

PART TWO: LIVED EXPERIENCE

CHAPTER SIX

EMBODIED KNOWING

This chapter makes connections between my practise of the Eight Limbs of Yoga and my role as a teacher of yoga. I wrote this Chapter as I came to the end of my inquiry in order to explain (1) the influence of spiritual practice on how I learn and (2) how I enact my embodied knowledge.

I show how my ontology influences my action through the ordering principle of silence, and in a further iteration I begin to develop my (e)pistemology. Through my reflective writing I bring my propositional knowledge back into action and provide a case example that demonstrates how I enact and transmit my embodied knowledge.

The paragraphs in italics continue to signpost the reader, particularly in relation to my theory frame in Part One. The form of my inquiry is as described in Chapter Four, with an action account followed by two pieces of reflective writing, followed by further account of how this then informed my action.

ACTION ACCOUNT

Practising and learning yoga postures

My body is still learning new yoga postures. Understanding the headstand (*Salamba Sirsana*) is my most recent success. For years I did this posture with desperation, thinking 'I can't stay upside down for much longer, my neck hurts, my arms are not strong enough, I am too old, too heavy...'. Then I got so exasperated by all the frustration of not being able to do it, and decided that to do a five-minute headstand was absolutely necessary NOW. So I determined to do supported *Salamba Sirsana* for 5 minutes every day for 5 days, and to stay in the posture WHATEVER happened.

I found that the only way I could achieve this was to daydream upside down! Pretend I was on a beach or floating about in a cloud. I couldn't THINK about where I was or how to improve.

On the second day my neck started to adjust itself. It began to extend downwards so that my head pressed into the floor, and as that happened my shoulders started to rise. I thought - 'Oh, this is what they said was supposed to happen, the body is doing it by itself!' - and the next day it happened again. It's a really great posture and now I look forward to it!

So now I know what *Salamba Sirsasana* is supposed to feel like, now I understand it, now I can surrender to it, and soon I will be able to start working in it. That's how I learn in yoga and it's a mixture of theory (I have read about it) and the body doing it (lots of practise but no success) and then when the time is right, the learning just sort of happens.

One of the ways that I practise is shown in the photograph on page 20.

I am altering my perspective by turning my world upside down (Journal January 2001)

THE FIRST ITERATION: REFLECTION

Contemplating the links between body and mind

Here I connect my sensuous knowing with Hindu spiritual practice. I refer to the Eight Limbs of Yoga in Chapters Seven and Eight, so the reader may find this exposition useful as a later reference. I explain how my way of learning has been structured by my practice, framed by Bernstein's ideas (Bernstein, 2000) described in Chapter Two. This way of realising and absorbing learning is central to the way that I apply the 'ordering principles of language' and the 'ordering principle of silence'.

Knowing where my body is through the inner eye, the 'third eye', increases the capacity of my mind. It is a pleasurable opening. Noticing this and then writing about it opens up my learning. Rosemarie Anderson puts her experience of this into words.

'In my own experience, both as a scientist and a contemplative, I am connected to what I know through the very core of my body, mind and self. I think thoughts and create ideas through sharing with others, as though a collective field of reasoning and imagining is created. I see and feel knowledge viscerally, as though sculpting it with the force of my senses. I move it, and the 'sense-scape' of the movements informs my knowing, shaping and reshaping it in a field of kinaesthetic perception. My thoughts connect to those of others: I work in collaboration even when I am working at home alone' (Anderson 2000 p. 11).

I, too, learn, collaborate and remember through my body. It is through my body that I experience the ground of my being. If new knowledge does not get incorporated into my sensed being, it is lost.

My knowledge and my learning process arise from the raw material of my sensuous body. Speech arises in response to felt shifts in embodiment. I trust the dissonance and resonance of my sensuous knowing.

Writing is subtle work, work that requires me to notice the relation of the mind and body. Because I want this writing to be 'true' in the sense that it is aligned with the way I live in the world, it is a watching, reflexive process. I make sense by allowing myself to be influenced by my reading, by the ideas of others in 'a

collective field of reasoning and imagining' (see above). I pull these ideas together and let them influence my thinking.

The act of writing must feel authentic. And as I reread my writing, the words must resonate with my embodied knowing.

