance
- **Feet stretch:** Toes on the wall	- Stretching the flexor muscles in the feet and lower leg	- Stretches between exercises can challenge the successive or parallel segments of time, analytical plan, exhaustion, and aim of maximal efficiency - Focusing on small, less prominent muscles to challenge the need to shape the body
Standing: (anywhere in space, facing any direction)		- Challenging partitioning, functionality, and rank → reduces normalization, hierarchization, and surveillance
- **Tuning in:** Noticing how one is feeling • Eyes closed • Moving if feeling like it → Try: Noticing how breath flows without judging or changing it	- Noticing how one feels and moving accordingly - Using breath to focus on the present moment	- Staying still/individual movement to challenge the temporal elaboration of the act, correlation of the body and the gesture, successive or parallel segments of time, analytical plan, exhaustion of time, and aim of maximal efficiency → reduces normalization and hierarchization - Emphasizing current feelings as the starting point of exercising to challenge analytical plan and the aim of maximal efficiency → reduces mechanical performance and normalization - Closing eyes (also the instructor) to reduce

		normalization, hierarchization, and surveillance
- Lateral Breathing: • Hands on ribcage • Eyes closed → Try (IH-EH): Shoulders up-down Toes up-down Rotating shoulders one in-one out	- Practicing lateral breathing - Warming up abdominal muscles + trapezius (shoulders), extensors of the feet (toes), rotator cuff muscles (shoulders) - Using breathing to focus on the present moment and own body - Touch to increase awareness and sensing	- Challenging the exhaustion of time and aim of maximal efficiency - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
- Moving the spine: Rolling up-down, side bend, twist (movement on EH) → Participants can continue with individual order and amount of repetitions	- Warming up the spine - Activating transversus abdominis + rectus abdominis (rolling), obliques and quadratus lumborum (side bend), erector spinae (side bend, spinal twist)	- Participants choosing their own movements to challenge the need to mimic the instructor, normalization, hierarchization, and surveillance
Discussion: • Reflections on how moving in the space and different facings affected training	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Rolling down to all fours: (circle formation)		- Challenging functionality and rank → reduces normalization, hierarchization, and surveillance
- Cat back: Rounding the back (EH) – back to neutral (IH) • Starting from tailbone vs. head	- Warming up the spine - Engaging transversus and rectus abdominis - Awareness of the spine	
- Side curves of the spine: Spine curves to the side (EH) – back to neutral (IH)	- Warming up the spine - Engaging obliques, transversus abdominis, quadratus lumborum, erector spinae	
On the back:		
- Imprint the spine on the mat (Movement on EH – back to neutral IH)	- Strengthening transversus adbominis - Small movements challenge the participants to focus on what happens in the body	- Small, simple exercises targeted at specific muscles to challenge exhaustion, the aim of maximal efficiency, hierarchization, and surveillance
- Upper body curve (EH up – IH down) • Focusing on the deep abdominal muscles	- Strengthening transversus and rectus abdominis	- Emphasizing deep muscles to challenge exhaustion, the aim of maximal efficiency, and shaping the body
- Arms circles on the floor: Arms circling up and down on the sides, start with palms facing the floor – rotate around shoulder height	- Activating and increasing awareness of the rotator cuff	- Less strenuous exercises to challenge exhaustion and the aim of maximal efficiency
- One arm circle: Arm up	- Engaging deltoideus,	

