

What are Feelings For?

Toward a Somatic Ethos of Fairness

By Sondra Fraleigh

“What are feelings for?” Antonio Damasio asks this in his main text on consciousness, *The Feeling of What Happens* (1999, p. 284). His question is crucial in approaching somatic movement practices as a teacher or student. Ideally, somatic practices give rise to felt qualities of movement in awareness. Feelings might ensue from the body in pain, the joyful, stuttering body, or consciousness trapped in psychic reorientation. Damasio’s recent work, *The Strange Order of Things: Life, Feeling, and the Making of Cultures* (2018), explains *feelings* as the affective strata of bodily-minded life: “You simply cannot escape the affectation of your organism, motor and emotional most of all” (p. 148). His view is decidedly nondualist in unity of body and mind: “no body, never mind” (p. 103).

I also underscore thinking and feeling as enmeshed in bodily life and consciousness. Mind and body are parallel interacting attributes of the same unstable material. Sometimes we call this living substance “embodiment.” To embody is to materialize an ecological tapestry of shared elements that complicate typical bifurcations. This perspective is not new in phenomenology, as I explore in

an early article, “Consciousness Matters” (2000), and more recently in my book with other contributors (2015, 2018). Unity philosophies thread through intellectual history from Baruch Spinoza (1632-1677) in the seventeenth century to the current standpoints of Damasio (born 1944). These philosophies challenge body-mind dualism through analysis, descriptive examples, and science. Spinoza’s *Ethics* (1677/2005) is one of the first works to demonstrate emotion, body, and nature as related features of the cultural mind. Damasio’s expositions of consciousness and mind appear throughout his neuroscience, particularly in *Looking for Spinoza* (2003, pp. 183-217).¹

Typical binaries presume that the body feels and the mind thinks, but what if the mind feels? Through feeling, could the mind develop a *conscience*—a bodily-lived sense of right and wrong and an obligation to do right? For Damasio, and in my phenomenological analysis, the mind feels, and feelings act as guides that frame cultural creativity and ethical decisions. I hope to show the implications of this for somatic practices. The embodied mind is an ethical matter for somatic movement arts and sciences

as we move with awareness to become more conscious of self in relation to others and the social and environmental cultures we seek to transform.

It is increasingly clear that the material epistemic body of soma is bound up in our ethical and political engagements. In this essay, I am interested in how somatic movement processes inscribe a cultural ethos. Thus far, I have outlined a brief view of corporeal unity and concerns for lived precarity and interruptions. Unity is not sameness. Sameness is boring, and we are not color blind. Encouraging each person’s uniqueness and talent is one of the joys of teaching. There is great beauty in diversity and meeting the minds of others, even in the attempt. Feelings are vital support for life processes and cultural expressions: “Whatever the cause, the neglect of affect impoverishes the description of human nature. No satisfactory account of the human cultural mind is possible without factoring in affect” (Damasio, 2018, p. 171).

Mind Not Body

In somatic contexts, we are more apt to speak of body than mind, but mind is inseparable from bodily accounts. *No*

movement, no mind, never feeling. I'm not speaking of large muscular movement alone. We also feel through minimal movement, breath, and the silent flowing of our organism. But there is a limit. When movement stops entirely, we die. In this essay, I follow Damasio for his challenge to assumed dualisms and pragmatic syntheses of science, psychology, and philosophy. His analyses add value to somatic studies explaining emotion and feeling as qualities of mind, an anathema in much Western thought. The extensive work of neuroscience in tandem with phenomenology explains that minds don't just think; they feel while they think, and bodies of shared potentialities don't just feel; they think and feel in actions. Feelings guide actions that lead toward the cultural conscience of individuals and collectively toward a cultural character or *ethos*. This is my thesis and the reason I take up questions of mind and consciousness in body-based practices. Thus, my text is both abstract and pragmatic. It draws from my study of body and mind identity issues and more than thirty years of teaching dance and movement arts from a somatic perspective.

Significantly, people don't usually pay attention to how their movement feels or study its affective transformative potentials. *When we move and dance with somatic intent, we can attune intensely to experience.* In somatically oriented movement and dance explorations, we call attention to qualities of feelings that emerge in consciousness, notice habits, trust abilities and felt markers of change. What we care about and are afraid of appear, and we reflect on habits of mind that occupy space in consciousness. In particular, dance improvisations often invite life narratives and heighten insights.

