

METACOGNITIVE WRITING STRATEGIES FOR EMERGING DANCER-  
SCHOLARS: UNCOVERING SUPPORTIVE LINKS BETWEEN  
ACADEMIC WRITING AND CHOREOGRAPHIC PROCESSES

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## Abstract

Canadian graduate programs in Dance at the Masters level frequently accept students with long professional careers in dance but limited academic background in writing essays. Writing term papers, with perhaps only dim memories of high school writing instruction to draw from, can pose challenging experiences for such emerging dancer-scholars. While long standing metacognitive reading strategies are commonly available to assist those new to graduate studies with interpreting their academic readings, no comparable metacognitive writing strategies appear in the literature to support an academic writing process.

However, metacognition theory regarding the role of affect in monitoring and controlling one's progress through the completion of a task offers potential applications to support academic writing. Furthermore, re-imagining academic writing as an experience deeply informed by affect resonates with recent research into articulating the affective or *felt sense* understanding of one's creative processes in composing a choreographic work. Investigating connections between how dancers process composition tasks in the two disciplines revealed metacognitive processing parallels. The findings implied several considerations for designing a writing pedagogy specific to the needs of emerging dancer-scholars.

This dissertation research with graduate dance students in Canada and the US incorporated ethnographic and educational action research approaches for identifying, addressing and documenting participants' perceived essay writing problems. Initial group workshops prepared the participants for individual Case Study research sessions, which were characterized by practice-led research/research-led practice methods of generating, developing, performing and theorizing. The research investigated the *howness* of each participant's writing process across a series of analytical writing assignments. Participants and I collaborated in uncovering the focus

and potential structure for each paper using *visual-spatial-dialoguing* techniques. Participants' expressed affective experiences during these video- or audio-taped sessions and in emailed reflections. Their gestural and verbal metaphors generated metacognitive knowledge about the source of writing frustrations versus the support provided by using familiar processing techniques from their choreographic practices. Their retrospective analyses demonstrated the participants' metacognitive evolution from personal awareness to co- and self-regulated learning about the characteristic processing traits underlying their writing and choreographic practices. A comparative analysis of three Case Studies suggested metacognitive writing strategies for supporting emerging dancer-scholars.

## **Dedication**

For Tom, my gratitude for enduring this long process of research and writing with supportive listening and gracious tolerance.

For Dr. Linda A. Caldwell (1950 – 2018), whose generous enthusiasm for my ideas inspired and nurtured the seeds of this research.

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## Chapter One

### Metacognitive Writing Strategies for Emerging Dancer-Scholars: Framing the Research

Finding my way as I entered an MA Dance program in 2007 brought me to empathize with the stresses expressed by my graduate student colleagues, many of whom were transitioning from professional dance careers into academia with little to no training in academic writing. Writing papers appeared to represent a foreign and sometimes overwhelming territory. My experience was the polar opposite, but equally stressful. I had plunged into a dance program with no formal dance training after a career of teaching English literature and writing. Dance terminology, movement, and composition posed significant challenges to my goal of choreographing a dance that captured my deep resonance with Tchaikovsky's *Pathetique*. Like myself, my colleagues had to quickly learn how to stay afloat in unknown and demanding academic waters.

During two years of observing other students and partnering with them on projects, I began to notice a characteristic processing approach demonstrated by many and this intrigued me as a former writing teacher. I noticed that many displayed what I came to call a *popcorning* style in class discussions or when sorting through research materials with me to prepare for a joint presentation. Ideas seemed to explode rapidly by association as they discussed a topic and I was curious about how they made the leap from this experience to structuring or sequencing their ideas for an essay. I wondered, 'What writing process did they go through, in between researching and beginning a draft, especially if they had not written essays since high school decades ago?'

Several years later when drafting a proposal for my PhD dissertation research proposal I had more questions. Did dancer-scholars experience ‘Aha’ feelings or other affect in their bodies to guide both writing and choreographing, just as I had noticed when creating and writing about the dance I eventually made for my MA Major Research Project? Did *their* choreographic experiences resonate affectively at all with their academic writing experiences? If they did make experiential connections between choreographing and writing could I document those? Were the emerging dancer-scholars in my classes making any compositional connections between choreographing and learning to navigate an academic writing process? Could making such connections manifest as metacognitive insights about writing strategies comparable to the metacognitive reading strategies I had once taught? Were there metacognitive writing strategies that especially supported the writing process needs of dancer-scholars?

Nevertheless, in proposing my dissertation research I did not intend to devise a specific scholarly writing pedagogy for graduate students in dance programs. The first step *towards* a writing pedagogy lay in understanding how dancer-scholars approached writing tasks differently or in a similar manner to how they tackled a choreographic task. This meant researching intensively with a few dancer-scholars, not surveying a large group. I also wanted to know if or how a *metacognitive* approach to scholarly writing by emerging dancer-scholars might support them as they transitioned into academe. Therefore I needed to follow the progress of several participants across a series of sequential writing tasks and document evidence of any evolution of their metacognitive awareness and knowledge. As a novice choreographer I was also curious about how their creative processes, especially *experiences of affect*, might contextualize their thinking about writing. Furthermore, I wondered ‘What might I learn about interconnections between these two processes if I positioned my research *inside* the writing processes of dancer-

choreographers as they also reflected on their choreographic practices?’ The fundamental puzzle became ‘Is there a supportive metacognitive bridge to discover between the processes of choreographing and academic writing?’ In proposing my study I focused on three research questions. First, in what ways do the affective processual experiences of dancer-scholars during their academic writing tasks inform the development of metacognitive awareness? Second, what kinds of metacognitive processual connections do dancer-scholars make between their writing and choreographing experiences? Third, what kinds of metacognitive writing strategies emerge when dancer-scholars attend to affective experiences and/or inter-connected processes of writing and choreographing?

These questions led me to wonder further about current directions in metacognition research and if or how academic writing processes were investigated. Conversely did research into writing process include metacognitive strategizing or investigations into composing processes as experiences informed by affect? From a broad perspective, I wondered how or if literature from phenomenology, much of which has informed recent dance scholarship, addressed the role of affect in a composing process. In the next section I address these broader questions about relevant theory and research by presenting brief overviews of pertinent developments in metacognition, experiential phenomenology and writing process research. (A more expansive literature review appears in Chapter Two: “Metacognition, Affect, and *Felt Sense*: Theory, Research and Applications in Writing and Choreographic Processes.”)

### **Metacognition: Developments in Theory and Research of Processual Knowledge/Affect**

Metacognition theory contextualizes the *howness* of our thinking processes through schematics and vocabulary that describe metacognition as an internal thinking structure, which

supports both the unconscious and conscious monitoring and control of a flow of information during the execution of a task. “The term metacognition has been used to describe our knowledge about how we perceive, remember, think, and act – that is, what we know about what we know” or our cognition about our cognition (Metcalf and Shimamura xi). Metacognition literature therefore focuses on making explicit the implicit ways in which we use several aspects of cognition to make decisions, on both automatic (unconscious) and decisive (conscious) levels, especially when learning new materials and skills. Like the field of embodied cognition at the heart of much recent dance research, that of metacognition has developed multiple definitions and concepts with differing theories. These reflect the range of sub-field research directions from cognitive, developmental and educational psychology as well as cognitive philosophy. The following list of definitions from the inaugural issue of the journal *Metacognition and Learning* (2006) captures the spectrum of terminology used in the field since developmental psychologist John Flavell and educational psychologist Ann Brown published seminal work in the 1970s.

Metacognition was originally referred to as the knowledge about and regulation of one’s cognitive activities in learning processes (Flavell, 1979, Brown 1978). Under the umbrella of this inclusive definition a proliferation of metacognitive terms has unfolded through the years. Metacognitive beliefs, metacognitive awareness, metacognitive experiences, metacognitive knowledge, feeling of knowing, judgment of learning, theory of mind, metamemory, metacognitive skills, executive skills, higher-order skills, metacomponents, comprehension monitoring, learning strategies, heuristic strategies and self-regulation are several of the terms we associate with metacognition. (Veenman et al.

3)

Theorizing and conceptual modeling in the 1980s and 90s by cognitive psychologists Thomas O. Nelson and Louis Narens built on Flavell's seminal concepts of metacognition and learning to offer a two-factor structural model of how metacognition operates as a recurring loop of evaluating and re-evaluating (monitoring and controlling) progress in a task. Their model presents self-directed metacognitive processing by an upper (conscious) Meta-level over a lower (unconscious) Object level of cognition. They posited a looping "flow of information" between the two levels, whereby the upper Meta-level both controls (modifies) and monitors (is informed by) the lower Object-level (1994, 7). Using the analogy of an old style telephone handset they described how the Meta-level both listens to (monitors) and gives instructions to (controls) the Object-level. The Object-level has no conception of the Meta-level, nor does it modify the Meta-level. This two-level model provided a basic schematic which "construe[d] people as *systems containing self-reflective mechanisms for evaluating (and re-evaluating) their progress and for changing their on-going processing*" (7; original emphasis). From their viewpoint "metacognition is a bridge between areas e.g., between decision-making and memory, between learning and motivation, and between learning and cognitive development" (1994, 1).

However, metacognition research in cognitive, developmental and educational psychology eventually developed in differentiated directions (Paris 2002). Educational psychologist Scott Paris notes that research in cognitive psychology such as Nelson and Narens' work, appeared to be interested more in defining *structural* models and cognitive research had split into two modeling branches. One emphasized "information processing models of memory" and "adults' *subjective feelings* about memory and knowledge" while the other "focused on the *uses of such knowledge* for answering questions, selecting strategies, and guiding thinking" thus reflecting "the dual nature of metacognition as *both knowledge and process*" (107; my

emphasis). Developmental and educational psychologists focused on the *functional* aspects of how metacognitive knowledge and processes develop and can be incorporated into learning and teaching strategies. “Functionalists were interested in how mental processes operate, what they accomplish, and how they vary with environmental conditions. They also *saw the mind and body not as existing separately but as interacting with each other*” (Schunk qtd in Paris 109; my emphasis). Despite the differing structural-functional focus across cognitive, developmental and educational psychology research, there appears to be a common assertion that self-regulation is the outcome of metacognition, and the development and application of self-regulating strategies is of particular interest in educational research.