toward ceiling, lower towards side and circle down (EH) – IH returns • Both directions • Feet on the floor/knees on top of hips	latissimus dorsi, pectoralis muscles, transversus abdominis	
- **Rotations of the leg:** Knees bent, slide one leg further while rotating it in – return the leg while rotating it out • Both directions	- Engaging iliopsoas, quadriceps, hamstrings, external rotators - Awareness of ROM	- Smaller, explorative, and less strenuous exercises to challenge analytical plan, exhaustion, the aim of maximal efficiency, normalization, and hierarchization
- **Knee lift on the floor:** One knee at a time up above hip (IH up – EH down) → Try: **One leg circle:** Knee bent, abduct and circle to extension (EH) – return (IH) • Both directions • Feet on the floor/knees on top of hips	- Strengthening transversus abdominis and obliques (isometric), iliopsoas, quadriceps, adductor muscles, gluteus medius and minimus - Awareness of ROM	- Emphasizing appropriate ROM in the leg circle to challenge exhaustion, the aim of maximal efficiency, and normalization
- **Criss cross:** Upper body curve – side bend of the spine (elbow toward hip on the same side) (EH curves and bends – IH centers and lowers) • On the wall/floor	- Strengthening abdominals, quadratus lumborum, erector spinae - Using exercises that deviate from how they are typically done (e.g., an oblique crunch: twisting the upper body across) to increase awareness and new sensations	- Using exercises that deviate from how they are typically done to avoid habituation and mechanical performance - Standing and using the wall to challenge partitioning, functionality, and rank → reduces normalization, hierarchization, and surveillance
Discussion: • Reflections on the exercises • How did the modifications feel? • Reflections on the new class formation (circle)	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Sitting:		
- **Opening arms in sitting position:** Lean back – open one arm to the side, spine twists (EH) – IH returns	- Engages abdominals, erector spinae (+ deltoideus)	
- **Rounding back and relaxing over bent knees** • Legs in parallel or turned out	- Relaxing erector spinae, quadratus lumborum (+ stretching adductor muscles in turnout) - A possibility to be still and tune in	- Relaxation between exercises can challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Standing/walking in the space:		- Challenging partitioning,

(anywhere in space, facing any direction)		functionality, and rank → reduces normalization, hierarchization, and surveillance
- Walking in the space → Try: **Stopping and tuning in:** Eyes closed	- Noticing how one feels and what one needs	- Being still and tuning in between exercises to challenge the successive or parallel segments of time, analytical plan, exhaustion, aim of maximal efficiency → reduces normalization and hierarchization - Closing eyes (also the instructor) and individual movement to reduce normalization, hierarchization, and surveillance
- Arm swings with spinal twist → Try: Exploration, e.g., just the arms, rotating the hips	- Strengthening abdominals and erector spinae - Practicing abdominal support in the movement	- Using freer and more explorative exercises outside of Pilates vocabulary to challenge the temporal elaboration of the act, correlation of the body and gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series of series of exercises, normalization, and hierarchization
- Knee lift in standing: • Legs parallel and turned out • Exploring different tempos	- Strengthening iliopsoas, external rotators - Tempo variations to increase awareness of what happens in the body	- Tempo variations to challenge the temporal elaboration of the act, normalization, and surveillance
- Hip flexor stretch in standing	- Stretching iliopsoas	- Stretches between exercises can challenge the successive or parallel segments of time and analytical plan, exhaustion, and aim of maximal efficiency
Discussion: • Reflections on the movement tempo • Reflections on the possibilities to listen to oneself and move accordingly	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
<u>On the side:</u> (facing the opposite direction when changing the side)		- Different facing to challenge rank → reduces normalization and hierarchization
- Opening arm on the side: Lay on the side (IH) – open arm and turn eye gaze toward the ceiling	- Strengthening obliques, transversus abdominis, serratus, erector spinae	