Matters of consciousness can be challenging to decipher in movement, but they are felt and communicated nevertheless. Damasio calls felt qualities "valences," and he says they are ever-present, though not always brought to conscious awareness. Taking time to become aware is the core project of somatic educational and therapeutic practices. Somatics teachers learn how to convey movement practices that enhance participants' experiential awareness, and for many of us, this includes somatic conceptions of dance. Such methods, however unpredictable, *bring attention to*

feeling through movement to benefit well-being. This becomes a goal that sustains somatic education, a high goal worth pursuing, and one that posits a key question of this essay: If attention to feeling assists well-being, does it also influence ethical standpoints? The hopeful answer is "yes," and the pessimistic one, "it all depends."

Feeling is "a natural process of evaluating life" (Damasio, 2018, p. 178). Human life and culture carry the weight of affectivity in feelings and emotions that give rise to movement and mind. Emotion-related signals originating in our organisms' interior extend the mind toward social interventions and creative works (Damasio, 2018, p. 272). In somatic explorations, we encounter a range of mind matters. The faltering mind might suddenly appear and our not-so-intelligent body embarrass us, but we can also move toward forgiveness and keep going, or perhaps start over again. The point is that we learn and have courage.

Feelings are not bad actors. They are urges to cultural and creative processes, and they cue experiential values (felt qualities or valences). We feel good or bad, and this within a wide range. Good feelings are conducive to human health and motivate cultural curiosity. In somatic perspectives, depressive feelings are equally impactful. At their worst, they are bad for health but potentially transformative when acknowledged and understood. Identification of good and bad binaries is only useful theoretically. Enjoyable, easeful, harmonious feelings and uneasy, arant, awful ones mingle in the things we make, say, think, and do. A multiplicity of somatic, creative expressions activates avenues toward healing, both personally and culturally.

The Cultural Body and Qualities of Mind in Movement

At their best, feelings resulting from somatic movement practices guide qualities of mind in movement. Might we then pay attention to our cultural blind spots? If we can suffer, we know others can, and thus an ethic of care originates in bodily-lived experience. There is nothing more important to human character than feelings of care, nor more basic than empathy. As a dynamic process bound up in ethical and political engagements, the mindful body can lead. If somatics takes the extent of human con-

sciousness seriously, its practices should envision projects larger than self. Somatics has a cultural ethos to fulfill; its educational means are psychophysical, relational, and creative. Human movement, inseparable from soma-psyche, is the medium of somatic education, and the mindful body its moral center.

Among somatic methods that sustain learning through movement, repatterning dysfunctional movement, exploring movement awareness, experiential anatomy, somatic dance improvisation, and eco-somatic explorations in nature top the list. Such methods are expressed in a variety of ways, but they are consistent in promoting sensitivity to breath, balance, and movement impulse and function as values of emotional well-being. In their developmental potentials, these methods encompass broad purposes of somatics and are not only for talented movers and trained dancers. They are not competitive, but revolve around an ethic of sensitivity and care as expressed

"Human life is we-life" —Edmund Husserl

in movement. Movement is the most fundamental of human material. We all move and can potentially thrive through movement.

Dance offers a special way to access somatic values. Somatically oriented dance can support individual growth in community and develop connections to nature. Negotiating unpredictable environments of canyons and forests, lakes and beaches, or any other naturally expressive place invites experiences of hope and confidence. Oxygen heals. Open spaces expand group consciousness in respect and care for nature. Figure 1 is a photograph of our Eastwest Somatics students in Mexico, dancing an instance of tree bathing.

Somatic methods designed to improve performance focus more technically on presentational performance, but these can also address participants' personal and social development. Divergent purposes of somatic movement education overlap developmentally and expressively. The direction of mind and orientations of awareness in movement



Figure 1. "Tree Bathing" in Mexico.

experience make all the difference. *Mind matters. Feelings matter.* Accordingly, an ethic of care arises from these matters. We can move habitually, as we usually do, or take time to move on purpose: consciously, that is. In the process, we learn how to be present and more confidently aware of mindful, moral feelings. At their best, feelings resulting from somatic movement practices guide cultural qualities of mind in social fairness, racial equality, and world friendliness.

Fairness Is a Skill and Practice

Is our moral compass broken, or can we look more broadly at who belongs and who counts? During the January 6, 2021 insurrection on the US Capitol, the world witnessed Americans steeped in racism and fear of changing demographics attacking their own country. This should tell us we need to fix moral problems on personal and cultural levels in each corner of society, however small, and most certainly in education. If we can't fix everything, we can at least do the good we see in front of us. In her cultural research, Heather McGhee (2021) finds that it is up to individuals to decide what they need to do in turning the page on racism. Her book, *The Sum of Us*, demonstrates how equality and fairness benefit everyone. Everyone does better, feels better, and even fares better economically. We don't live alone or survive alone. We need each other and can activate connective potentials if we desire.