Knowledge of cognition is the *reflective aspect* of metacognition. It is the individual’s awareness of their own knowledge, learning preferences, styles, strengths, and limitations, as well as their *awareness of how to use this knowledge*... Regulation of cognition on the other hand is the control aspect of learning. It is the *procedural aspect of knowledge that allows effective linking of actions needed to complete a given task*.

(Magno 2010, 142; my emphasis)

Thus, educational applications of metacognition research have focused upon how to help students reflect metacognitively in using three types of knowledge: first, *declarative knowledge* (*what* relevant learning strategies they know); second, *procedural knowledge* (*how* to use those strategies); and third, *conditional knowledge* (*why/when* they ought to use them).

To support classroom teachers in developing their students’ reflective metacognitive skills educational psychologists have published guides for teaching metacognitive strategies. For example, Patricia Kolenick and Sheila Hillwig’s *Encouraging Metacognition: Supporting Learners through Metacognitive Teaching Strategies* (2011) offers teachers a variety of types of

metacognitive teaching strategies which can prompt student learning and reflection through metacognitive techniques such as: “think aloud, thinking journals, thinking with mnemonics and charting, thinking maps, and thinking as a reader” (ix-x). Kolenick and Hellwig state that with metacognition as the focus of teaching, “learners are cognizant of their own learning...aware of their learning styles...monitor their own performance; and they establish their learning goals....The whole purpose of teaching metacognitive strategies is to increase students’ awareness of what it takes to learn” (7).

Included in their guide are detailed metacognitive reading strategies i.e., ways of thinking about structural and content aspects of a text in order to decode/deconstruct the author’s ideas, comprehend both stated and implied positions and formulate responses to those positions.<sup>1</sup> These metacognitive strategies are framed as declarative, procedural and conditional knowledge to monitor one’s progress in achieving reading goals. This teaching guide for metacognitive strategizing targets only elementary level students. However, research and theorizing from other educational psychologists provided additional context for framing the operation of metacognitive awareness and affect in developing students’ metacognitive knowledge, skills/strategies and judgments.

Twenty-first century metacognitive research has incorporated the study of *affect* as a factor that arises from metacognitive *experiences* to inform awareness and use of declarative, procedural and conditional knowledge for self-regulating one’s progress in a task (Efklides 2009). Educational psychologist Anastasia Efklides posits that metacognitive *experiences* arise

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<sup>1</sup> In terms of comparable extensive metacognitive *writing* strategies I found no significant resources for elementary or secondary levels. In higher education, a repertoire of metacognitive strategies for critically processing/reading and analysing academic literature is most often offered in workshop formats. However, I found no academic writing workshops and/or texts that included metacognitive strategizing as a writing process tool. Only a journal article by educational psychologist, Raffaella Negretti addressed metacognitive writing processes in “Metacognition in Student Academic Writing” (2012). I refer to Negretti’s research later in this chapter.



as variations on implicit *feelings of progress*, or lack of it, when monitoring a task and prompt both intuitive or explicit decisions for how to proceed with controlling the experience to achieve one's goal. Building on Nelson and Narens' two-tiered model of monitoring and control as well as incorporating Flavell's original ideas about motivation and metacognition, Efklides proposes two inter-related models highlighting the roles of metacognitive *experiences*, *affect* and *motivation*. (In Chapter Three: "Delving Inside the Writing Processes of Emerging Dancer-Scholars: Methodology," I describe Efklides' two models of metacognition in detail and then use her models to analyse three Case Studies in Chapters Four, Five and Six.)

Cognitive philosopher Jérôme Docik's theorizing about noetic feelings augments Efklides' model regarding the role of affect. He describes noetic feelings as "diffuse affective states registering internal physiological conditions and events" (307). These generate "*deliberate metacognition*, which enables the rational exploitation of noetic feelings" (312; emphasis in original). Therefore experiences of affect in a metacognitively oriented process inform feelings of making/not making progress in a task, which in turn prompt a deliberate conscious response to either keep pursuing a strategy or adopt a new one.

Informative research into the role of metacognition in writing processes appears in studies by educational psychologist Rafaella Negretti with first year university students (2012) and by dance artists Marissa Nesbit and Julianna Hane in elementary schools (2007). However, other arts-based writing research from dance, visual arts and creativity studies does not specifically examine the role of *metacognition* in a composing process.<sup>2</sup> Nevertheless the writing

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<sup>2</sup> In surveying literature from WAC (Writing Across the Curriculum) sources I found no research exploring interconnections between the processes of music composition and academic writing that were similar to the studies I found about the creative processes of visual arts and dance students (in which the students reflected upon comparisons between creating their art and writing academic papers). I found mainly reports by music instructors who examined the use of writing-to-learn strategies within music courses (ie. using writing assignments to help students express their experiences regarding music) or instructors who had created interdisciplinary courses involving musicians and writers as co-creators.

research I found from these fields does focus on reflections by participants comparing their feelings during writing and creative processes and hence implies relevant findings about the role of affect. The metaphoric language of the students suggests internal physiological and affective states that Docik theorizes as noetic feelings and that Efklides denotes as affect in her models of metacognitive experiences.

The physiological experience of affect apparent in the metacognition-oriented and arts-based writing research suggests links between the experiential nature of metacognition and the experiential phenomenon of *felt sense* as theorized by philosopher-psychologist Eugene Gendlin. His theory bridges the gap between affect as a metacognitive concept and as an embodied experience, thus offering a lens for understanding *how* affect implicates itself in the metacognitive process of searching for the explicit language to express implicit knowledge and concepts, such as when composing an essay. His theories have also generated related applications for both academic writing processes and choreographic processes that connect directly to my research focus.

### **Experiential Phenomenology: Affect as *Felt Sense***

Gendlin's theory from the field of experiential phenomenology complements Efklides' metacognitive perspective about how an integrated body-mind both experiences and uses affect to access implicit knowledge and bring it to (meta)cognitive awareness. Efklides' model implies an inner sense of movement in a cause-effect manner *from* affective experiences of one's progress or lack of progress in a task *towards* the generation of metacognitive knowledge of how to strategically manage the task. Eugene Gendlin's theorization of *felt experience* as it relates to generating *felt meaning* and *felt sense* provides a detailed phenomenological understanding from

an operational level about how affective experiences as described in metacognition literature may generate metacognitive knowledge and strategies in a writing process.

Central to Gendlin's theory and practical application of *felt sense* is his attention to affect as a tool for accessing the language that most effectively expresses cognitions as they emerge into consciousness. In 1962 Gendlin published his major theoretical work *Experiencing and the Creation of Meaning: A Philosophical Approach to the Subjective* at a time when cognition was in the main approached from a computationalist point of view – the mind as machine or computer. He even commented thirty-five years later in the introduction to the second edition that “[p]hilosophy has moved a long way *towards* me since this book was first written, almost to the edge where this philosophy begins,” that is, to the edge of experiential phenomenology (1997 xi; my emphasis). His theory therefore pre-dated the embodied cognition approach taken up when phenomenologists and cognitive scientists began developing interdisciplinary theories and publishing those in the 1990s (e.g., Varela, Thompson and Rosch 1991; Damasio 1999). It also pre-dated the emergence of metacognitive theorizing by Flavell (1977) and yet in several respects it adds to current metacognition theory.

Gendlin's theory of *felt experience* describes a meaning-making process that enhances Efklides' description of how affect is involved in transforming metacognitive experiences and awareness into metacognitive knowledge and strategizing. (A more expansive review of how Gendlin's theorizing frames my research focus appears in Chapter Two: “Metacognition, Affect, and *Felt Sense*: Theory, Research and Applications in Writing and Choreographic Processes.”) Gendlin's theorizing of *felt sense* not only provides insight into how affect may be operating in metacognitive experiences. Applications of his *felt sense* theory also appear in writing process

research and choreographic research, thus confirming the relevance of his theorizing for contextualizing my own research.

### ***Felt Sense Applications in both Writing and Choreographic Processes***

In the early 1980s the first wave of English professors began to turn away from analysing the rhetoric in *what* students wrote, to considering the process of *how* they wrote. Among them was Sondra Perl. In Perl's anthology *Landmark Essays on Writing Process* (1994), she traces the history of this shift in composition research away from detached observation towards more ethnographic approaches in investigating students' writing processes.<sup>3</sup> This shift paralleled in many respects the growing awareness across many fields regarding the limitations of a scientific research model because the researcher as a participant-observer was implicated in the outcomes. The ethnographic turn in researching written composition contrasted to early studies by Perl and others in the field (Janet Emig 1971; Donald Graves 1975; Linda Flower and John R. Hayes 1980; Nancy Sommers 1980) which had focused on the writing process from the stance of a researcher who was "distant, faceless, and voiceless...[whose role was] to observe and take notes but not to participate" (Perl 1994 xiv). For example, for carrying out what they termed a "*protocol analysis*," Flower and Hayes instructed participants to "compose out loud near an unobtrusive tape-recorder... verbaliz[ing] everything that [went] through their minds as they wr[o]te ... The writers [were] *not* asked to engage in any kind of introspection or self-analysis while writing" and the researchers were not participant observers (Flower and Hayes 1981, 368; original emphasis). A second shift occurred in conceptualizing how a writing process unfolded.

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<sup>3</sup> Perl says that "between the end of the eighties and the early nineties, several themes can be distinguished [in composition research] ... contexts in which writers write are taken into account and studied ... researchers no longer remain anonymous but speak through their research ... writing, no viewed as a cultural act, is increasingly studied through ethnography, a method suited to the study of cultures" (xi, 1994).

The long prevailing pedagogical emphasis on a linear-sequence-of-stages composing model had emphasized an almost lock-step progression of pre-writing activities, outlining, drafting, revising and editing. This began to be challenged in favor of “a theory of writing that was both holistic and recursive” (Perl 1994 xiv).