(EH) – open arm to the back (IH) – return arm to the front (EH)		
Prone position:		
- **Sliding shoulder blades up and down**	- Activating trapezius - Relaxing shoulders in the movement - Increasing awareness of the ROM of the shoulders	- Less strenuous exercises to challenge exhaustion and the aim of maximal efficiency
- **Spine extension with arm rotation:** Lengthen the spine, lift arms on the side (EH) – IH stays – rotate arms outwards and retract the shoulders blades (EH) – lower down (IH) • Emphasizing the length of the spine more than the lift	- Strengthening erector spinae, rhomboid, rotator cuff muscles - Awareness of the appropriate ROM (back extension)	- Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
- **Child's pose**	- Relaxing erector spinae, quadratus lumborum - A possibility to be still and tune in	- Relaxation between exercises to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
- **Leg lifts on the floor:** Lift straight leg back (one or both) → Try: Knee bent	- Strengthening transversus abdominis, erector spinae, quadratus lumborum, gluteus muscles (+ hamstrings when bending the knee) - Awareness of the appropriate ROM	- Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
On knees/sitting:		
- **Anchor:** Lift shoulders – retract shoulder blades – slide shoulder blades down – protract shoulder blades	- Strengthening trapezius, rhomboids, pectoralis - Stretching rhomboids, pectoralis	- Less strenuous exercises to challenge exhaustion and the aim of maximal efficiency
Discussion: • Reflections on the exercises in general and in relation to contemporary dance training and their everyday life		
On the floor:		
- **Spinal twist stretch** → Try: Arm circles	- Stretching pectoralis muscles, obliques (+ gluteus muscles, tensor fascia latae) - Mobilizing the rotator cuff (arm circles)	- Stretches between exercises to challenge the successive or parallel segments of time and analytical plan, exhaustion, and aim of maximal efficiency
- **Massage:** Choosing a few body parts for massaging, either alone or in pairs	- Relaxing - Sensing the body's needs - Touch to increase awareness	- Using freer, less specified exercises outside of Pilates vocabulary to challenge the

		correlation of the body and the gesture and Pilates becoming a series of series of exercises - Pair/group task to challenge partitioning, functionality, and rank → reduces normalization, hierarchization, and surveillance
Discussion: • Experiences in the classes: what the participants expected and how it has been • What new ideas or practices have the participants learned? • Feedback/requests for the next class	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan

Pilates Workshop Class 3 Lesson Plan	Purpose: Physical / Mindful	Foucauldian Problematization
Theme: Stability	- Stability plays an important role in the prevention of injuries both in contemporary dance and everyday life	- Challenging the need to shape the body to attain the ideal dancing body
First words and discussion: • Asking how the participants are feeling • Reflections after the last classes • Expectations/requests for this class	- Bringing thoughts to one's own body and mind in the present moment	- Emphasizing present feelings as the starting point of exercising to challenge analytical plan and the aim of maximal efficiency → reduces normalization, hierarchization, and surveillance
Pilates exercises: (IH=inhale, EH=exhale)		
<u>Standing/Walking in the space:</u> (anywhere in the space, facing any direction)		- Challenging partitioning and rank → reduces normalization, hierarchization, and surveillance
- **Any kind of movement or stillness one feels she needs** • Tuning in	- Noticing how one feels and moving accordingly	- Staying still/individual movement to challenge the temporal elaboration of the act, correlation of the body and the gesture, successive or parallel segments of time, analytical plan, exhaustion of time, and aim of maximal efficiency → reduces normalization and hierarchization - Emphasizing current feelings as the starting point of exercising to challenge analytical plan and the aim of maximal efficiency → reduces mechanical performance and normalization
- **Lateral breathing:** • Hands on ribcage • Eyes closed or open → Try: Balance (e.g., one leg or tiptoes) • Noticing the weight shift and alignment	- Practicing lateral breathing - Activating abdominals, soleus and gastrocnemius + feet muscles (balance) - Using breathing to focus on the present moment and own body - Touch to increase awareness and sensing	- Challenging exhaustion of time and the aim of maximal efficiency - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
- **Rolling the spine with 4 blocks:** Rolling down with pausing after each abdominal "block" – pause on IH between "blocks"	- Warming up the spine - Activating abdominal muscles	- Using exercises that deviate from how they are typically done to avoid habituation
<u>All fours:</u> (any formation my participants choose)		

