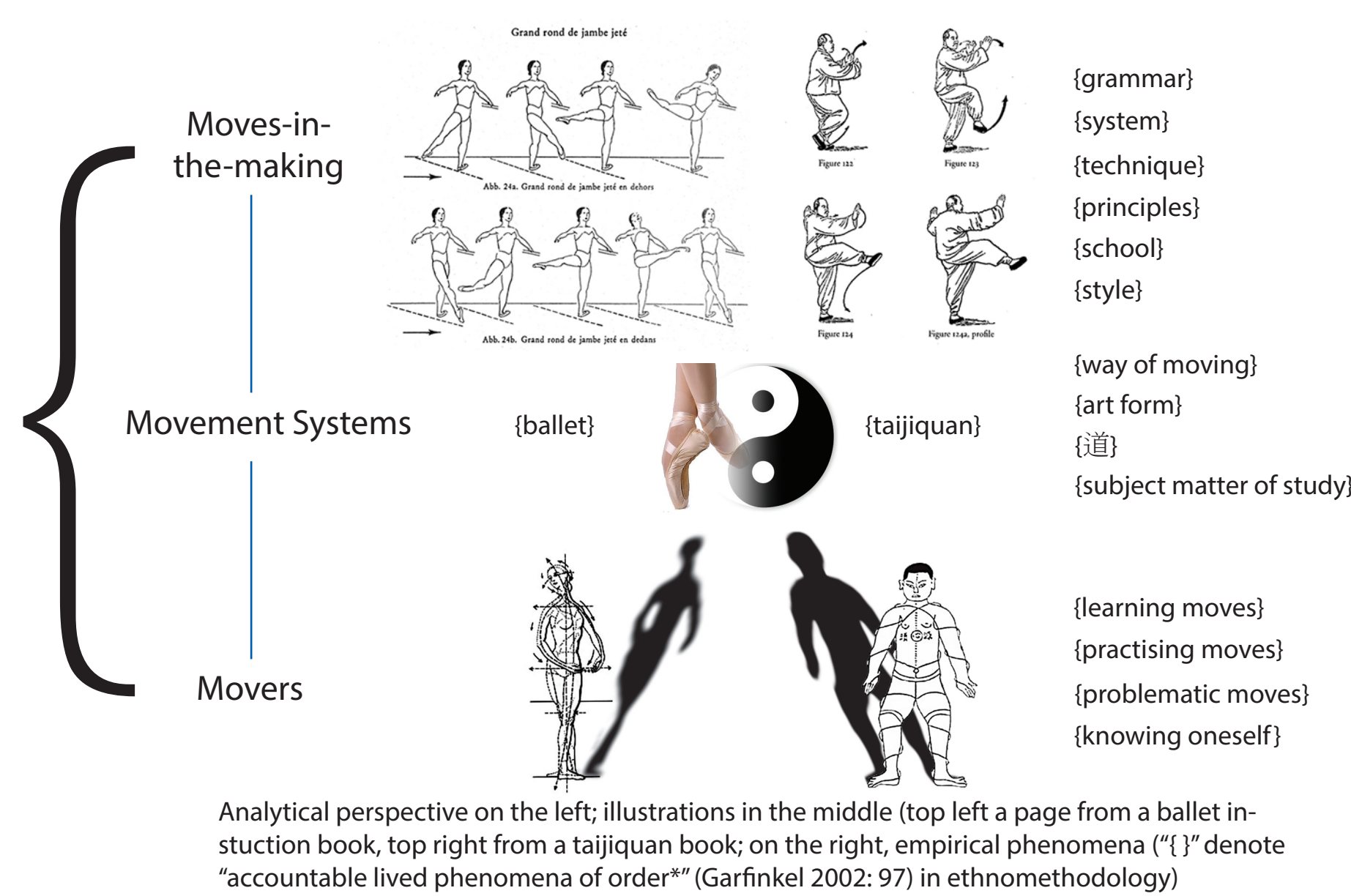


Making Moves

A Sociological Study of Ballet and Taijiquan Practice

Main Moves

- A sociological ethnographic study of ballet and taijiquan lesson situations
- The central issue: **how moves are made**



- Study's main line of inquiry:
 - » Investigating the relationship: **moves-self-social order**
 - » Specific focus on **two 'ways of moving': ballet and taijiquan**

Sociological Moves

Theoretical Moves

- Key practice theoretical issues:
 - » The "joint problems of transmission and sameness" of practices (Turner 2014: 3)
 - » Is 'tacit knowledge' collective (cp. Collins 2010) or individual (cp. Turner 1994, 2014)?
 - » Moves as basic, overlooked units of social action: *homo movens* (cp. esp. Sudnow 1979)