Perl’s own shift into an ethnographic research perspective on the writing process as recursive was triggered in the 1970s by the synchronicity of her volunteer and professional work. She used philosopher-psychologist Eugene Gendlin’s *Focusing* method of attending to *felt sense* in her volunteer therapy work with Vietnam War veterans. At the same time, as an English professor she puzzled over what her college students were thinking/doing when they paused during their talk-aloud-protocol of writing papers (a proto-metacognitive strategy but not labeled as such by Perl). She made a connection to the *Focusing* process she used with the war vets as she observed her undergraduate students writing, because she noticed them “sitting silently for thirty seconds or a minute and then ...hav[ing] a burst of composing energy” (2004, 6). She speculated that the students were accessing their *felt sense* of their writing ideas to inform what to say/write next – just as the vets paused to access language for expressing the *felt sense* of their post-war experiences. Perl later called this access to *felt sense* “embodied knowing” (50). By the 1980s Perl had already shifted into theorizing about the recursive nature of the writing process as alternating between using *felt sense* as a “process of retrospective structuring” and conscious composing or “projective structuring” so that the writer “crafts what one intends to say so that it is intelligible to others” (1983, 48-49). (Further review of Perl’s application of *felt sense* theorizing to writing guidelines for post-secondary students appears in Chapter Two “Metacognition, Affect, and *Felt Sense*: Theory, Research and Applications in Writing and Choreographic Processes.”)

Gendlin's *felt sense* theorizing and *Focusing* method also informs exploratory writing about choreographic processes in Jane Bacon and Vida Midgelow's Creative Articulations Process (CAP), a program which they have devised and refined for over a decade in their Choreographic Lab in the UK (2014). While Perl uses Gendlin's *Focusing* principles to support the development of a student's academic writing (either analytical or creative pieces), Bacon and Midgelow use Gendlin's *felt sense* framework and specific six-step *Focusing* technique to assist choreographers in journaling their insights about a specific choreographic process, either completed or in progress. (Further review of Bacon and Midgelow's application of *felt sense* theorizing as juxtaposed to other arts-based writing research, appears in Chapter Two "Metacognition, Affect, and *Felt Sense*: Theory, Research and Applications in Writing and Choreographic Processes.") Gendlin's phenomenological theorizing of *felt sense* experiences therefore not only links to the role of affect in the formation of metacognitive knowledge and strategies but also to applications in academic writing and choreographic processes that emphasize the role of affect.

Given that my research intended to bring together aspects of illuminating any interconnections between the role of affect in the interior compositional processes of academic writing, metacognitive strategizing and choreographic creation, I needed to employ a hybrid methodology. In the next sections I describe how I framed the research within intersecting methodological principles from ethnography, educational action research and practice-led research/research-led practice.

## **Framing the Methodology and Analysis**

The ethnographic turn that emerged in writing process research during the 1990s informed my methodology for investigating the writing processes of the emerging dancer-scholars who signed up as participants in my research. The participants and I acted as co-researchers and developed co-regulated metacognitive strategies in response to their metacognitive experiences of affect as they attempted a series of four or more different writing tasks. I directly implicated myself in their writing process through discussions, observations and feedback. Within this overall ethnographic participant-observer approach I employed methods from educational action research and practice-led research/research-led practice. Education action research principles informed the overall flow of the co-research investigation of metacognitive awareness and strategizing by involving the participants in determining writing problems, proposing and trying out solutions, evaluating outcomes, adjusting strategies and drawing conclusions about their writing process. Practice-led research principles informed the iterative creative cycle within each individual research session. The purpose of the activities in each session was the creation of an academic paper. Using Hazel Smith and Roger T. Dean's "Model of Creative Arts and Research Processes" each session followed an iterative cycle that moved from "Idea generation" to "Idea selection (subjective or systematic)" to "Investigat[ion] and extrapolat[ion] from the ideas" to "Develop[ment of] chosen ideas", to "Output: artwork" (a draft structure) and "Output: documentation of the artwork and its production" (20). In a follow-up research-led practice move I also used Smith and Dean's model to "Theorise ideas and develop technique as method" with subsequent "Application of theories and techniques to new creative work" (20). (More expansive detail about the Smith and Dean model and how I applied it in the research appears in Chapter Three "Delving Inside the Writing Processes of Emerging

Dancer-Scholars: Methodology.”) This combination of practice-led and research-led methods in the individual sessions supported the ethnographic and educational action research objectives of provoking participant reflection about their responses to each session as well as their insights about whether strategies were effective or not. In Chapters Four, Five and Six the dissertation focuses on analysing the findings generated by these reflections and insights from three Case Studies out of the thirteen documented during the research.

The rationale for choosing to analyse only three Case Studies in depth rested on the fact that each of these three participants – RT, JH and UL – had attempted at least four sequential writing tasks in our sessions and each had participated in either an extensive exit interview or given a conference panel presentation about what they had learned during the research. The latter was significant in yielding research data about their metacognitive knowledge of their characteristic writing process traits and the types of metacognitive strategies they each found effective. To introduce each Case Study chapter I created a found poem of direct quotations from each of the respective participants. The poems provide a quick overview of each participant’s expressions of positive and negative affect and their metacognitive insights as they emerged during the research process. Each used vivid metaphoric verbal and gestural language that reflected their *felt experiences* of writing and/or choreographing. Drawing inferences from their metaphors and reflections supported my analysis of each Case Study regarding my three central research questions about the development of metacognitive awareness via affect during a writing process, the metacognitive processual connections dancer-scholars may make between their writing and choreographing experiences and metacognitive writing strategies that may emerge when dancer-scholars attend to affective experiences of composing essays and/or dances.



As noted earlier, I framed the analysis of the Case Study data within Efklides' two models of metacognition in order to highlight the metacognitive evolution of each participant. Each Case Study chapter also includes a description of the specific coding parameters used for interpreting the qualitative data from audio-/video-transcripts, emails, and field notes. A *comparative* analysis of the three Case Studies provides the focus for the discussion in Chapter Seven "Metacognitive Insights of Emerging Dancer-scholars: Comparing the Case Studies." The purpose of the research was *not* to outline a specific writing pedagogy for emerging dancer-scholars, therefore the methodology used in each of the Case Studies did not propose or try out pre-determined writing strategies. Instead, the activities and/or strategies arose in response to my observations and the reflective input from the participants as they each encountered problems and began to see potentially helpful connections to their choreographic practices. The comparative analysis therefore focused on determining *themes* that emerged from the data across all three Case Studies. As well, I contextualized my comparative analysis of the Case Studies within existing arts-based writing research along with the applications of *felt sense* theory in Perl's *Felt Sense* writing guidelines and Bacon and Midgellow's "Creative Articulations Process" (CAP) (2014).

To conclude the dissertation I explored potentially generalizable pedagogical strategies suggested by the themes that emerged from the comparison of the Case Studies. From my perspective as a former writing teacher I analysed the pedagogical considerations generated by these themes with regard to parameters for designing an academic writing pedagogy specific to emerging dancer-scholars. In addition, I reflected on how the research sessions and feedback as well as my own dissertation writing journey have expanded my understanding of best practices

in teaching academic writing and augmented my metacognitive understanding of my own characteristic writing process traits and needs.

Viewed together, I hope the Case Studies, the comparative analysis and my conclusions about implications for future directions in developing a writing pedagogy for dancer-scholars will address gaps in existing scholarship with regard to three aspects. First by adding to the field of metacognitive research regarding the role of affect in academic writing processes. Second by augmenting existing dance study research that employs *felt sense* in accessing and verbalizing a creative process. And finally, by alerting writing process research to focus, in a broad way, on how *metacognitive strategizing* supports academic writing and, in a particular way, to see how the specific experiences and needs of dancer-scholars might inform further research into the *creative* process underlying academic writing. Ultimately though, I hope that this research starts a conversation *between* these three fields of discourse.

## Chapter Two

### Metacognition, Affect, and *Felt Sense*: Theory, Research and Application in Choreographic and Writing Processes

The fundamental quality distinguishing processual knowledge from factual knowledge is its implicit *howness*. Several fields of research and theory are concerned with making the nature of implicit processes explicitly understood. Implicit processual knowledge is affectively experienced within the “*howness*” of our decision-making process while undertaking completion of a task (McGilchrist 113; my emphasis).<sup>4</sup> Thus the thrust of the literature review focuses on theories and research about the role of affect in the *howness* of our processual experiences and ultimately its role in our understanding and verbalization of processing experiences. As well the review examines theory and research about the *howness* of building the metacognitive knowledge, skills/strategies and judgments needed to self-regulate the successful completion of a process, especially an academic writing process or a creative process. This chapter suggests a *conversation* between selected literature from the fields of metacognition, experiential phenomenology, interdisciplinary arts-based research of creation processes, writing-process research and pedagogy, and academic writing guides.<sup>5</sup> This conversation ultimately centers on

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<sup>4</sup> In his sweeping neuro-scientific and cultural history *The Master and his Emissary: The Divided Brain and the Making of the Western World* (2009) Iain McGilchrist uses the concepts of *howness* and *whatness* in distinguishing between the focus/function of right- and left-brain thinking. He posits that the left hemisphere is focused on the *whatness* of factual knowing and the denotative language to express it, while the right hemisphere is occupied with the *howness* or contexts of our knowing along with the connotative language (especially metaphors) to conceptualize and express that knowledge. See “Language and Manipulation,” “Metaphor,” and “Language Rooted in the Body,” (113 – 126) for McGilchrist’s analysis of metaphor as an expression of bodily experiences of affect.

<sup>5</sup> I borrow the idea of suggesting a “conversation” between fields from Batson and Wilson who explain that they use the word “conversation” in the subtitle of their book *Body and Mind in Motion: Dance and Neuroscience in Conversation* (2014) to imply an “emergent and not yet full-fledged discourse” between “dance and cognitive science” (xvi). I borrow this term to frame the potential areas of dialogue between fields that thus far appear not to be interconnecting around the issue of the role of affect as an agent operating between implicit experiential knowledge and explicit cognitive and/or metacognitive knowledge. I am suggesting avenues for discourse between

how these various fields pay attention to *affect* as a seminal factor underlying both the articulation of processual experiences and the development of metacognitive strategizing. The focus on arts-based research into writing processes narrows the focus on affect to include its role in creative processing experiences, such as those that the dancer-scholar participants brought to the research.