- **Cat back and side curves of the spine:** Rounding the back (EH) – back to neutral (IH) / spine curves to the side (EH) – back to neutral (IH) → Continue with own order and amount of repetitions	- Warming up the spine - Engaging transversus and rectus abdominis, obliques, quadratus lumborum, erector spinae	
- **Feet stretch:** Toes under – weight to the balls of the feet	- Stretching the flexor muscles of the feet	- Stretches between exercises can challenge the successive or parallel segments of time and analytical plan, exhaustion, and aim of maximal efficiency - Focusing on small, less prominent muscles to challenge the need to shape the body
Discussion: • Reflections on tuning in and doing movement one feels she needs	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
Standing/walking in the space/sitting:		
- **Exploring the feet:** Any kind of movement for the feet	- Awareness of how one feels	- Using freer, more explorative exercises outside of Pilates vocabulary to challenge the temporal elaboration of the act, correlation of the body and gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series of series of exercises, normalization, and hierarchization
- **Feet exercises:** • Lifting toes – spreading down • "Playing piano" with toes • Pulling up the arches	- Strengthening and stretching the extensor and flexor muscles in the feet and lumbricals	- Focusing on small, less prominent muscles to challenge the need to shape the body
- **Self-massaging feet and ankles**	- Relaxing/releasing tension - Awareness of what one needs - Touch to increase awareness	- Using exercises outside of Pilates vocabulary to challenge Pilates becoming a series of series of exercises
- **Repeat: Exploring the feet** • Noticing differences in how the feet feel	- Awareness of what happens in the body and how it feels	
Discussion: • Experiences before and after the feet exercises • Reflections on the	- Encouraging reflections on how one feels	- Discussions to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical

exercises in relation to contemporary dance and everyday life		plan
Standing/sitting: (in a circle formation) **Pilates Twister:** Participants can spin the spinner to determine the muscle group and exercise – I will always instruct it		- Challenging the successive or parallel segments of time, analytical plan, series of series of exercises, timetable, hierarchy, and routinization - Circle formation to challenge functionality and rank → reduces normalization, hierarchization, and surveillance
- **Shoulders** Anchor: lift shoulders – retract shoulder blades – slide shoulder blades down – protract shoulder blades	- Strengthening trapezius, rhomboids, pectoralis - Stretching rhomboids, pectoralis	- Less strenuous exercises to challenge exhaustion and the aim of maximal efficiency
- **Back** Lean forward with a long back, bend knees → Try: Individual arm movement (on the side, down, up) → Try: Balance on one leg, extend the other to the back • Noticing weight shift and alignment	- Strengthening abdominals, erector spinae, gluteus muscles and hamstrings (+ e.g., latissimus dorsi, pectoralis muscles, deltoideus in arm movements, soleus, gastrocnemius, feet muscles in balance)	- Modifications to challenge normalization, hierarchization, and surveillance - Explorative movement (arms and balance) to challenge the temporal elaboration of the act, correlation of the body and gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series of series of exercises, normalization, hierarchization, and surveillance
- **Hips** Knee lifts in standing (any amount) – same leg back for a hip flexor stretch in standing	- Strengthening and stretching iliopsoas	- Simple exercises targeting specific muscles to challenge exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
- **Abdominals** Knee lifts on the floor one at a time (IH) – curve the upper body (EH) – IH stays – EH lowers	- Strengthening all abdominals, iliopsoas	
- **Obliques** Sliding legs: Lay on the side – upper leg lifts and slides front and back → Try: Arm to opposite direction or both legs sliding to opposite directions at the same time	- Strengthening transversus abdominis, obliques, gluteus muscles, quadriceps, adductor muscles (both legs sliding), latissimus dorsi, pectoralis, deltoideus (arm movement)	
- **Legs** Abductor stretch on the floor or sitting: Straight leg (in the air)	- Stretching tensor fascia latae, gluteus medius and minimus, peroneus muscles	- Stretches between exercises can challenge the successive or parallel segments of time and

crossing the other leg or the body • Can use a scarf/leg warmers/etc. to help		analytical plan, exhaustion, and aim of maximal efficiency - Using a scarf or leg warmers to challenge body-object articulation
- Breathing Lateral breathing • Eyes open or closed • Hands on ribcage or down	- Practicing lateral breathing - Engaging abdominal muscles - Using breathing to focus on the present moment and own body - Touch to increase awareness and sensing	- Challenging the exhaustion of time and the aim for maximal efficiency - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
- Mind and Body Tuning in: Focusing on oneself in a comfortable position • Eyes closed or open • Moving if feeling like it	- Noticing how one feels and what one needs	- Staying still/individual movement to challenge the temporal elaboration of the act, correlation of the body and the gesture, successive or parallel segments of time, analytical plan, exhaustion of time, and aim of maximal efficiency → reduces normalization and hierarchization - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
Discussion: • Reflections on the Pilates Twister		
- Asking the participants what they would like to do (e.g., more exercises, stretches, relaxing)		- Challenging the successive or parallel segments of time, analytical plan, and instructor's authoritarianism