The Eight Limbs of Yoga

The **3rd Limb** is *asana*, learning control of the body through postures. 'Learning control' is a critical phrase. It does not mean the brain instructing the body, verbally saying 'do this, do that' and the body obeying. It means letting the body show me what it can do. This is my experience of learning headstand. I prepared myself by reading and copying others. But that only gave me information. I had performed the *asana* many times, but only for a few seconds because it was so uncomfortable. Now, because I was working through the body, I could stay in the posture for very much longer. Learning headstand meant using my will and the information I had amassed, then allowing the body to just 'do it'. I learned control of the body, to work with the body so that it became free to move into the posture that it 'knew' how to do anyway! I stopped performing headstand from the 'outside' and learned its real meaning from the 'inside'. In this way the body becomes the instrument of the headstand.

This methodology can be applied to the practise of the 4th, 5th and 6th Limbs of yoga and is a metaphor for the way I write about love in organisation. Becoming an instrument of love is like becoming an instrument of the body doing headstand. It is not about taking in information and applying it 'out there', neither is it about performance, it is about letting knowledge of love held 'in here' work in its own way.

The **4th Limb** is *prajnyama*, learning control of the breath. This draws me to work with ideas about power and control. Do I breathe, or does the breath breathe me, and if it is the latter, then do I control the breath to inhale and exhale differently? Learning to work with the breath, not instructing it to change through language, but by becoming part of the breath and altering it from 'inside'. I find that when the breath moves into new places in the body, my thoughts change.

The breath contains subtle energy. How does the breath breathe love? Responding to this question gave me an intuitive sense of how eros and agape might be carried in the inhalation and exhalation. I begin to get 'inside' the hermeneutical and phenomenological experience of eros and agape.

Practising the **5th Limb** is *pratyahara*, turns the senses inwards, brings the centrifugal movement of the senses that naturally move outwards into an inward centripetal movement. I learn how not to act outwardly towards the object of desire. Reflecting on my actions as a leader, I find that being a good leader means developing a deeper understanding of the nature of how erotic passion is enacted.

Desire does not have a permeable boundary; it excludes all thoughts that do not align with it. I know that because strong feelings take over my body and my thoughts. If I am to be an instrument of love, then I must learn to cultivate joyfulness when not feeling joyful. By controlling my desire my mind moves more easily into different mode of being, unwilling but willingly, I practise *pratyahara* and using my will and my sense memory of love, to take up a different more joyful form.

The **6th Limb** is *dharana*, stilling the mind. I practise looking at the action of the mind as it contemplates an object. This is *Dharana* 'concentration', becoming engrossed in an object, a flower or candle flame to the exclusion of everything else.

This is the practise of silence; a state of stillness in thought and feeling, that opens to the possibility that the mind can be released and witnessed like any other organ. Learning to focus the mind. In stillness there is no desire and no relationship. There is space, nothing else. This is where the ordering principle of silence influences my (o)ntology. This is where the unrealised is realised.

In this silence, I have no desires and no longer have a sense of self. I recognise what is happening because it is a similar process to changing the shape of the body (*asana*) working with the breath (*prajnyama*) and controlling desire (*pratyahara*). The practise of *dharana* lies at the edge of socially constructed reality. It becomes increasingly difficult, but just possible, to point to a practical

application. *Dharana* teaches me to notice the fluctuating nature of consciousness. Extending this understanding of the dynamic nature of consciousness, I begin to sense the fluctuating 'flow' in relationships. Here I imagine that there is a way of bringing 'presence'¹ into that flow.

Altering the mindset is a long process of learning to 'give up', to surrender the self. Ideas about changing individual personality tend to be deeply resisted by most non-religious Westerners, but it is contained in Christianity as well as the Eastern traditions. In Christianity it is described thus:

'When I look on the world as something focussing on me, when I look on God as something functioning usefully in my philosophy, then I am imprisoned in myself, and I cannot give or receive true and compassionate love. When God in this terrible darkness breaks through, he begins to displace and destroy that dominating manipulating self; then he sets me free to be loved and to give myself to him and to my brothers and sisters' (Williams, 1994 p.99).

In seeking communion with God we must let ourselves be made by God, 'because we can't complete ourselves' (Williams, 1994 p.153).

In Hinduism, submission to the will of the guru is a practice for this collapse of the self into the Self. I could not even contemplate this without, at the same time, holding the sensation of fostering growth secure within my embodied knowing. This nurturing is my vehicle for giving up the self, for becoming a universal lover, the lover of everything.

To give an example of what I mean by submission, I have drawn my interpretation of a talk given by my meditation teacher. It is entitled 'The Practices of Love' and is on page 19.

The **7th Limb** is *dhyana*, where the steady flow of concentrated mind is uninterrupted. Imagining this gives me the sensation of flow, of plasticity, of dissolving the mind and body.