This chapter first examines relevant theories regarding the role of affect in metacognitive experiences and the generation of metacognitive knowledge and strategies in a learning process. Metacognition theory describes implicit and explicit processing operations that are framed as aspects of unconscious and conscious monitoring and control. I found that the perspective of experiential phenomenology regarding *felt sense*, complemented metacognition theory by shedding light on *how* affect operates to generate explicit knowledge from the processing experiences that are described in theoretical models of metacognition. Narrowing the focus of the literature review I then look at recent research directions regarding metacognition and the writing process that more directly informed my aim of identifying metacognitive *writing* strategies particularly suited to emerging dancer-scholars. In addition, I review applications of experiential *felt sense* theory that provide further insights about the role of affect in composing processes for writing and choreographing.

The first section of the review considers the following specific topics for framing the role of affect in my research: theoretical descriptions of the role of affect in the evolution of metacognitive awareness and strategizing; related theory regarding the impact of noetic feelings on metacognitive decision-making; theorizing from experiential phenomenology about the nature

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dance and metacognition; metacognition and experiential phenomenology; and metacognition and embodied cognition.

of *felt sense* as it relates to bringing implicit knowledge into explicit language through a process of embodied cognition; and specific studies of metacognition and the writing process.

To more specifically ground the arts-based nature of my research, the second section of the literature review turns to several recent explorations in interdisciplinary arts research into connections between creative arts and writing processes. Of particular relevance are two studies involving undergraduate dance students and design students and the connections they made between their creative practice and their academic writing process. I then review two university level writing programs that both rely on affective experience to guide student writing. The first was developed in the US as a writing workshop to support students in writing essays and creative pieces and the second emerged from a UK choreography program to support writing about the experience of creating dances. While neither the US nor UK programs is grounded in metacognition theory, both augment the conversation about the role of affective experience in generating metacognitive insights and strategies. Both privilege affect as the link to accessing implicit knowledge and explicitly expressing that knowledge. Coincidentally both programs are grounded in Gendlin's theories and applications of the phenomenology of *felt sense* experiences. Both also position themselves as models of how embodied cognition operates during a writing process. To further contextualize the challenges confronted by student writers I briefly review a cross section of "how-to-write" resource texts on offer at a university library and evaluate their potential for supporting metacognitive writing strategies.

Overall, metacognition remains the larger theoretical framework for this research and I therefore subsume the arts-based writing research within that larger metacognitive frame in order to reveal how the operation of affect from an arts perspective can inform an understanding of effective metacognitive writing strategies for emerging dancer-scholars.

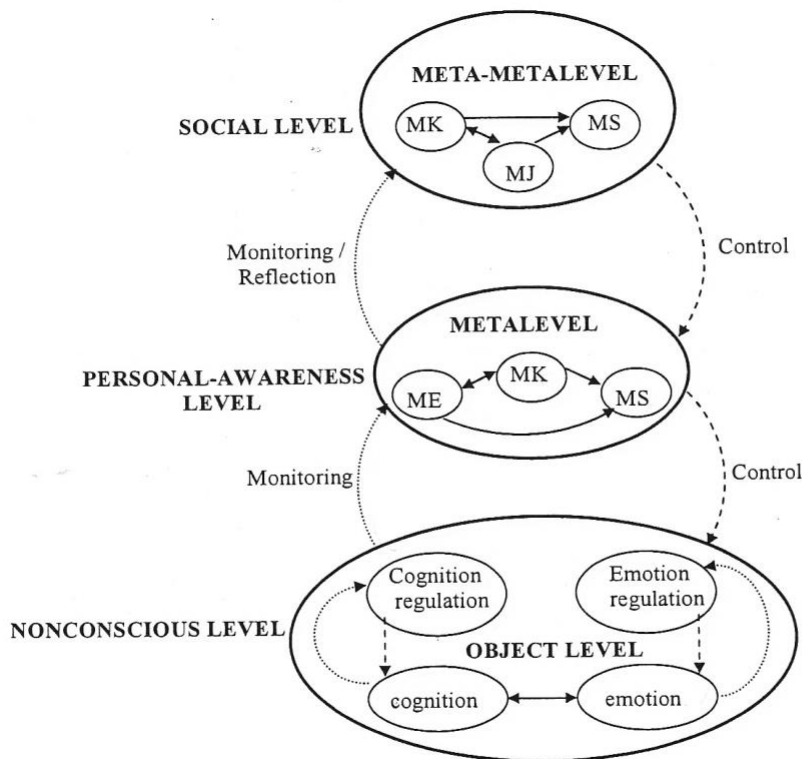
## **Metacognitive Experiences of Affect: Theoretical Frameworks**

Metacognition literature in general provided a window for this research into how we make unconscious and conscious decisions during the execution of a task. Research in the field foregrounds how people build a repertoire of skills/strategies to support successful completion of a process. As indicated in the introductory overview of developments in the field, metacognition theory contextualizes the *howness* of our thinking processes through schematics and vocabulary that describe metacognition as an internal thinking structure, which supports both the unconscious and conscious monitoring and control of a flow of information during task events. The work of educational psychologist Anastasia Efklides introduces the role of metacognitive *experiences* into metacognition. Her theories privilege the role of affect and motivation in effective metacognitive strategizing.

### *Anastasia Efklides on the Role of Affect in Metacognition*

Efklides highlights John Flavell's original focus on the role of goal-orientation as a driving force in the metacognitive processes at work when we approach a task/situation. Efklides criticizes the omission of Flavell's focus on goal motivation in Nelson and Naren's two-factor structural model. As cognitive scientists, Nelson and Narens had mainly concentrated on the role of metacognition in mnemonics and metamemory. They did not include the affective function of *motivation* as an element in their model, even though in other research they did "describe examples of...feelings of knowing (FOK), judgments of task difficulty and ease of learning (EOL), and judgments of learning (JOL)" all of which imply affective qualities underlying metacognitive experiences and motivating responses (Paris 107).

Efklides builds on Nelson and Narens’ two-factor model with her “Multifaceted and Multilevel Model of Metacognition” and theorizes three levels of metacognition (2009, 144). She also adds new terminology to expand and re-label Nelson and Narens’ previous two-factor model such that the Metalevel is described as the Personal-Awareness level at which the affect of metacognitive experiences emerges into metacognitive knowledge and skills/strategies, which in turn inform a higher Social level of metacognition and self-regulation (see Fig. 2.1).



**Fig. 2.1 “The Multifaceted and Multilevel Model of Metacognition” from Anastasia Efklides, “The New Look in Metacognition” 2009, 144. Reprinted with permission.<sup>6</sup>**

Efklides’ model makes explicit other tacit processes that underlie the emergence of strategic knowledge arising out of metacognitive experiences when processing a task. Firstly, she expands the concept of Nelson and Naren’s base Object-level to include “cognitive regulation

<sup>6</sup> See Appendix J: Permission to Reprint Efklides’ Models

[which] is facilitated and/or supported by the *affective responses that direct the person's attention* to what might have caused the lack of processing fluency or cognitive interruption” (144; my emphasis). Secondly, she redefines Nelson and Naren’s Meta-level as one of “Personal-Awareness” to include “the *feeling quality* of metacognition” that arises experientially during a task and leads to developing metacognitive knowledge about difficulties or successes with the task and the possible solutions to resolve negative affect or build upon positive affect (145; my emphasis). She labels these implicit functions of Personal-Awareness as metacognitive experiences (ME), which in turn can engender explicit metacognitive knowledge (MK), and metacognitive skills/strategies (MS).<sup>7</sup> Thirdly, Efklides adds a higher Meta-metalevel of Social metacognition to her model. Overall her model expands the definition of metacognition to include affect and social contexts such as the “co-and other-regulation of cognition” (141). In other words, Efklides acknowledges the roles of both internal and social dialoguing in the reflective processes of developing metacognitive knowledge, strategies and judgments to guide decisions during a process such as writing an academic paper.

At the uppermost level of Social metacognition she posits that we can observe, comment upon and share our acquired co-and self-regulated metacognitive knowledge and skills/strategies to make explicit metacognitive judgments (MJ) about how to effectively use particular strategies

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<sup>7</sup>Efklides offers the following definitions of ME, MK and MS as they relate to self-regulation. “ME are experiences manifested during task processing [that] take the form of on-line task specific knowledge (i.e., task information heeded), active MK, metacognitive judgments/estimates, and metacognitive feelings (Efklides 2001; Flavell 1979). One such ME, namely feeling of difficulty (Efklides 2001,2006) is crucial for awareness of problems, regulation of effort, recognition of need for help, or use of strategies. Moreover, feeling of difficulty implicates affect (Efklides 2006) and therefore, bridges metacognition with affect and motivation. On the other hand, vicarious experiences and social feedback or persuasion, which also contributes to self-regulation (Bandura 1986), give rise to reflection and analytic processes that have as their object one’s own and others’ cognitive processing, their experiences during learning and the outcomes of their activities. This kind of knowledge constitutes what is called MK (Efklides 2001,2008; Flavell, 1979). Metacognitive strategies – also called metacognitive skills (MS; Veenman and Elshout 1999) – along with MK are crucial for control of cognition. Specifically, MK comprises declarative knowledge, beliefs, theories retrieved from memory regarding cognitive functions... tasks, persons (including one’ self), strategies and goals... On the other hand, MS comprise procedural knowledge, strategies such as orienting, planning, self-monitoring, and evaluation” (2011, 8).



in decision-making processes during a task.<sup>8</sup> Furthermore, at the middle level of Personal-Awareness Efkides highlights the significance of “metacognitive experiences...[as] feelings, judgments/estimates, and online task-specific knowledge evoked during task/situation processing” (141). Her research into metacognitive experiences focuses on how such experiences are “implicated in the regulation of affect as well as the regulation of cognition; [and have their]... roots in social [shared] cognition besides being an individual process” (138). She cites research which posits metacognition as “implicated in the regulation of emotion” and as a “general and complex process that has access to both the cognitive and affective regulatory loop” (139). Efkides’ model therefore frames how the metacognitive experiences of fluency, conflicts, discrepancies, interruptions, etc. occurring within and between three levels of unconscious and conscious feedback loops inform a person in attaining a goal such as composing an essay. Her work thereby extends the description of what is commonly called the executive thinking function of metacognition to include an affective component.