Pilates Workshop Class 4 Lesson Plan	Purpose: Physical / Mindful	Foucauldian Problematization
Theme: Tuning in	- Mindfulness includes listening to the body and being present that can help prevent injuries, increase body awareness, and encourage making decisions based on one's feelings	- Challenging the need to shape the body, normalization of the body ideals, and obedience to follow the teacher and peers
First words and discussion: • Asking how the participants are feeling • Reflections after the last classes • Expectations/requests for this class	- Bringing thoughts to one's own body and mind in the present moment	- Emphasizing present feelings as the starting point of exercising to challenge analytical plan and the aim of maximal efficiency → reduces normalization, hierarchization, and surveillance
Pilates exercises: (IH=inhale, EH=exhale)		
Anywhere in the space:		- Challenging partitioning, functionality, and rank → reduces normalization, hierarchization, and surveillance
- Participants decide how they would like to start the class • Can be done individually or together	- Noticing how one feels and moving accordingly	- Challenging the temporal elaboration of the act, successive or parallel segments of time, and analytical plan → reduces normalization, hierarchization, and surveillance
Discussion: • Reflections on listening to the body and determining the movements/exercises accordingly		
Sitting/standing: (in the formation of participants' choice)		
- Lateral breathing: (if not done already) • Hands on ribcage • Eyes closed or open	- Practicing lateral breathing - Activating abdominals - Using breathing to focus on the present moment and own body - Touch to increase awareness and sensing	- Challenging the exhaustion of time and aim of maximal efficiency - Closing eyes (also the instructor) to reduce normalization, hierarchization, and surveillance
- Arm swings with spinal twist → Try: Exploration: e.g., just the arms, rotating the hips	- Activating abdominals and erector spinae - Practicing abdominal support in the movement	- Using freer, more explorative exercises outside of Pilates vocabulary to challenge the temporal elaboration of the act, correlation of the body and gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series

		of series of exercises, normalization, and hierarchization
- Rolling the spine with 4 blocks: Rolling down with pausing after each abdominal "block" – pause on IH between "blocks"	- Warming up the spine - Activating all abdominal muscles	- Using exercises that deviate from how they are typically done to avoid habituation
Prone position:		
- Sliding shoulder blades up and down	- Activating trapezius - Relaxing shoulders in movement - Increasing awareness of the ROM of the shoulders	- Less strenuous movements to challenge exhaustion and the aim of maximal efficiency
- Retracting shoulder blades (EH retracts – IH returns)	- Strengthening rhomboids	- Small, simple movements targeted at specific muscles to challenge exhaustion, the aim of maximal efficiency, and analytical plan
- Spine extension with arm rotation: Lengthen the spine, lift arms on the side (EH) – IH stays – rotate arms outwards and retract the shoulders blades (EH) – lower down (IH) • Emphasizing the length of the spine more than lift	- Strengthening erector spinae, rhomboid, rotator cuff - Awareness of the appropriate ROM (back extension)	- Emphasizing appropriate ROM to challenge exhaustion, the aim of maximal efficiency, and normalization
- Child's pose → Try: Reaching arms in front and diagonally to one side at a time	- Relaxing erector spinae, quadratus lumborum - Stretching latissimus dorsi (arms reaching diagonally) - Relaxing: a possibility to be still and tune in	- Relaxation between exercises to disrupt exhaustion, the aim of maximal efficiency, successive or parallel segments of time, and analytical plan
- Leg lifts on the floor: Lift leg back straight (one or both) → Try: **Swimming kicks** • Exploring different tempos • Focusing on breathing	- Strengthening transversus abdominis, erector spinae, quadratus lumborum, gluteus muscles	- Exploring different tempos to challenge the temporal elaboration of the act, exhaustion, and analytical plan → reduces normalization, hierarchization, and surveillance
Discussion: • Reflections on different tempos and using breathing in the exercises • Reflections on familiar and new exercises		
On the back:		
- Knee lift on the floor: Knees lift one at a time up above hip	- Strengthening transversus and rectus abdominis, obliques	- Focusing on the deep muscles to challenge body ideals and