The cultural means of somatic study is powerful because it begins with the body and goes directly to the feeling mind. But, this is not an easy task because the

body has a history. Everyone has a history. The body is not a stable essence acted upon by outside forces, political or social. The dynamic body works through its mind and history and generates unpredictable corporeal forces and feelings. Educators can't assume that many or most people would prefer fairness in harmonious feelings and relationships, but we can do the good we see and make progress toward equitable treatment of others. Fairness is a skill that can be learned and practiced in classrooms and creative endeavors. The body is not just a place; it emplaces place, if you will. The body knows itself in clarity or ambiguity, and weaves feelings of discontent as well as fairmindedness.

Somatic classrooms are laboratories; they investigate and enact ethics bodily. What values will they encourage? What will teachers as leaders value? Generosity in kindness toward others is good, but does it go far enough? Fairness is close up, committed, and neutral. It cares while not being needy. Fairness draws people together through objective impartiality and positivity. Fairness listens more than it talks. How people are treated requires dependability and active follow-through. Somatic movement education offers opportunities to practice fairness as people move and dance together, weaving lived experiences of space, time, individual personality, and evenhandedness.

Fairness is an ethic in Paulo Freire's pedagogy, whose invaluable perspective benefits somatics in practice. Freire's early work provides a window into social oppression in education (1994), later engaging values of hope (2003). Feminist

ethics have influenced my understandings on fairness and sexism since I first read Simone de Beauvoir's *The Second Sex* (1949/1972) about fifty years ago. Recently, Carol Gilligan, Jill Taylor, and Amy Sullivan (1995) address the silencing of women and girls in terms of race and relationships. Currently, I consider how research in dance, performance studies, and somatics might speak to ecological concerns together with themes of cultural diversity and social inclusivity.² Robert Bingham and I took this up in editing *Performing Ecologies in a World in Crisis*, an issue of *Choreographic Practices* featuring international author-activists (2018).

In their teaching and research, East-west Somatics graduates also engage somatic activism. In Mississippi, Kelly Ferris develops Freire's work regarding social issues and interactive somatic education (Ferris, 2015, pp. 93-108). As recent president of the National Dance Education Organization, Ferris has ample opportunity to put this into practice. Daniela Orlando engages somatic work with transgender and feminist communities in Mexico (Orlando, 2019). In Michigan, Christina-Marie Sears teaches university classes on "restorative justice and the care of self," framing restorative justice and relational support as tools for community repair and work with individuals (Sears, 2019). Nathalie Guillaume (seen figures 2, 3, and 4) donates her somatic work in twice-yearly visits to her homeland of Haiti.

Along with Eastwest Somatics students and graduates, I also welcome opportunities for community service. For many years, I have been a volunteer at the Institute for Continued Learning in Saint George, Utah, where I enjoy teaching somatic yoga classes for seniors two hours weekly. Elders are underserved in somatics, and they also spur my concern for fairness. Somatic work doesn't have to be expensive and exclusive if enough teachers offer a few hours of their work on a volunteer basis.

Somatic Processes Can Flutter and Wait

Ultimately the work of somatics is about becoming more intelligently responsive to others and effective in life. Somatic work tests how we feel, move, and do. Surging from inside to out and in reverse, bodily processes test feelings as guides to growing the self and growing

relationally. Somatics is intrinsically relational because what we call “self” does not grow in isolation. The self develops in association with others and the environment world. As Edmund Husserl’s phenomenology states, “Human life is we-life” (1932/1995, p. 192). All minds feel, and many suffer the immense work of being seen, heard, and belonging. Thus, somatic pedagogies ought to advocate for diverse cultural teachers, and somatic movement practices should be conceived for success, not competition. I learned through Feldenkrais somatic methods how movement can be simplified in patterns and modifications that most people can do, including people in wheelchairs. Through touch, I learned how to adapt movement patterning still further in hands-on movement re-education.