Efkides’ multilevel and multifaceted model accounts for three important attributes of metacognition. First, the way in which affect operates non-consciously at the Object level. Second, the way in which the affect generated by metacognitive experiences produces knowledge and skills for monitoring and controlling affect at the Personal-Awareness level. Thirdly, how an even higher Social Meta-metalevel of cognition operates in a reflective fashion to monitor and control the Personal-awareness level (of experiences, knowledge, and skills/strategies) and to make self- and co-regulated judgments about effective choices of action. Furthermore, Efkides’ cites her findings with Pekka Salonen and Marja Vauras, which highlight

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<sup>8</sup> In Chapter Three I add further commentary about using this model (Fig. 3.8) as a method of analysing the research findings in the individual Case Studies.

that cognitive co-regulation at the Social Meta-metalevel occurs in “the joint activity with another person in a collaborative setting” and informs the “monitoring and control of one’s as well as the other person’s cognition...so that the common goal is obtained” (140). Finally, Efklides argues “the need for viewing both cognition and metacognition as *distributed*” and that “metacognition needs to be seen as *embedded in a social context* if it is to be adaptive” (140; my emphasis).

In addition to the three-factor model Efklides also developed a detailed model of the “Interactions of Metacognition With Motivation and Affect in Self-regulated Learning: the MASRL Model” (2011).<sup>9</sup> This extension of her original three-level model highlights the “[k]ey components of self-regulated learning (SLR) [as] cognition, metacognition, motivation, affect and volition” that operate at the uppermost Social Meta-metalevel of her first model (6).

Furthermore she posits that:

mutual effects [interactions] among metacognition, motivation and affect in SLR...serve the two modes of self-regulation, namely, *top-down* and *bottom-up* self-regulation. The interaction between metacognition, motivation and affect can be described either at a macrolevel [top-down] or at a microlevel [bottom-up] as a person works on a task. (6; my emphasis)

By “bottom-up” self-regulation Efklides means the process of attending to (monitoring) feelings of progress/lack of progress that emerge into personal awareness from affective responses to what she calls task-events. In other words one monitors the affect engendered from unconscious “bottom-up” responses as they arise throughout the task. In contrast, “top-down” self-regulation occurs in the conscious formulation and employment (i.e., control) of strategies that address

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<sup>9</sup> A diagram of this second model proposed by Efklides appears in Chapter 3 “Methodology” (Fig. 3.9) and in Chapter Seven I use this model to contextualize my comparative analysis of the research findings from three Case Studies.

feelings of progress/lack of progress arising from the unconscious level. Therefore, both of Efklides' models provide insights into the role of affect as part of how we monitor and control our progress in executing a task.

In this next section I review what Jérôme Docik adds to the conversation about the role of affect, which he calls noetic feelings. Docik's theory describes the ways in which implicit, tacit, affective understanding is made explicit as metacognition.

### *Jérôme Docik on Noetic Feelings and Metacognition*

Cognitive philosopher Jérôme Docik's chapter "Seeds of self-knowledge: noetic feelings and metacognition" in *Foundations of Metacognition* (2012) provides another perspective on the implicit roots of the explicit metacognitive knowledge that assists one when attempting a task. At the outset, Docik lists a "partial and non-exhaustive list of noetic feelings" currently under discussion in metacognitive studies: "*Feelings of knowing/not knowing, Tip-of-the-tongue experiences, Feelings of certainty/uncertainty, Feelings of confidence, Feelings of ease of learning, Feelings of competence, Feelings of familiarity, Feelings of 'déjà vu,' Feelings of rationality/irrationality, Feelings of rightness*" (302; original emphasis). He defines these feelings as noetic "in the sense that they intuitively concern epistemic states, events, or skills" and hence "can provide knowledge or justified beliefs about one's own mental and epistemic life" (303). He contends that noetic feelings "can acquire a *derived* content representing or concerning such states," (303; my emphasis). This line of argument appears to complement Efklides' description of how metacognitive knowledge, strategies and judgments about what to do to complete a task derive from the affective qualities of metacognitive experiences when processing task-events as they arise. Docik takes it further though in claiming that "noetic

feelings are first and foremost *bodily experiences, i.e. experiences about bodily states...diffuse affective states* registering internal physiological conditions and events” (307; my emphasis).

Here he makes a direct connection to the bodily nature of metacognitive experiences that manifest as affective states. This connection echoes the position of educational psychologist Dale H. Schunk as noted earlier, that functionalists “saw the mind and body not as existing separately but as interacting with each other” (qtd. by Paris 109).

In addition, Docik says that, “Noetic feelings both *precede* and *follow* behaviour,” which implies that affective states both lead to behaviours and then continue to arise in an evaluative way to respond to the effectiveness/ineffectiveness of behavioural choices as one self-regulates the choices (311; my emphasis). Docik’s idea of feelings both preceding and following a processing choice complements the nature of monitoring from bottom-up experiences and control through top-down deliberations in Efklides’ two models of metacognition. As noted earlier, she sees metacognition “implicated in the regulation of emotion” and as a “general and complex process that has access to both the cognitive and affective regulatory loop” (2009, 139). Furthermore, Efklides concurs on the role of “behavioural clues” as the basis of “metacognitive judgments/estimates and inferences/attributions about one’s (or another person’s) metacognitive experiences” (145). However she stipulates that the Meta-metalevel of self-regulation “does *not* involve metacognitive feelings...because the feeling quality of metacognition is a feature of the [intermediate] personal-awareness level” (145; my emphasis). Thus, Efklides is definite about the exclusion of feeling/affect from the tier-three upper level where she posits that metacognitive judgments occur. Docik does not clarify how many levels of metacognition he sees in monitoring-control feedback loops but I infer that he is working from a more simplified Nelson

and Narens two-level model and therefore does not draw such a fine distinction as Efklides about the metalevel at which emotion operates in metacognitive strategizing.

Docik notes that while psychologists regard metacognition as thinking about thinking, philosophers, on the other hand, regard metacognition as meta-representation (310). Nevertheless Docik argues convincingly *against* a meta-representation stance regarding noetic feelings in that “noetic feelings can be said to be metacognitive in two quite different senses, depending on whether we are talking about their consciously experienced *intentional contents* or their implicit *causal antecedents*” (310; original emphasis). It is the intentional contents of our noetic feelings, which Docik finds to be metacognitive in nature. Docik calls these intentional contents “*deliberate metacognition*, which enables the rational exploitation of noetic feelings” in the form of “judgments that can be used in practical and theoretical reasoning” to achieve a goal (312; original emphasis). I inferred that Docik’s idea of deliberate metacognition supported the operations described at the upper Meta-metalevel of Efklides’ three-factor model. His idea of rationally exploiting the knowledge acquired by attending to noetic feelings echoes Efklides’ model of how the affective states of metacognitive experiences operating at the Personal-Awareness Metalevel lead to co- and/or self-regulated judgments and agency at the Social Meta-metalevel.

Efklides says, “the integrated representation of the task/situation and its processing at the personal-awareness level can become the *object of reflection* by the person (as a third party observing and analysing a state of affairs)” (2009, 145; my emphasis). Docik’s interpretation of deliberate metacognition complements Efklides’ in that it also emphasizes the importance of motivation as noted by both Efklides and Flavell. Docik claims that, “unlike mere intuitions, noetic feelings can intrinsically motivate the subject *to do* something either at the mental...or

physical level” (311; original emphasis). He says that such, “deliberate metacognition is something that the subject herself does, rather than a mechanism inside her” (312). In other words deliberate metacognition is conscious and explicit.

From a pedagogical point of view however, neither Efklides nor Docik offers a metacognitive toolkit for students to cycle through in writing or other processes while they pay attention to their affect/noetic feelings, articulate them, share them through co-regulation and/or devise deliberate self-regulated metacognitive strategies. In other words a student-friendly application of their theories is missing. Overall there is considerable congruence between Docik’s analysis of metacognition and Efklides’ models, despite their difference of opinion on the direct/indirect operation of metacognitive feelings in forming metacognitive judgments. Most significantly, what Docik adds to the conversation about the interconnected role of metacognition and affect that I did not find so expressly stated in Efklides is an emphasis on the bodily nature of affective states.

### **Experiential *Felt Sense* Phenomenology: Theoretical Approaches**

Theories from the field of experiential phenomenology further complement the metacognitive perspective on how an integrated body-mind both experiences and uses affect to access implicit knowledge and bring it to (meta)cognitive awareness. In particular, philosopher-choreographer Maxine Sheets-Johnstone and philosopher-psychologist Eugene Gendlin add to the conversation about the role of affect in generating cognition. In *The Primacy of Movement* (2011) Sheets-Johnstone offers a succinct description of the role of affect: “Experience is the bottom line of knowledge, the epistemological basis of all forms of *gnosis*. It is not abstract, but grounded in affect and movement, and in the sensibilities and cognitions derived

therefrom...[O]ur tactile-kinesthetic/affective body...generates movement and feelings, and correspondingly, an affective-kinetic-cognitive relationship to the world” (483). She also writes that “to think is to be caught up in a dynamic flow; thinking is itself, by its very nature kinetic. It moves forward, backward, digressively, quickly, slowly, narrowly, suddenly, hesitantly, blindly, confusedly, penetratingly. What is distinctive about *thinking in movement* is not that the flow of thought is kinetic, but that the thought itself is. It is motional through and through; at once spatial, temporal, dynamic” (421; my emphasis). Therefore while Sheets-Johnstone grants that thinking is kinetic and grounded in affect her focus is on theorizing the primacy of animation in the emergence of cognition through what she calls “mindful bodies” (477). On the surface both dance-making and essay-writing may be seen as compositional processes with kinetic qualities but as Sheets-Johnstone suggests, the affect involved in each informs quite different purposes. Affect arising in the moving body drives the momentum of movement phrases emerging from an improvisational dance-making process, while the experiences of affect in a metacognitively-oriented writing process inform feelings about making/not making progress in the task.