(IH) – knees lower one at a time (EH) → Try: Upper body curve: lift knees (IH) – curve upper body (EH) – IH stays – lower knees and upper body (IH) • Focusing on the deep abdominal muscles	(isometric), iliopsoas	shaping the body
- **Pilates 100** • The first repetitions with me in the same tempo (5 rhythmic IHs and EHs), then alone using own rhythm → Try: Knee lift	- Strengthening transversus and rectus abdominis, obliques (isometric) (+ iliopsoas in knee lift)	- Own tempo to challenge the temporal elaboration of the act and analytical plan - Low amount of repetitions to challenge exhaustion and the aim of maximal efficiency
- **Bridge:** Rolling the spine (movement on EH – IH stays)	- Strengthening transversus abdominis, gluteus muscles, hamstrings, erector spinae	
Discussion: • Reflections on the movement tempo and determining it by oneself		
On the side:		
- **Opening arm on the side:** Lay on the side (IH) – open arm and turn eye gaze toward the ceiling (EH) – open arm to the back (IH) – return arm to the front (EH)	- Strengthening obliques, transversus abdominis, serratus, erector spinae	
- **Sliding legs on the side** → Try: Arm to opposite direction or both legs sliding to opposite direction at the same time	- Strengthening transversus abdominis and obliques, gluteus muscles, adductor muscles, abductor muscles, quadriceps (+ latissimus dorsi, pectoralis, deltoideus in the arm movement)	
- **Spinal twist stretch** → Try: Lower leg stretch: extend the top leg an press the sole of the foot to the floor	- Stretching pectoralis muscles, obliques (gluteus muscles, tensor fascia latae) (+ fibularis muscle if the sole of the foot on the floor)	- Stretches between exercises can challenge the successive or parallel segments of time, analytical plan, exhaustion, and aim of maximal efficiency
Standing/walking in the space:		- Challenging partitioning and rank → reduces normalization, hierarchization, and surveillance
- **Walking in the space:** Whenever someone stops, everyone stops and does any movement one feels she needs (eyes can be closed for that)	- Noticing how one feels and moving accordingly - Awareness of the space and other participants	- Individual movement to challenge the temporal elaboration of the act, correlation of the body and the gesture, successive or parallel

		segments of time, analytical plan, exhaustion of time, and aim of maximal efficiency → reduces normalization and hierarchization - Noticing the environment and other participants to challenge the individualized organization of the class
Discussion: • Reflections on the walking exercise and recognizing others but still tuning in to listen to oneself		
- Feet exercises: Can be done next to a wall, with or without mirror 1) Tendu: ball – point – ball 2) Tendu: flexing the foot 3) Relevé changing (one foot at a time) 4) Top of the foot stretch: Leg back – top of the foot on the floor – plié 5) Massage/Tennis and massage balls	1) Strengthening the extensor muscles 2) Strengthening tibialis anterior 3) Strengthening soleus, gastrocnemius 4) Stretching the extensor muscles 5) Relaxing/releasing the flexor muscles	- Focusing on small, less prominent muscles to challenge the need to shape the body
- Back exercise: Lean forward with a long back, bend knees → Try: Individual arm movement (on the side, down, up) → Try: Balance on one leg, extend the other to the back • Noticing weight shift and alignment	- Strengthening all abdominals, erector spinae, gluteus muscles and hamstrings (+ e.g., latissimus dorsi, pectoralis muscles, deltoideus in arm movements, soleus, gastrocnemius, feet muscles in balance)	- Modifications to challenge normalization, hierarchization, and surveillance - Explorative movement (arms and balance) to challenge the temporal elaboration of the act, the correlation of the body and the gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series of series of exercises, normalization, hierarchization, and surveillance
- Full body swings	- Strengthening gluteus muscles, transversus and rectus abdominis, erector spinae - Relaxation and abdominal support in the movement	- Using freer, less specified exercises outside of Pilates vocabulary to challenge the temporal elaboration of the act, correlation of the body and gesture, Pilates becoming a series of series of exercises,