Empirical Moves

- The lesson situation as "perspicuous setting" (Garfinkel 2002: 181p):



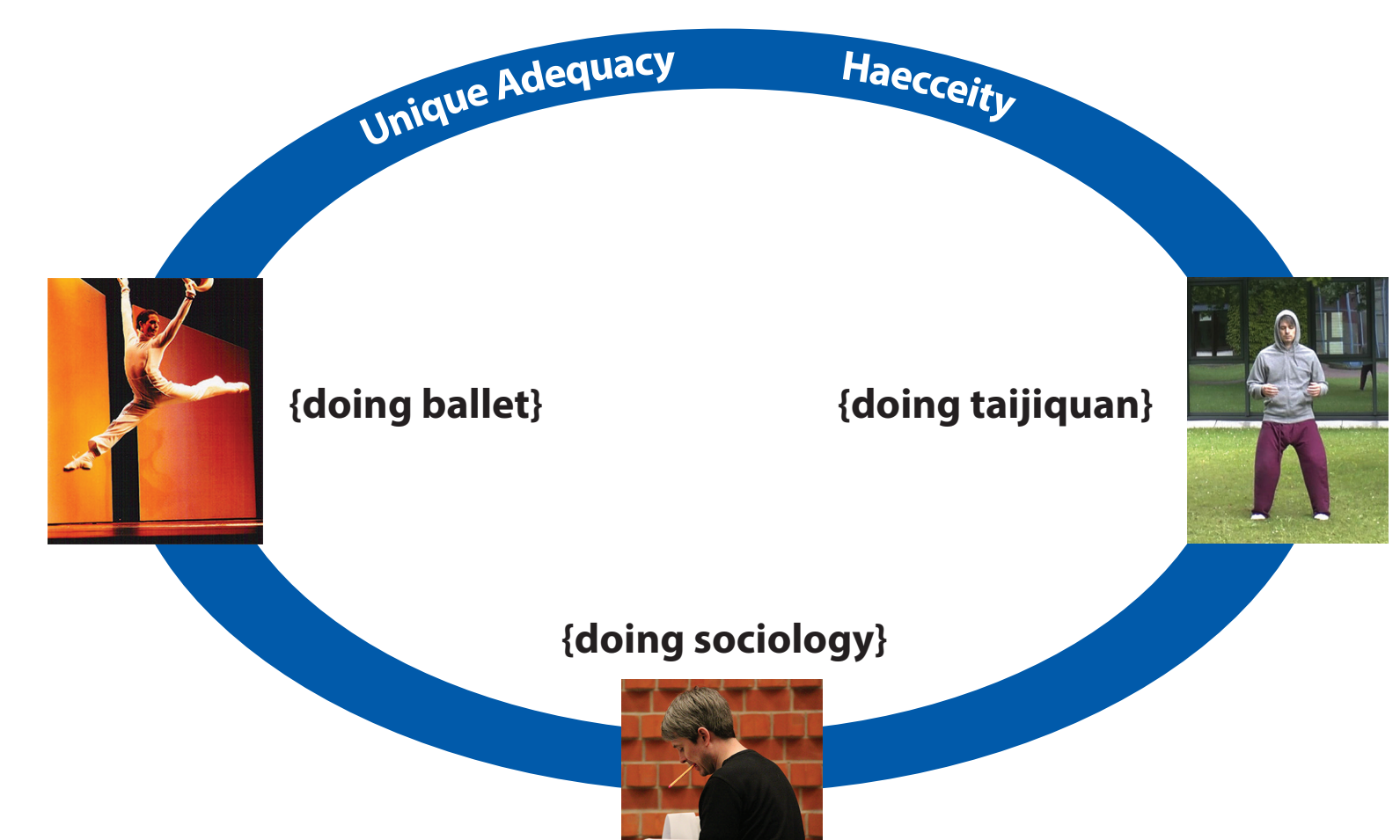
Pupils of a vocational school and a teacher perform the exercise "Grand Battement"



Pupils and a teacher in a taiji lesson perform the position "Buddha's Warrior Attendant Pounds Mortar"