Nevertheless Sheets-Johnstone’s statement that experience is the basis of knowledge and that affect and movement generate sensibilities and cognition concisely parallels the interplay of experiential factors underlying Efklides’ and Docik’s descriptions of how physiological states manifested by affective responses during a process will generate metacognition. Efklides states that, “metacognition and affect take the form of subjective experiences, that is the person is experientially aware of the ongoing thinking, feelings, emotions, or physiological states denoting effort exertion during task processing” (2011, 7). Efklides implies an inner sense of movement in a cause-effect manner *from* the physiological states of affective experiences of one’s progress or lack of progress in a task *towards* the generation of metacognitive knowledge about how to

strategically manage the task. Furthermore, Sheets-Johnstone's connection between affect, movement, sensibilities and cognition echoes Docik's description of noetic feelings as "diffuse affective states registering internal physiological conditions and events" (307) that generate "*deliberate metacognition*, which enables the rational exploitation of noetic feelings" (312; original emphasis). However, Eugene Gendlin's theory of experiential phenomenology as *felt experience of felt meaning* provides a more comprehensive and detailed lens for understanding at an operational level *how* affective experience generates cognition and metacognition and eventually informs a *felt sense* of the precise language to capture the meaning of that experience.

Central to Gendlin's theory and practical application of *felt sense* is his attention to affect as a tool for accessing the language that most effectively expresses cognitions as they emerge into consciousness.<sup>10</sup> Gendlin lays out his theory of how *felt meaning* arises into language in *Experiencing and the Creation of Meaning* (1997) by classifying several aspects of *felt meaning* and *symbols* and their functional relationships within a sequence of phases he labels as *direct reference, recognition, explication, metaphor, comprehension, and relevance*. Each phase offers a different perspective on everyday uses of felt meaning in the way we respond to, interpret, and communicate our active experiencing in relation to situations, people, acts, and objects (all of which he calls symbols).

In *direct reference* one has a felt meaning of the familiarity in the situation or locale in which the process is taking place. In that way one is re-cognizing a previous experience that can "*call forth in us the felt meanings*" (101; original emphasis). "This kind of cognition can occur

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<sup>10</sup> Philosopher Maxine Sheets-Johnstone's analysis of experience as "the bottom line of knowledge...grounded in affect and movement and in the sensibilities and cognitions deriving therefrom," supports Gendlin's concept of *felt sense* (483). The complementarity of their concepts about meaning-making as a corporeal experience is evidenced by Sheets-Johnstone including an essay by Gendlin ("The Wider Role of Bodily Sense in Thought and Language") in her 1992 anthology *Giving the Body Its Due*. In fact, Sheets-Johnstone uses the phrase *felt bodily sense* in her own theorizing (2011, 361).



only because the symbols [e.g., the situations – or people, or acts, or objects] have the power to mean, that is, the power to call forth *recognition feeling*” (102; my emphasis). *Explication* is the next stage of symbolization prompted by the felt meaning of a direct reference or a recognition, and explication pushes felt meaning further into *selecting* and *arbitrating* the choice of language which will capture most precisely the knowledge in our felt meaning experience. This dynamic of reaching forward to explicate with precision what our body feels that we know, clarifies the unfolding nature of these processes that Perl observed when her student writers paused, appeared to reflect and then wrote with a burst of energy.

*Comprehension* expressed through *metaphor* is the penultimate step in Gendlin’s detailed description of how felt sense knowledge about a situation, act, object, or person, becomes languaged: “metaphor applies the symbols and their ordinary felt meaning to a new area of experience, and thereby creates a new meaning, and a new vehicle of expression” (113). Metaphor therefore offers a vehicle for ultimately expressing the *relevance* of emerging ideas and finding the precise language to express the body’s *felt sense* of its implicit knowledge about that relevance:

Our putting these usual felt meanings together, metaphorically creates a new meaning.

However, ‘metaphor’ now is only part of the process. The felt meaning that we wish to symbolize is chiefly active. It *selects* symbols, as we say. Since there are no symbols for it extant, we are likely to make many false starts and say many things that we don’t quite mean... ‘No, that isn’t exactly what I mean,’ or ‘No, that’s only part of it’...All through this process the felt meaning to be symbolized functions as both selector and arbiter. We concentrate on (*directly refer to*) this felt meaning and words come to us (*explication*).

The felt meaning enables us to feel whether these words succeeded or failed to symbolize

(*arbiter*). Only when the felt meaning of the words we used is identical with the felt meaning as we had it do we feel that our meaning has been expressed. At that moment there are not two different felt meanings, that of the words and that which we wish to symbolize. They are identical and symbolized. (119; original emphasis)

Becoming aware of the progression from *felt meaning* to *symbolization* and thence to precise language (wherein felt meaning and symbolization are identical) is important from a metacognitive standpoint.<sup>11</sup> I believe that Gendlin's description of the *felt sense* process amplifies Efklides' theorizing about the role of affective experiences at the Metalevel of Personal Awareness in generating metacognitive insights and strategies. Gendlin's comments in a more recent interview further support the role of affect as outlined in Efklides' models of metacognition. He said that, "we live in an implicit texture... [and] splitting affective from cognitive is a mistake... the cognitive work that we do is a carrying forward of the implicit... the implicit is much more than what you can *say*. It's an organistic texture" (2016). Efklides' models integrate rather than split affect and cognition thus echoing the principles behind Gendlin's theory of *felt meaning* and its practical application as *felt sense* in his *Focusing* method.

In his manual for the *Focusing* technique Gendlin outlines a series of six steps for a therapeutic focusing exercise: "1. Clear a space 2. Felt sense 3. Get a handle 4. Resonate 5. Ask 6. Receive" (2003, 173-174). Metacognitive strategizing is implied in the unfolding of the process in that the intent of these steps is to unleash the power of felt sense in order to enhance a process of bringing ideas only sensed as affect into language expressing cognition. These steps

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<sup>11</sup> Gendlin's explication of the role of metaphor in the process of making and expressing meaning in a situation complements Iain McGilchrist's views on how metaphors are generated. In *The Master and His Emissary* McGilchrist states that, "Metaphor (subserved by the right hemisphere) comes *before* denotation (subserved by the left) ... in the sense that denotative language [is] derived from metaphors founded on immediate experience of the tangible world" (118).

also reflect the theoretical framework Gendlin built in his 1962 analysis of the functional relationships operating between felt meaning and symbols through phases of *direct reference*, *recognition*, *explication*, *metaphor*, *comprehension*, and *relevance*. The affective qualities of *felt sense* experiences in this process anchor its progression and its value as described by Gendlin:

Focusing begins with that odd and little known ‘felt sense,’ and then we think verbally, logically, or with image forms – but in such a way that the felt sense shifts. When there is a body shift, we sense that our usual kind of thinking has come together with body-mind, and has succeeded in letting body-mind move a step.... We trust the series of steps.

Thinking in the usual way, alone, can be objectively true and powerful. But when put in touch with *what the body already knows and lives*, it becomes vastly more powerful...

Logical thinking stays within whatever ‘conceptual boxes’ it starts with. It has only the different competing interpretations, assumptions, viewpoints... When felt sense is the touchstone, one can try out all kinds of concepts without being locked into any one set....

In that way one can emerge with something else that those concepts could never arrive at and make new concepts. (165-166; my emphasis)

This description of how the focusing technique unfolds to yield new conceptual perspectives appears to underscore Efklides’ model of how the affect arising from metacognitive experiences during task-events can generate bottom-up affect and Personal-Awareness that subsequently result in top-down insights and decisions about (in)effective processing strategies. What Gendlin also adds to the conversation with metacognition is the connection of affect and personal awareness to what he calls “body-mind” (165). This re-iterates Docik’s opinion about noetic feelings being bodily experiences. Gendlin elaborates further about the centrality of such bodily experiences for bringing ideas into explicit language in “The Wider Role of Bodily Sense in

Thought and Language” from *Giving the Body Its Due* (1992). He explains the body-mind connection to the process of how we choose explicit language to express what we know implicitly. Defining the “functions of the body in language” he says that,

The body has intentionality, that is to say, it has (feels, knows, is, implies...) situations.

The body has language implicit in it. (Situation and language are furthermore implicit in each other). Words to speak *come* to us in a bodily way [just as appetite, orgasm, tears, and sleep come]...If the words don't come we are stuck, and must wait for them. (202; original emphasis)

Gendlin here defines the bodily nature of affective qualities that guide *felt sense*: expressing intention via feeling, knowing, implying. His last point about how words “come” in the same way as tears and sleep is the most accessible description for laypersons and scholars alike regarding how the body-mind transforms implicit “embodied knowing” (Perl 2004, 50), “personal-awareness” (Efkliides 2009, 145), or “noetic feelings” (Docik 307) into explicit language. Gendlin’s idea of the body having language implicit within it and that language “comes” into cognition can be juxtaposed with Efkliides’ models. Such a comparison opens up a potential discussion about the experiential process by which affect “comes” into metacognitive awareness as knowledge and strategies and furthermore whether metacognition can be considered embodied knowing/cognition. To conclude, Eugene Gendlin’s *felt sense* theorizing and his therapeutic practice of consciously waiting (*Focusing*) for the body to find the right expression for an idea emphasizes the implicit *howness* of verbalizing ideas that are initially only sensed as affective responses to situations. Gendlin’s theories frame the languaging of ideas as processual because the body-mind experience as he describes it is processual. His *felt sense*

theory implies the *howness* of metacognitive thinking that results in the *whatness* of verbal expression as well as metacognitive knowledge, skills/strategies and judgments.

The next section moves from theory into research as I review two studies on the development of metacognition in the writing process of university and elementary level students.

### **Metacognition and Writing: Research Directions**

Only two studies emerged in my review of research on metacognitive strategizing and the writing process. One was a longitudinal study from the field of educational psychology that followed first year undergraduate students through a series of writing assignments and tracked the emergence of metacognitive awareness and its effect on self-regulation of the writing process. Another study with elementary students looked at the role of affect and metaphor in a cross-curricular study of teaching narrative writing and choreographing processes together. This research illustrated how immersion of the researchers within the students' creative process generated cross-curricular processing strategies and greater understanding of links between the two arts.