		normalization, and hierarchization
Sitting:		
- **Side stretch:** Sitting with one leg extended, leaning upper body and arm toward the straight leg	- Stretching quadratus lumborum	
- **Abductor stretch:** Crossing one leg (in the air) over the other, on the floor or sitting • Can use a scarf etc. to help	- Stretching tensor fascia latae, gluteus medius and minimus, peroneus muscles	- Using a scarf or leg warmers to challenge body-object articulation
On the floor:		
- **Relaxation:** any kind in any position	- Relaxing	- Challenging exhaustion, the aim of maximal efficiency, normalization, and hierarchization
- **Any kind of movement to wake up the body**		- Individual, explorative movement outside of Pilates vocabulary to challenge the temporal elaboration of the act, correlation of the body and gesture, successive or parallel segments of time, analytical plan, Pilates becoming a series of series of exercises, normalization, hierarchization, and surveillance

Discussion:
  • Reflections on the expectations for this workshop and how they were fulfilled
  • Reflections on how this kind of training could benefit contemporary dancers
  • What new ideas or practices did participants learn?
  • Reflections on how the workshop affected their training		

Appendix C: Tentative Discussion Questions

TENTATIVE DISCUSSION QUESTIONS

Study Title: Discipline in Dance: Problematizing Dancers' Training Practices Through Pilates

Ethics ID: Pro00080970

** These tentative questions can be used to trigger discussion in the classes and ask follow-up questions. All of them may not be used. **

Reflections on Movement:

How did the movement feel?

What was easy for you in the exercise/class/workshop? Why?

What was challenging for you in the exercise/class/workshop? Why?

What exercise(s) did you enjoy in the class/workshop? Why?

What exercises(s) would you change in the class/workshop? Why?

How did the exercise variations feel in your body?

How were the possibilities to listen to your body and modify the movements based on your feelings and needs?

Reflections on Space:

How did different formations and facings in the classes affect your training?

How did the use of mirror (or not using it) affect your training?

How did the use of space differ from your typical dance training?

Reflections on Time:

How was your movement rhythm in the exercise?

How did using breath as your movement rhythm affect your training?

How did the amount of repetitions feel in your body?

How did you find the time spent in the class/workshop?

General Reflections:

What did you expect from this Pilates workshop?

What new ideas or practices did you learn in the exercise/class/workshop?

How did the practices differ from your typical dance training?

How did the exercise/class/workshop affect you ideas about contemporary dance training?

How would this kind of Pilates training benefit contemporary dancers?

Appendix D: Letter of Initial Contact

*** I sent this letter via email to the [dance group] email list server and potential participants recommended by other contemporary dancers and teachers. I also used the information in this letter to advertise my study in person to potential participants in the dance classes. ***

LETTER OF INITIAL CONTACT

Dear Dancers,

You are invited to participate in a research study that involves participating in a Pilates workshop created for contemporary dancers. Pilates is a form of mindful fitness that combines core strength exercises with the focus on breathing and body awareness. This research study aims to create less disciplinary training practices to address contemporary dancers' common injuries, body awareness, and the pressure of achieving the ideal, thin and flexible dancer's body.

Any female dancer over the age of 18 with at least 2 years of experience in contemporary dance can participate in this study. You will get an opportunity to participate in a thought-out Pilates workshop that will offer you opportunities to try different training practices. The Pilates workshop will take 2 hours a day for 4 days. Specific dates and times of the Pilates classes will be decided based on participants' availability. This study will take place at [the location]. Participation is completely voluntary.

The research investigator of this study, Janita Frantsi, is a contemporary dancer, a Pilates instructor, and a master's student in the Faculty of Kinesiology, Sport, and Recreation at the University of Alberta. This research is a part of Janita's master's degree, and the results will be presented in her master's thesis. The supervisor of this study is Dr. Pirkko Markula.

A Research Ethics Board has reviewed the plan for this study. Ethics ID: Pro00080970

For more information or to express your interest, please contact Janita in person or via email (frantsi@ualberta.ca).