Pedagogical conceptions of bodily tasks and potentials are culturally charged and never neutral, particularly in assumptions of “the human” in the human body. Pedagogies that work relationally across differences suggest practices that cultivate basic human movement, not highly stylized dance forms. Somatics practices rightly address a range of abilities and disabilities. More-

over, they require a shift of consciousness toward the benefit of everyone, which is an inherent ethos of somatic philosophy. How could it not be? Somatic processes evolved to enliven embodied connection and care. This is their purpose.

As a teacher, I am vitally concerned with student success. Over many years, I have invented precariously detailed and allowing processes, at times fascinatingly slow, disorienting, and crazy, but always oriented toward discovery. I like to involve animal imagery and liminal techniques, not swift and sure movement as in sports competitions. Nevertheless, I don’t want to forget strong oppositions in push and pull partnering patterns. Feelings enter somatic processes through particular nuances of movement and emotional overtones, and thus educational settings have boundaries. Somatic methods are not about venting raw emotion; rather, they are like detective work, leading to psychophysical breakthroughs and discoveries of emotional and social intelligence.

A first somatic principle encourages the release of expectations in movement explorations. Participants give up goals while not seeking results at first. Waiting to listen is essential. The pedagogical

trust is that learning will happen organically through exploration and that self-confidence and capacity will grow along the way. Moving without set goals is a daunting process since people do have goals. The release of end-gaining behavior is called “inhibition” in the Alexander Technique, which encourages recognition of habitual movements and intentions. The very attempt to give up willful ways of working and reacting allows space in consciousness for loosening stressful habits so that movement might emerge anew with power and ease. Inconsistent power is not useful. It is better to temper power with good will and trust, as in the teachings and cultural minds of Mahatma Gandhi and Martin Luther King.

Somatic processes pursue bright values, but not to the exclusion of shadows, which this author acknowledges as un-lived potentials. Vague feelings recede when followed directly. They come up quietly in dreams and likewise in the discovery methods of somatic work. As architects and detectives, somatic educators witness a play of consciousness manifesting in shapes and timings of felt life. This life-sustaining play wants to maximize good feelings and minimize



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trauma and loss for individuals and collectives. Damasio calls tendencies toward well-being and flourishing in the human organism “homeostasis.” This is not merely a state of balance but an entire set of core operations from the beginning. “It [homeostasis] ensures that life is regulated within a range that is not just compatible with survival but also conducive to flourishing, to a projection of life into the future of an organism or a species” (2018, p. 47).

Homeostasis is originally a term from physical sciences, but now, it takes on affective psycho-somatic significance through Damasio and others. Lowering tensions of overwork and achievement, evaluating and transforming feelings of hate and anger, developing feelings of ease in relationships, and expressing strength and power with care all engender homeostasis. Friendliness, trust, generosity, and fairness also tend in this direction. Are we to avoid sadness then? That would certainly be a tall order. Sad moments and times are inevitable in life, and they also implicate homeostasis. Would we deny the right to be sad or to grieve? Or dismiss somatic potentials for transformative change? In hopes of flourishing, somatic methods are trustful; they breathe easily and do not insist; they flutter, listen, and wait.

Images Narrate: The Body Listens and Trusts

According to Damasio, consciousness is a great assimilator, but significantly, it is not integrating a body with a mind. Damasio’s work demonstrates that images narrate to the organism, while an all-inclusive body consciousness maps and reads imagistic events relative to mind and feeling (2018, Chapter 5). Mapping and witnessing images are essential in the somatic work of Authentic Movement and related dance/art processes. Figures 2 and 3 show artwork examples from Nathalie Guillaume’s dance/movement exploration. She shares her painting with a witness in the next phase, not shown here, and then the witness “dances back” Nathalie’s images. This process develops trust and affective reciprocity.

Somatic work with images recalls the central principle of Husserl’s phenomenology—that *consciousness always has content*. Like Damasio, he sees content in terms of image, consciousness, and memory (Husserl, 1925/2005).



Figure 2. Nathalie Guillaume paints her explorative dance experience.

Damasio’s work teaches that images speak to the whole body through gifts of the nervous system, and consciousness makes us aware of their appearances and representations. Images are all around and within us. They are the shifting thoughts and words of narrations—their sights, sounds, smells, and tastes—not forgetting narrations of touch and movement. It is significant to somatic work that touch and movement create tactile-kinesthetic images. Touch is the closest of narrators, warning of sadness and fear, perhaps, or foretelling illumination. Consciousness builds trust with perception, but nothing is guaranteed to impress consciousness or remain.