#### *Raffaella Negretti: Metacognition in an Academic Writing Process*

Negretti's four-phase study "Metacognition in Student Academic Writing: A Longitudinal Study of Metacognitive Awareness and Its Relation to Task Perception, Self-Regulation, and Evaluation of Performance" (2012) examined the writing processes of "beginning academic writers" (143). Her participants were enrolled in a North American introductory college composition class for students whose first language was not English. She investigated the role of metacognitive awareness and self-regulation in the students'

development of “rhetorical consciousness” (143). Negretti noted the uniqueness of her research in that,

few studies have investigated the metacognitive dynamics involved in learning to write, especially for academic purposes...[even though] cognitive-science theories have argued that ‘writing is applied cognition’ (Hacker et al., 2009) meaning that metacognitive dynamics permeate the writing experience at every level. (145)

Her term “metacognitive dynamics” echoes Efklides’ and Docik’s theorizing about the iterative nature of metacognitive thinking and specifically takes metacognitive research into the field of writing process research. Negretti noted that up to that point *no* studies had undertaken a “qualitative and longitudinal approach” to researching the role of metacognition in student writing. She therefore underlined a gap in metacognition literature.

However, Negretti’s own research points towards another gap in the literature: hers is not an ethnographic study of the writing process. As an educational psychologist and writing researcher her goal was to make explicit the students’ developing metacognitive awareness of their writing process, and to do so she collected data from a series of journaling prompts that she assigned to the students after each of four different writing tasks. Negretti did not directly teach, tutor or meet with the participants. Instead, a separate course instructor guided the students through the conceptual and strategic elements of essay writing, such as genre, audience and purpose. Therefore, Negretti’s research was not ethnographic in nature because she was absent from directly observing the students’ processing behaviours and participating directly with them in researching their writing processes. She assigned, collected, coded and analysed these student reflections from a distance.

When Negretti employed grounded theory coding and analytic memos her data showed a progression in the students' awareness and self-regulation for three aspects of metacognitive strategizing: *declarative* (what to do), *procedural* (how) and *conditional* (why). The students' journal entries revealed not only that, "awareness changes over time [but also] how it relates to perceptions of the writing task, *metacognitive awareness of strategic choices* and evaluation of their writing" (143; my emphasis). However, Negretti also notes that "knowing what is important to do [declarative metacognition] does not always mean knowing how to do it [procedural], when and why [conditional]" (160). Negretti mentions that a fourth category of data, "affective perceptions," was also apparent in student journals (149). Her prompts to the students did not emphasize articulation of affect experienced in their writing process, nevertheless, her analytical coding revealed that students expressed a significant number of "positive feelings...self-efficacy, a sense of agency and communicative engagement with their readers" (164). These findings directly connect to Efklides' models of metacognition and point to the role of affect in metacognitive strategizing. However, Negretti did not analyse the significance of the participants' affective experiences with respect to how they influenced the dynamics of self-regulation, a factor that Efklides suggests is central to monitoring and control of a process.

Furthermore, despite one assignment requiring collaboration with other student writers, Negretti did not examine the idea that social interaction contributes to self- and co-regulation, a second dynamic that Efklides suggests is operating at the Meta-metalevel of Social metacognition. However, Negretti does note that declarative and procedural metacognitive awareness of one's writing process "translates into self-regulation: the decisions, choices and activities that students carried out while writing" (155). She also highlights the importance of a longitudinal study in understanding the reciprocal impact of self-regulation on the "development

of strategy awareness” (155). She found that since metacognitive awareness “develops *during* the essay-writing experience” just having, using and reflecting on a strategy “often resulted in conditional metacognitive awareness of why certain strategies worked for that specific paper” (160; original emphasis). Negretti further links this finding to how the students developed a *personalized* writing process, which both accessed and modified the suggestions made by the course instructor. Finally Negretti indicates that her “key finding is that *understanding the communicative and purposeful nature* of academic texts is at the root of students’ ability to use metacognitive awareness to self-regulate and evaluate their writing” (173; my emphasis).

Overall, Negretti’s findings with emergent academic writers appear to confirm the self-regulating loops occurring between and within multiple levels in Efklides’ two models of metacognition. Both Negretti’s research results and Efklides’ theoretical models deem personal metacognitive awareness as the trigger for the emergence of the declarative, procedural and conditional metacognitive knowledge necessary for self-regulating one’s progress in a task. What is missing from Negretti’s work though is research into the role of attending to and articulating affect both as it arises in a metacognitive experience and as it generates conscious strategizing in a writing process. This gap of not studying the role of affect in metacognitive writing processes was partially addressed by Nesbit and Hane’s interdisciplinary study of pedagogical links between creating dances and writing stories, the details of which follow.

*Marissa Nesbit and Julianna Hane: Metacognitive Links in Writing and Choreographing*

Dance-artists and educators, Marissa Nesbit and Julianna Hane encouraged their participants to use metaphor and metacognitive thinking in making consciously explicit connections between the implicit *howness* of the processes in their writing and choreographing



assignments. While the participants were elementary level students (grades four and five) the research provided the only investigation I found connecting choreographic *and* writing processes to metacognition *and* affect. In their article “Ditto: the Creative Process in Dance and Writing,” (2007) they describe working with schools which had identified the “elaboration” component of the writing process as their focus (96). They proceeded from an “understanding that...envisioned choreography and writing skills as parallel processes that depend on elaboration for development of interesting material...[and] set out to craft lessons that would situate students as creative agents for both processes” (96).

In their lessons these teaching artists “discussed and compared [with the participants] the strategies that a [story] writer uses to elaborate the description of actions – including the use of vivid verbs, specific adverbs, and simile and metaphor – to the strategies a choreographer uses to make movement more elaborate” e.g., changing pop culture gestures like talk-to-the-hand into dance movements (97). In a co-regulated metacognitive fashion they created metaphor charts with the participants to capture the affective comparisons the students and researchers experienced between the two processes. As a metacognitive strategy the use of metaphor provided a contextualizing bridge between two seemingly different experiences, one body-based, the other mind-based to create body-mind processual integration. It is the only example of metacognitive research I found that clearly illustrated psychiatrist Iain McGilchrist’s descriptions of the contextualizing and globalizing *howness* of right-brain thinking, especially metaphoric thinking. McGilchrist says that metaphors “are felt in our embodied selves as sharing a common nature....the point of metaphor is to bring together the whole of one thing with the whole of another, so that each is looked at in a different light...they must draw towards each other” (117). The two wholes brought together in Nesbit and Hane’s research were the students’ processual

experiences of writing and choreographing. Metaphor was the tool for explicitly expressing their metacognitive understanding of both types of creative experiences along with the implicit affect underlying the qualities of *howness* that interconnected them. The class discussions “acknowledged the metaphors between dance and writing...[and] students articulated sophisticated connections between these processes, demonstrating awareness of the way different forms of representation...allow one to tackle similar content” (99-100).

Through the use of discussions, feedback and student journaling prompts, Nesbit and Hane supported student reflection and metacognition by “creat[ing] a space where we become aware of our own thinking and learning” (102). This reflection and discussion space allowed the researchers to emphasize the importance of feedback and collaboration (i.e., metacognitive co-regulation) for the students as both choreographers and writers. Therefore, unlike Negretti, Nesbit and Hane were implicated closely with mentoring the students throughout the creative process, especially in eliciting and discussing metacognitive insights from the students as well as drawing attention to the processual connections apparent between writing and choreographing. This ethnographic approach was more akin to educational action research methodology in which researchers generally focus on testing out problem solving strategies and gather the participants’ immediate and subsequent journal input as opposed to Negretti’s more removed stance of documenting and analysing the participants’ progress through their journal responses.<sup>12</sup>

Nesbit and Hane’s research, while limited to elementary student-participants, contributes in several ways to the conversation about metacognition, affect and processual knowledge. First, it directly examined the role of affect and its metaphoric expression of a process. Secondly, it opened up interdisciplinary connections between affect experienced when choreographing and

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<sup>12</sup> Chapter Three includes a description of educational action research principles.

when writing. Thirdly, it explored the transferability of metacognitive strategizing that supports both processes. Fourthly it framed writing as a creative process parallel to dance-making. Finally, the researchers' implication in the students' creative processes throughout the full arc of their processual experiences echoed dance dramaturgy principles in a choreographic process and suggested a potential pedagogical approach especially resonant for the writing process of dancer-scholars.<sup>13</sup>

To conclude, the theoretical frameworks and research findings I uncovered in metacognition and experiential phenomenology literature from Anastasia Efklides, Jérôme Docik, Eugene Gendlin, Rafaella Negretti, Marissa Nesbit and Julianna Hane highlight the implicit and explicit cognitive functions operating in the expression of affect during a task and how this contributes to the subsequent development of metacognitive knowledge, skills/strategies and judgments for addressing the task. Efklides' and Docik's theories emphasize the significance of affect or noetic feelings in developing metacognitive responses (knowledge, skills/strategies and judgments) about obstacles and successes encountered in a task. Gendlin's theorizing of *felt sense* offers a way of understanding how affect operates in metacognitive experiences to generate and verbalize implicit knowledge. Research into metacognition and the writing process by Negretti and Nesbit/Hane offers specific applications of metacognition theory to writing practice. In particular their research directs attention towards how reflecting upon and articulating metacognitive experiences (especially as metaphoric expressions of affect) yields

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<sup>13</sup> Emerging dance dramaturgy practices are examined in *Dance Dramaturgy: Modes of Agency, Awareness, and Engagement* (2015), Pil Hansen and Darcey Callison (eds.). They "present dramaturgy as a radically relational practice" (back cover). Hansen writes that "dramaturgical agency is located in... the discussion [that] evolves from the agency in which an individual dramaturg anticipates compositional motivation and knowledge, through an agency which maps points of interaction and their affect from a position in between creators, to an agency that lives in and is produced by systems of action" (1). Hansen's emphasis on dramaturgical agency that anticipates compositional motivation and knowledge, and maps interaction and affect through systems of action not only echoes the methodology of Nesbit and Hane but also the dynamics in Efklides' model of co-regulated metacognition.

metacognitive awareness of how best to strategize for accomplishing writing goals. Nesbitt and Hane's work also reinforces Efklides' contention that metacognition is social and distributed.