¹ This is covered in Chapter Ten

Changing the self is analogous to the body becoming like a mountain or the synaesthesia of making music or dissolving into the sense of the sublime, so the mind that I use on an everyday basis dissolves into a spark of the Universe and thus becomes the Universe itself. Then I have no needs or desires, and from that space I am in love with the whole world and the world loves me. I am the world.

The **8th Limb** is *samadhi*, union with the Divine, the Higher Realms. Beyond any imagination and inexpressible.

THE SECOND ITERATION: REFLECTION

Contemplating the relation of yoga to my developing (e)pistemology

In this section I am concerned with the inward facets of 'beingness', which is framed by Bortroft's (1996) theory of holistic consciousness. I show how I connect being with doing through embodied sensing. I show how I identify and alter habitual patterns in the body, and I make a link between numbness in the body and Bernstein's (2000) unthinkable, automatic thought.

As I reflect on this I begin to realise how the practice of silence acts as an empowering experience because it opens up my choices.

It is my phenomenological discernment of movement in the inner body, which enables me to discriminate between the feeling and thinking. It is this movement that shows me the 'facts', the structures of my (o) ntology. Realising the interrelatedness of these structures, feeling the resonance and dissonance, shows me the gaps in my knowing. It is in the gaps created by dissonance that my knowledge forms and it is the harmony of resonance that indicates the direction of my actions and thoughts. My aim is to seek a harmonious relation between (o) ntology and (e) pistemology².

The opening up of the spaces in the physical body releases habitual patterns and this reorders my thoughts. In the physical body the *asanas* identify the numb areas and bring into my awareness the previously unnoticed. In this way, yoga develops my discriminative capacity.

Practising the 3rd Limb of yoga shows me my intention and my attitude. The *asanas* are repeated over and over again, one day I will want to do them and other times I won't. Any resistance to practice, and the honesty with which I apply myself, repeats itself and is echoed in what my body will and will not do. I am more flexible than I am strong. I resist holding the postures long enough to get stronger. There are an infinite number of opportunities for noticing my imprisonment, as the actions of the mind are reflected in the body.

² Following Thayer-Bacon (2003) I continue to refer to my unique ontological experience as (o)ntology, and my theory of knowing as (e)pistemology, to differentiate this from any assumption of a universalising tendency.

The willingness of the body to surrender to the yoga posture signals the willingness of the mind to surrender. By acting into surrender in the *asana* I notice what I do and do not do, and the difference (the gap) between surrendering and not surrendering tells me what I need to learn. The ease with which the *asana* does itself shows me its value.

These physical exercises show me how my body 'belongs with' the mind. It shows me how the behaviour of the mind is shown through the action of the body. I make decisions by noticing my bodily responses. Noticing the resonances, I follow their direction and try to act in unison with this sensuous awareness. If I can keep an inner / outer awareness then I can follow the inner sensing into the outer action. I can tell whether I have been 'true' to that initial intention by the direction that the next movement takes me to, the next iteration of the flow. This is how I assess whether my action is 'good' enough, whether my inner logic has been integrated into my outer actions. This is a process of realisation, a process of 'seeing' and is non-verbal.

What I describe here is my way of relating being to action and the relation of action to knowing. I take the experiential into the practical, and then into the propositional. It is through action, whether in the *asanas* or in organisation, that my knowing becomes articulated. It is through reflection that I bring that knowledge back into being...and so on.

The gap through which I learn is not entered through language but through embodied knowing, however I find a similar configuration between learning through thinking; and learning through embodied knowledge. I can compare the relation between the felt and unfelt areas of both the body and mind with Bernstein's 'forms of knowledge' (Bernstein, 2000 p. 31). He distinguishes between the thinkable (that which is abstract thought) and the unthinkable (that which is automatic and unnoticed). I make the same comparison between responsive (that which I can work with) and numb (those parts that I cannot move or feel) areas of the body.

The discursive gap between the thinkable and the unthinkable for Bernstein is subject to control by those in power. Similarly, I see power relations occurring within the gaps between the felt and the unfelt in the inner structures of being. The movements described in the previous chapter, between feeling and thinking,

between the body and thought, are movements of energy that have their own power relations. Meditation and spiritual practices uncover these habitual power relations that inevitably focus my way of seeing the world.