Image suggests a picture, but that is only one kind of image. “Advanced nervous systems such as ours fabricate, and abundantly so, images of the outside world and images of the world inside the respective organisms” (Damasio, 2018, pp. 133-134). Artists and musicians work creatively with images of color, sound, and spatial-temporal valences. Choreographers compose movement images in whole movement gestalts that have attendant feeling tones and often posit meanings. Somatosensory images of many kinds propel the learning and practice of somatics.

How about image relative to movement itself? It stands to reason but is sometimes difficult to grasp that movement images are composed of movement in form and felt valences. They are shaped and timed as kinesthetic events that also have visual aspects. But

they vanish; you can’t hang movement on a wall, even as some artworks capture movement well. Smell also creates images, which might in expansion be called maps of gustatory anticipations and memories. I remember the smell of fresh loaves of bread on wintery days in upstate New York. In turn, the fragrance created somatic sweetness in my feelings for home and belonging. For some people, the very topic of home is frustrating and brings on depressive states. When I sort through my feelings about home, I discover that home is not a static image; instead, it is a psychophysical and changing narrative. Images that propel consciousness come and go. We trust some to stay and be remembered while others dissolve.

Consciousness draws up a swelling chorus of images for those who live long lives. Images animate consciousness and involve all the senses; just so, speaking specifically about images as visual or kinesthetic emphasizes their presence in passing. All images are somatic and sentient as embodied, and they arise through movement, feeling, and sense perception. In bodily terms, images are multisensory events, perceptual and mental events produced by bodily lived processes facilitated through the nervous system and movement. As perceived, images are solid or not, stable or fleeting.

The embodied mind builds trust with memory and hopefully with healing. Positive images mapped in movement and feeling help people recover balance after a loss or assist them in making confident decisions. It matters to our lives how we move and think. People often experience the severe matters of soma, but they can reset traumatic images and associated feelings over time and with help. We humans are not passive recipients of an outside world. We live and change. We decide where to place

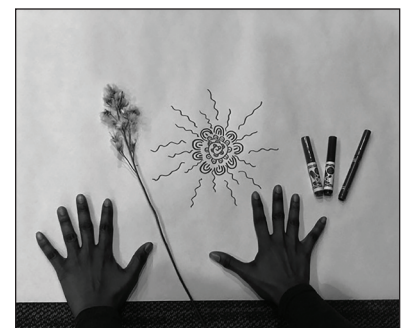


Figure 3. Nathalie looks further, contemplating her hands on paper.

our attention, despite being creatures of habit. When I seem not to attend or don't want to decide anything, gratefully, my consciousness can roam like horses grazing in the fields I knew as a child. My narrations draw power from shared sources of human and environmental experience, and their generative voices have complex histories and overtones.

Somatic movement processes and related art practices investigate images narrating to body consciousness. We might grasp such images in movement and painting, witnessing them with others in Authentic Movement, Gendlin Focusing, and related somatic imaging processes. Amanda Williamson (2018) writes tellingly of signals and images through Gendlin Focusing in "Falling in Love with Language." In creating images through dance, movement, and painting, we apply the sentient content of consciousness as we acknowledge and name it. This kind of marking and naming is healing.

Sometimes we refer to the body's speaking as its expression, which takes many forms in dance and movement somatics where image-making properties overlap mental and psychophysical life. In asserting that "images narrate to the organism," Damasio sounds a little strange because he makes images talk (2018, Chapter 5). Still, we notice that images gain a great deal of content through life experiences and have a lot to say, as visual artists, choreographers, and neuroscientists know. In movies and theater productions, images speak.

For example, in somatic hands-on education, tactile-kinesthetic images speak directly without words, affecting body consciousness. When I use contact through fine-tuned touch techniques in somatic work, I call my body to aliveness, breathe on purpose, and notice how my feet feel on the ground. I know that such qualities of *felt thinking* will guide my choices. As I use gentle touch that invites and listens to the other's body, I trust the developmental paths that arise between us. I commit to a bodily process between myself and another as sense impressions and movement images build symbiotically. Restorative bodywork begins with feelings of ease and patience. Sometimes the outcome is literal and verbal, and sometimes it remains unstated.

Somatic touch listens to what images are saying in their narrations of

Not This Body, Another One

Not this body. Eighty kinds of bodies and imaginings,
multiple bodies emerging numerous times to rouse and thunder, to soothe and
travel in frames between reality today and cloud-like tomorrows—

We finish there and here with stories and trails of time.
Look! standing around with dreamlike glimmers of spirit and telling
bodies-of-struggle, filling up to spillover, bodies we sense others see
when they look at us—

A thousand somas snow
while we dance at a distance.
Will the space between us waken another body
of tranquil light?