Looking forward to hearing from you!

Sincerely,

Janita Frantsi

MA Student
KSRGSS Secretary
Body, Movement and Culture Research Group
https://sites.google.com/ualberta.ca/bmc-research-group/home
Faculty of Kinesiology, Sport, and Recreation
University of Alberta

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Appendix E: Participant Information Letter

INFORMATION LETTER and CONSENT FORM

Study Title: Discipline in Dance: Problematizing Dancers' Training Practices Through Pilates

Research Investigator:	**Supervisor:**
Janita Frantsi	Dr. Pirkko Markula
3-211 Van Vliet Complex	4-423 Van Vliet Complex
Faculty of Kinesiology, Sport, and Recreation	Faculty of Kinesiology, Sport, and Recreation
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Background
Previous scholarly work has highlighted several problems in contemporary dance training. These problems include injuries and the lack of body awareness, and they can result from the pressure to have the ideal, thin and flexible dancer's body. As a result, contemporary dancers could benefit from more thought-out training. Through this project, I aim to offer practical ideas for varied, mindful, and less disciplinary training practices for contemporary dancers by engaging dancers in Pilates practice. This study is a part of the research investigator's master's degree.

Purpose
The purpose of this study is to create less disciplinary training practices for contemporary dancers through a Pilates workshop.

Study Procedures
As a part of this study, the research investigator, Janita, will instruct a Pilates workshop for the group of participants. The workshop will be 2 hours a day for 4 days. The classes will involve discussions to hear your thoughts about the exercises. The classes will be audiotaped to record the discussions for the research analysis. Janita will write a journal after each class, focusing on her and the participants' experiences and reactions to the exercises. This study will take place at [the location].

Benefits
In this research, you will have the opportunity to participate in a Pilates workshop that can improve your strength and body awareness as well as offer new ideas for your training. You will also get a chance to voice concerns about dancers' training to develop dance practices further. This study can benefit the dance field, as it raises the concern of the effects of contemporary dance training practices on dancers, questions the typical practices, and aims to create new ones.

Risk
The physical risks of this study will not be more than your everyday risks. Pilates is a mindful fitness form that emphasizes gentleness, alignment, and body awareness. The exercises are moderate in intensity and mostly on one spot. This Pilates workshop aims to counteract the

injuries that dancers may suffer from in their dance training. The topics of the discussions will not be sensitive. You do not have to participate in the discussions if you do not want to.

Voluntary Participation

The participation in this study is entirely voluntary. By participating in this study, you knowingly accept all possible results of your physical practice. You can withdraw from the study without any consequences anytime during the Pilates workshop by providing Janita with a written note in person or via email. If you would like to have your data removed from the study, you can inform Janita by providing her with a written note in person or via email up to two weeks after the last Pilates class.

Confidentiality & Anonymity

This study will be used in Janita's master's thesis and any related presentations. No participant can be identified in the final study, as Janita will assign false names for each participant. You can also always share your experiences privately with Janita if you do not want to participate in the group discussions. She will store the electronic data on a password-protected computer and the hard copies of the study documents in a locked cabinet in her office space in Van Vliet Complex 3-211 at the University of Alberta. Only Janita and her supervisor, Dr. Pirkko Markula, will have access to the data. We may use the data we get from this study in future research, but if we do this, it will have to be approved by a Research Ethics Board.

Further Information

If you have any further questions regarding this study, please do not hesitate to contact Janita.

The plan for this study has been reviewed by a Research Ethics Board at the University of Alberta. If you have questions about your rights or how research should be conducted, you can call (780) 492-2615. This office is independent of the researchers. Ethics ID: Pro00080970.

Consent Statement

I have read this form and the research study has been explained to me. I have been given the opportunity to ask questions and my questions have been answered. If I have additional questions, I have been told whom to contact. I agree to participate in the research study described above and will receive a copy of this consent form. I will receive a copy of this consent form after I sign it.

_____   _____
Participant's Name (printed) and Signature   Date

_____   _____
Name (printed) and Signature of Person Obtaining Consent   Date