Methodical Moves

- Central resource and 'vehicle' of the study: {my own body}

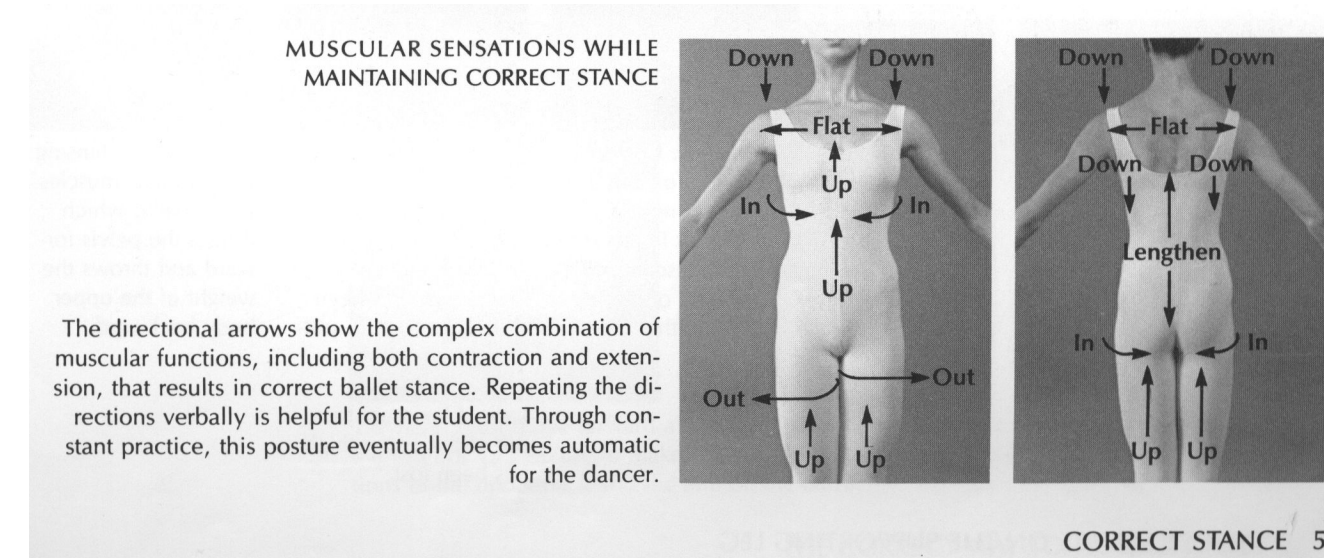


Research design of the study, its phenomena of order* positioned with relation to unique adequacy and haecceity (cp. Garfinkel 2002)

Moves in Practice

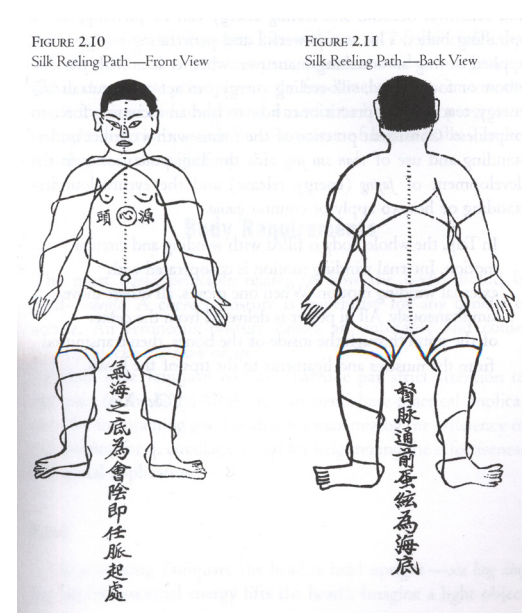
Moves and their Bodies

- In ballet, a body comprised of the anatomical units known as "muscles":



The muscular sensations of the correct ballet stance (Ward Warren 1989: 5)

- In taijiquan, a body comprised of "spiraling energy" for which the exercise "silk reeling" is considered essential:



Left: Pupils and a teacher practice "two-handed silk reeling"
 Right: The pathways of "silk reeling" (Siaw-Voon Sim/ Gaffney 2002: 51)

Correcting Moves

- Corrections as a vital resource in both cases
- Different weighting of linguistic, visual, and haptic resources between the cases:



A ballet teacher corrects his pupils by employing his body as a visual medium and with the utterance on the right

yeah, and what happens is you're overturning that fouette back



(quietly) Hüfte öffnen

A taiji teacher corrects the researcher haptically and with the utterance on the right

Switching Moves

- Switching between 'ways of moving' comparable to linguistic code-switching



On the left, the researcher glancing in the mirror and subsequently (balletically) "pulling up" on the right



Intercorporeal Moves

- Partners vs. opponents, rehearsal vs. 無為 (Wuwei)



On the left, two dancers and their choreographer rehearse a "lift," on the right, the researcher engages in a "partner exercise" with a taiji master



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