When the inner power relations hold sway over my consciousness, the dissonant movements become the inner battles that are so uncomfortable. This is what is happening inside when I scream and cry; 'I have no choice!' Then the disciplines of spiritual practice and action research, my unique combination of discipline and action research method, takes over and I eventually find a space in which I can see and make choices.

I realise that the cessation of the movement between the structures of my (o)ntology is what I mean by 'silence'.

Silence arises from stillness, an absence of internal movement, and an absence of power- relation. It is this experience that allows me a glimpse of divine love. Here there is no compulsion, no inner or outer movement; here there is plenty of space and choice. This is where I 'know' my (o)ntology and (e)pistemology. Moments of coalescence (Bortroft, 1996) occur in that silence, where the parts that I usually experience as separate become whole. This is the effect of the ordering principle of silence, achieved through the transformative nature of love. Love dissolves the boundaries between being and doing, silence discloses the whole, and I become the space.

The transforming energy of love bridges the gap between the known and the unknown and brings the separating parts into a 'belonging' relation'. Love and knowledge are no longer separate. Learning in this way I make no distinction between feeling, thinking or doing. In this way love takes me to the source of my embodied knowledge.

THE THIRD ITERATION: REFLECTION INTO ACTION

At the boundaries of the inner and outer world

Here I bring my inner knowing outwards using Bernstein's pedagogic theory (Bernstein, 2000). I provide an example of how I transmit my embodied knowledge teaching yoga, and show how I make use of, and apply Bernstein's pedagogical categories. In these examples I show how I seek to teach students how to become an instrument of their own unique embodied knowledge using Bernstein's theory of explicit, implicit and tacit pedagogy.

I apply this concept of tacit pedagogy later in my inquiry as I develop my ideas about a pedagogy of presence.

Understanding the relation of (o)ntology to (e)pistemology is part of a process which is mediated by my action-in-the-world.

The relevance of my actions defines my place in the social world, and this mediates my understanding of relationship and love. Arendt pointed up the importance of maintaining an inner/outer balance, in relation to Heidegger and his support of the Nazi regime (in Coulter and Wiens, 2002):

'Good judgement for Arendt is not a matter of objective knowledge or of subjective opinion, but the result of intersubjectivity; becoming a good judge depends largely on one's capacity to consider other viewpoints of the same experience. ... Such judging involves accepting responsibility for travelling to all relevant viewpoints, ... and attending to those perspectives' (Coulter and Wiens, 2002 pp.17-18).

Whilst the logic and direction of my action is determined by my inner resonances, those inner meanings are subject to constant revision. My reflection on action includes a consideration of how others might construe my actions. This is how my reflection alters my perception and my action.

Explicit pedagogy³

I know yoga postures very well. I do not speak to my students; I speak to the postures, noticing resistances and abilities in my students, talking in order to bring a more detailed awareness of what the posture is asking.

I use language to give instructions, I demonstrate the *asanas* to provide a visual picture and I touch the student bodies to give more of a feel for the shape and movement in the posture.

I move students' bodies after I have given a verbal instruction. Touching comes naturally to me. It is a way of expressing mutuality through the body and is complementary to the skills of language and demonstration.

I can feel the resistance when students do not like to be touched. I distinguish between fear of touch and fear of falling in the student. It is not desire that is expressed in this touch, it is *agape*, the connection of one body with another, changing the relational space between student and teacher. If the student responds to the touch, they learn more about the posture because they get the 'feel' of the movement in the body. When they say 'Aha!' I know they have received an understanding what the *asana* is teaching.

Implicit pedagogy

My purpose in teaching is to develop the embodied knowledge of my students, to increase their awareness of the relation between the mind and the landscape of the inner body.

When I experience a problem I inquire using Whitehead's form, asking 'How can I improve my teaching in this class?' (Whitehead, 2004b).

³ Here I rely on Bernstein's definitions of explicit, implicit and tacit pedagogy. 'Explicit and implicit refer to a ... a purposeful intention to initiate, modify, develop or change knowledge, conduct or practice. ... Tacit is a pedagogic relation where initiation, modification, development or change of knowledge, conduct or practice occurs, where neither of the members may be aware of it.' (Bernstein, 2000 p. 200)

This example demonstrates what I mean as I journal my concerns about a particular class:

CASE EXAMPLE TWO: Transmitting Embodied Knowledge

Mary and Jackie are difficult to teach, they say that they feel old and are reluctant to move, so I teach them gently. I am not always gentle, sometimes I have just had enough, and I work them hard and don't leave them enough breath to complain.