The end is not available to us,
nor the endless past, but we can take the first step.
Why glance the opponent we hope doesn't arrive,
or sort through fleeting
fleshy glints?

Forever the baby step first footed in shadow-shapes of age,
Life—not befalling, death—not returning.
This body—not another, sounding a bell of
swift fairness
and a friendly world.



Figure 4. Top left, Eastwest Somatics students explore movement patterning. Bottom left, Eastwest Somatics Mexico certification students with Eastwest teacher Ashley Meeder, center top. Right, Nathalie Guillaume with Sondra Fraleigh on Sondra's 80th birthday. Nathalie is a registered doctor of Chinese medicine and a teacher of Eastwest Somatics methods in Haiti, New York, and Hawaii.

experience and feeling. If the content is not literal, it has somatic valence; pleasant and hurtful feelings both find their way, conversing without words. Attuning body consciousness builds trust in bodily-lived intelligence. The outcome is not guaranteed, of course. Like fairness, somatics is a practice. 🌱

End Notes

1. I might have chosen other leading experts for this essay. Mary Helen Im-mordino-Yang (2015) writes about the implication of affective neuroscience for education, and Howard Gardner studies educational virtues for the 21st century (2011). *The Embodied Mind* (Varela, Thompson, & Rosch 1993) presents

work closely related to my topics. I choose Damasio for his perspectives on feeling as necessary to movement and mind.

2. Current research shows that issues of ecology and social justice are somatically linked through ethics of fairness. Respect for biodiversity conservation is reflected in social issues where protection of nature and social justice mirror each other. This is the view of contributing authors of *Contested Nature* (Brechin et al., 2003).

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Storyboard

- Emotions are not bad actors but guides to the future.
 - Feeling and emotion motivate cultural creativity.
 - Somatic processes can reframe cultural conditions for well-being.
- The flourishing of all people, races, and colors is a somatic ethic.
- Movement is cultural, social, and situated.
 - Human movement has a basis in nature.
- Learning can be pleasurable.
 - Learning is incremental and full of images.
 - Contexts for learning can oppress or liberate.
 - Open-ended styles of teaching stimulate creativity.
- Self-awareness is one of the aims of somatic work.
- Somatic movement practices can link self to others.
- Community and friendliness can grow in group movement processes.
 - The nervous system is part of and influences the whole.
 - The human nervous system is marvelously complex.
 - The brain is an adaptive part of the body.
 - The brain relates mental and physical capacities.
- Non-human animals have marvelous nervous systems.
 - Consciousness has content.
 - Consciousness is integrative.
- Images are the currency of consciousness.
 - Consciousness narrates images.
 - Images are both nonverbal and verbal.
 - Images move and change.
 - Images arise through sense and perception.
 - Images are sometimes visual, but not always.
 - Consciousness integrates and maps images.
- Consciousness expands through use.
 - Consciousness integrates lived experience.
- Movement creates kinesthetic images.
 - Touch creates tactile images.
- Images arise through sense and feelings, movement and touch.
- Somatic arts work creatively with images.
- Somatic bodywork is a conversation without words.
 - Imagistic content of touch has somatic valence.
 - Movement images can guide somatic bodywork.
- Movement and feeling are inseparable.
 - Feelings have positive and negative valences.
 - Good feelings can elicit states of flourishing.
- Movement and body are inseparable.
 - Body and mind are interactive and parallel attributes of embodiment.
 - Soma and psyche are inseparable.
 - Unity is not sameness.
- Movement and body are precarious.
 - Soma and psyche are fragile.
 - Bad and good feelings are subject to change.
- Feelings are tidal.
 - The mind shifts as feelings shift.
- Qualities of mind vanish and return.
- Unity invites precarity and inevitable disruptions.

– Definition –

SOMA:

The body experienced from within.

Presence with awareness can be cultivated.
 Mindful consciousness is more potent than willfulness.
 Movement is just movement until we become conscious of it.

The healthy body self-regulates toward homeostasis.
 Feeling states aid or hinder homeostasis in healing.
 Happiness and sadness are bodily-lived valences of movement.
 Cultures have states of illness and well-being.

Movement can be a source of knowledge and healing.
 Moving from deep states of awareness can excavate painful memories.
 In admitting pain, the body can listen and allow pain a way out.
 Painful memories respond to restorative touch.
 Somatic studies are meant for everyone.



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