Yesterday they were having trouble with twists, falling out of the postures and giggling a lot, encouraging each other not to concentrate. We had the chairs out, so I did *Marychāsana 1* (sitting and standing) using a chair against the wall, and that helped them to get a feel of how the hips should work and how the spine twists from its base.

'Oh Yes' said Mary, 'I see', she said as I pushed her hips against the wall. I thought, 'Does she REALLY see?' I hope that she does because she needs to feel where her hips are - she has problems on the right side of her spine from the waist to the neck.

If she could feel the difference when her hips were straight, she would be able to stretch out the strain and prevent the stress headaches. I am not convinced that her body will remember that 'correct' way of working - I will wait and see and remind her of that feeling in her hips next time we do lateral extensions.

i) I am experiencing two concerns: Mary's understanding of how her hips work, and Mary and Jackie giggling and falling about.

ii) I imagine solutions: Firstly, I decided to teach lateral extensions a particular way and hope that Mary's 'Aha' would result in a sustained understanding of the movement of the hips in these *āsanas*.

The second concern was more serious. These two women have responsible jobs. I teach them at the end of a working day. I think that they enjoy the release of not having to think any more, of being a bit silly. Nothing wrong with that, except that this mode of being is not generative or conducive to learning. I decide to teach more firmly, with more authority.

iii) I act in the direction of these solutions: I ask Mary questions about how ‘things’ feel in the lateral extensions. She begins to try out her own solutions. To reduce her discomfort, she discovers that she should keep the extension of the spine going forward rather than lift the spine vertically. This is a step forward.

In terms of class behaviour, in teaching more ‘strictly’ I end up sounding irritable and cross, which of course I am!

iv) I evaluate the outcome of my actions: Mary continues to be puzzled by the relation of her hips to the rest of her body. She recognises that she needs greater awareness of what is going on, but still cannot connect with her hips. She has started going to the gym and her legs are stronger. This has given her better understanding of the extent of the hip problem, which I think is potentially quite serious.

Teaching with personal authority, rather than teaching through the postures becomes very tiring. Mary and Jackie pay more attention, but it feels like I do the postures with three times more effort, that I am doing the postures for the two of them as well! The learning is being lost in my effort to keep the class together.

v) I modify my ideas and actions in the light of evaluations: I consider cancelling the class. In view of my student’s lack of progress I must consider my capacity as a teacher. My aim, which is to pass on implicit knowledge of control of the body, is getting nowhere.

Mary’s postures are improving, and she could go further but her lack of awareness in the hips continues. Jackie is very stiff and has to be reminded of the simplest

instructions every week. My ability to teach them more than they have already learned seems limited.

I decide to be challenging.

I say, 'I have been asking you to bring your left leg in line with your right leg every week for the last 5 years, and you are still doing it. I should not have to remind you!'

I ask Mary what is wrong with Jackie's posture, and ask Jackie for her opinion about Mary's.

It feels to me like putting them through an exam every week. I do not like doing this; I would hate to be taught like this. I think that it goes against all the principles of yoga. However, they respond by becoming more sensible, more responsible for their own postures.

I feel less burdened. If this is what it takes to get them to develop their embodied knowledge, I will continue with this - for the moment at least!

By teaching this way, I finally stopped being the source of their embodied knowledge! I think that these students have not yet 'internalised' what they know, but by learning to share their understanding with each other, they have taken one step away from an over reliance on the teacher and taken one step nearer to their inner teacher.

I decide to check out my assumptions about what my students thought they had learned. I sent them my original journal entry and asked them to email me their responses to the following question:

'How has your understanding of the yoga postures altered over the years?'

Mary said:

‘My first thought on reading your journal entry from 4 years ago was "oh dear - I don't seem to have made much progress in all that time!" I have to admit that I still find it difficult to get my body to respond to instructions and I still don't always know when, for instance, my hips are not level or I'm not lying straight on my mat. On the other hand, there are some postures that I feel I understand better now, even if I don't always manage to do them as well as I should. For example, I feel more confident about my ability to e.g. stand in *tadasana* or *trikonasana*. I think I have found ways of moving my body in the right direction in response to Eleanor's instructions, since she does now sometimes say, "yes, that's good"!

I've always felt more comfortable with the sitting postures and I think I have finally learned how to twist round without letting my head lead the process.

One of the best things to come out of the yoga classes, and one of the main reasons for keeping on with them, is that I now no longer suffer from the regular headaches that I used to have and which (I am now quite sure) derived from the problems with my right hip. So something must have worked!

Yoga is something I look forward to every week and miss when we can't do it - and it certainly makes me feel a lot better, both mentally and physically.’

Jackie said:

‘Through yoga I have discovered just how difficult it is for me to have an accurate idea of the position of my body when I am asked to take up positions. For example, when I am asked to lie straight, I usually lie crookedly. In my head I am straight but in reality I am anything but.

I am also more aware of the way I stand, how I hold my body. My deportment has always been poor (not standing up straight, rounded shoulders, resulting in a rounded back).

Yoga has made me more aware of the need to reposition my body to improve my deportment. and how to avoid the physical problems that can arise from standing and sitting badly.'

(Private email communications, September 2005)

Mary is more aware of the inner body, but does not work with that knowledge. Jackie's knowledge is concerned with observing her performance of the postures. I think that this feedback indicates my assessment of their learning was reasonably accurate.

Tacit pedagogy

The tacit pedagogic relation occurs when the parties are not explicitly aware of pedagogic transmission, and I think it is this form of pedagogy that assists in the re-ordering of knowledge through silence.

The final posture at the end of every yoga class is 'corpse' pose, relaxation, attempting to lie still, flat in the floor. It is very difficult to be still.

Many teachers say very little or nothing during this *asana*. I do it differently, and take the students through forms of progressive relaxation. Every class varies, and I do not plan what I say. I encourage a letting go of the body, awareness of the breath, awareness of feeling, awareness of thought, and I encourage watching, witnessing and letting all these movements pass like clouds in the sky. It is a preparation for meditation, but I do not explicitly say this.

Some people fall asleep; some wriggle or get a tickle in the throat. These are the outer signs. I do not know what is going on with each person. I take responsibility for creating an intimate space; I want to pass on a sense of what I understand about the ordering principle of silence. I do not seek to impose my understanding, but to pass on a route map to where silence lies in the inner body.

I call this tacit pedagogy, because it is not conscious transmission rather it is an intention to transmit a way of coming into stillness. I have a sense of love and

care as I utter the words. It is my way of giving the participants in the class permission to be as they are in that moment.

Evaluating explicit, implicit and tacit pedagogy in teaching embodied knowledge

I asked for feedback from the students attending the class held weekly in the village hall. These are the answers to the question, 'Do you have any comments on the way the yoga is taught?'

- I particularly like the way Eleanor teaches, with the corrections of postures – she has a great balance between being a schoolmistress and making it fun.
- Eleanor is patient with us all and doesn't waste time, which I like
- The poses are taught in a precise way which suits me well, with plenty of supervision
- I appreciate the encouraging way you teach – no pressure to achieve, but of course we all want to!
- I like the weekly variation of positions taught, and that we can occasionally veer off at a tangent.
- Very professionally and it is very reassuring to know you remember the various limitations of the class in relation to injuries
- Its been good to go slowly building up to doing more complicated postures

This feedback indicates my explicit pedagogy 'The poses are taught in a precise way'.

The acquirers go on to acknowledge implicit pedagogy 'I appreciate the encouraging way you teach'.

In terms of tacit pedagogical relations, I suggest that this is discernible through the students continuing interest in relaxation and meditation, and evidenced by 70% of respondents indicating that they would be interested in relaxation classes.

Summary

Standing on my head, learning to do the postures upside down, helps me to reframe my thinking.

Developing this capacity to reframe is a critical component of my inquiry. My first standard of judgement against which I ask this thesis and my practice to be judged, states:

- I aim to recontextualise (reframe) what I am, and we are doing now; so that our joint work can become easier and more pleasurable.

Learning to alter the shape of the body helps me to alter my mindset, helps me to see what you 'the other' means, helps us to understand each other, helps to make our joint work more pleasurable.

My second standard to concerned with organisational practices and is not relevant here.

My third standard of judgement is:

- I aim to bring a resonance, a flavour of harmony linking the practical and invisible spaces in which we participate.

This 'flavour of harmony' relates to the ordering principle of silence. Sometimes it is possible to share a non-verbalised uplifting sense of a common shared humanity in the most prosaic of circumstances. I write about this further in Chapter Ten. I refer to this standard of judgement here because I maintain that the capacity to envisage harmony beyond contradiction is a skill that I have learned (and renew) through disciplined daily spiritual practice. The skill of seeing harmony in all things does not mean ignoring difference, it means constantly and iteratively inquiring into the paradoxical nature of what it is to be human. I considered the nature of contradiction in detail in Chapter Two in my discussion of the philosophy of Kant and Hegel.