Nevertheless gaps remain for further research. As noted earlier, Efklides and Docik offer no implementation suggestions for a metacognitive pedagogy. Negretti does not analyse how articulation of affect informs students' metacognitive awareness of (in)effective strategies. Nor did she interact with participants to obtain observational data. Her methodology was more akin to a traditional scientific approach. This gap in Negretti's research suggests the potential for researching the role of affect through an ethnographic methodology such as Nesbit and Hane employed in the co-regulated way that Efklides' model describes. Nesbit and Hane articulated co-regulated metacognitive strategies linking elementary students' choreographic and story writing compositions, however a gap remains for exploring connections between graduate level choreographing and academic writing.

Some arts-based research and theory, while not explicitly metacognitive in nature, nevertheless adds insights about interdisciplinary processual connections. These studies *imply* metacognitive thinking and strategies. Following is a discussion of selected interdisciplinary approaches to understanding transferable creative processual knowledge across creativity studies, writing and visual arts/design, and writing by dancers.

### **Arts-based Writing Research: Processual Links across Creative Practices**

Learning to perceive and to write through the lens of the arts requires students to learn (and teachers to coach how) to balance the technical expertise of a composer or choreographer with the poetic facility of a creative writer... Yet peruse any given writing studies collection – whether WAC [Writing Across the Curriculum], WID [Writing In the

Disciplines], CAC [Communicating Across the Curriculum], writing center or composition – for scholarship on writing in the visual and (especially) the performing arts and you will see a relative dearth. (Corbett and Cooper, 2014)

These observations come from Steven Corbett, a writing instructor, and Elizabeth (Betsy) Cooper, “a dance scholar who is very interested in writers' composing and learning processes” who, as editors of a special edition of *Across the Disciplines*, put out a call for papers about arts-based research in higher education. They sought papers directly related to articulating the *howness* of the writing process across the curriculum. The call resulted in *no* articles published on research into dance and writing for the 2015 special issue titled *Create, Perform, Write: WAC, WID and the Performing and Visual Arts*. Nevertheless, the introduction to this special edition contains an informative description of an earlier collaboration between Corbett and Cooper, which resulted in Corbett changing his approach to teaching writing. He states that, “Viewing the teaching and learning of writing as performance can allow the interweaving of those habits of mind and attitude more intimately with other course and curricular learning objectives and work and life goals” (2014).

The special issue’s lead article “Creative Thinking for 21st Century Composing Practices: Creativity Pedagogies across Disciplines,” by Sohui Lee and Russell Carpenter provided a broad overview of creative strategies with potentially transferable uses for writing composition. Lee and Carpenter anchor their discussion within an overview of developments in process-writing research (which I visit in depth later in this review) and then describe creative strategies from a broad survey across several disciplines. They draw findings from creativity pedagogies used in the Visual Arts, Engineering, Sciences, Education and Social Sciences, and Humanities, but no performing arts pedagogies are included. Much of the discussion of creative

pedagogies centers on the uses of creative thinking within *design-focused* and/or *problem-solving* programs such as Engineering and Science. Nevertheless Lee and Carpenter conclude that across all the disciplines surveyed the following principles are transferable to pedagogies for written composition: creativity is a critical skill, a heuristic process, a situated event, and a product of constructed environments. These “Four Principles of Applied Creativity” which they distilled from the literature provide a context from the field of writing process research for framing my study of the interrelationship of composing processes in writing and choreography and what transferable processual knowledge there might be (9).

In an earlier edition of *Across the Disciplines* the article “Designing your Writing/Writing your Design: Art and Design Students Talk About the Process of Writing and the Process of Design” by Orr, Blythman and Mullin (2005), provides insights into understanding specific strategies for a pedagogy of transferable creative processual knowledge. Unlike the Lee and Carpenter survey, the research by Orr *et al* was an ethnographic study with art and design students in the US and UK around the writing process and “the relationship between images and writing” (2005, 1). Orr and Blythman noted that in an earlier study (2002) they had identified the need “to find ways to encourage [fashion design] students to harness the positive learning strategies [of their approaches to fashion design] to written texts” since they had found that “students adopted different approaches to these two areas” (2). Having identified this need to “harness positive learning strategies” their follow-up study in 2005 directly sought to articulate students’ experiences in both writing and design projects through interviews and questionnaires.

The researchers identified four issues emerging from the data that appeared to influence students’ feelings of success: personal relationship to writing versus designing; audience and informal peer support; awareness of process; and sense of time in the process. Specifically, the

data showed marked differences in the students' personal relationship with writing versus art and design, particularly in the area of inspiration for generating ideas/content. Students' comments about differences in their experiences of design and writing processes reveal a significant contrast in the affect experienced in writing and designing. The metaphors students used to describe the writing process implied pain being "inflicted upon them" from an outside agent which "inevitably disable[d] their ability to act" (6). On the other hand they referred to themselves as the active agents in design projects and their metaphors expressed positive physical feelings about the process as a "puzzle...[or] marathon: hard, tiring, frustrating but has a great outcome when you are finished" (6). The authors conclude that an effective writing pedagogy for such students requires assisting them in understanding "the processes they employ when working in both spheres and determine for themselves how they might be able to use similar strategies not only to unblock themselves, but also to become motivated" (8). It is notable that despite advocating student self-reflection to create transferable strategies, and identifying the need for instructors to understand "the students' construction of reality and the way they approach learning," the authors do not contextualize their recommendations within metacognitive awareness and self-regulated learning strategies (11). This gap again opens up new territory for a conversation between creative processing, writing processes and metacognition.

Elizabeth (Betsy) Cooper, the guest editor of the special edition *Create, Perform, Write* from *Across the Disciplines* mentioned above, briefly touches on the role of metacognition in her article "Embodied Writing: A Tool for Teaching and Learning in Dance" (2011). The article describes writing tasks she assigned in "an introductory lecture course in cross-cultural dance practices" and the strategies she instructed students to use (53). In the section "Reflections on

Learning Outcomes” she concludes: “By assigning dance and writing composition in tandem, I invited students to be metacognitive about the processes utilized in dance making and written composition” (58). A key part of building her students’ metacognitive awareness of their writing involved the students submitting a written reflection on the peer review commentary they had received about their drafting. Students were required to assess the peer comments “and synthesize this feedback to plan [their] paper revision” and also “explain how [they would] utilize this feedback” (58). They also had to “consider whether [they] have sufficiently addressed the three learning goals stated at the top of the ... assignment” (58). Each of these reflective self-assessments supported the development of metacognitive knowledge. But to develop a sense of their overall trait-like processing characteristics, as Efklides puts it in her MASRL model, would require more extensive journaling, especially about connections between composing processes in dance-making and writing. In addition, Cooper acknowledges that she encouraged students to write from personal experience not from secondary research sources typically used in analytical academic writing, hence the metacognitive goal was not on developing academic writing strategies.

My literature review uncovered another study which directly considered the potential pedagogical interconnections to be made between composing dances and writing academic essays at the post-secondary level: “Making Dances, Making Essays: Academic Writing in the Study of Dance,” by Mitchell et al, in *Student Writing in Higher Education: New Contexts* (2000). This study formed part of a broader interdisciplinary endeavor at Middlesex University, UK, to “improve the ability of students to conduct arguments within their disciplinary fields and in particular within certain written forms, such as the essay or research report” (86). The School of Dance researchers explored “the tensions and relations between the creative, physical work of



dance and the formal writing requirements of the higher education context in which that work takes place” (86). Similar to the research by Orr et al with design students, this study involved “student interviews [about their second year course writing experiences], observations and essay samples” (86). However the researchers also experimented with offering “[a] ‘dance skills’ module developed for first year students...employ[ing] the correspondence between writing and choreographing as a key component.... A notion of making, as the playful manipulation of form, could be seen to underpin both activities” (92). Like Nesbit and Hane the Middlesex researchers took the stance that

the essentially creative component in essay writing could bring students’ perception of it closer to their perception of choreography. Essay writing can be a way to make meaning through the manipulation of form...both activities involve a making process: both also have outcomes that are in some sense a commitment, a statement of how things are. (92)

They also found that where tutors did not make this interconnection themselves they brought a conflicted perception of dance as “passion” versus writing as “clinical” that resulted in a “radical disjunction” of the two processes for themselves and their students (88).

The dance skills/writing module took place in a studio setting both for physical illustrations of organizing concepts and for actual writing exercises and one student noticed that when writing, her “concentration/energy levels” were better in the studio than in the lecture hall (93). Physical exercises such as students arranging themselves “according to the colour of the clothes” they wore demonstrated “organization and selection – the ways things fit together or do not – as ways of generating meaning” (92). The authors connected such illustrations to Laban principles for the “formal construction of dance – ‘select, arrange, rearrange, organize, reorganize, combine, recombine’...(qtd. in Heath, 1983)” and “the analogy with academic (or

any) writing was also spontaneously recognized ” (93). The researchers concluded that “if connections can be made, if only of a metaphorical nature, then something productive may have occurred” (95).

The central pedagogical finding from this module, however, was about the timing of this module within a student’s overall program. “The students felt strongly that the module came too early....Help with thinking about their writing should happen when the writing [of a major paper] was happening so that needs and support could coincide” (93). Ironically the integration of support with immediate need was the operating pedagogical principle of the second-year *choreography* classes, not the writing classes. The choreography classes reflected a more dramaturgical approach of weekly group workshops about choreographic principles and exercise, showing work in progress and getting feedback, and one-to-one discussion between students and tutor about a video-recording of the nearly completed dance. Other conclusions drawn included: “take account of *their sense of identity and their attitudes to and beliefs about writing.... make links with students’ existing knowledge.... avoid the perception of low expectations*” and that “students should *know the purposes* for which they are writing (95; original emphasis). Mitchell et al realized that “all the above points come together in an expressed desire for subject-specific [writing] tutors, that is, for *support integrated within students’ own disciplinary study*” (96; original emphasis). This implies that if students see an integrated approach to writing and choreography from their dance instructors then their perception of the interconnected processes becomes possible, logical and supportive.

While I was excited to find this study it was disappointing, yet informative, to discover that Mitchell and her colleagues cited *no* references to metacognition research nor its theoretical frameworks. The writing module activities and conscious attempt to draw metaphorical and

body-based interconnections between choreographing and writing resonated with Nesbit and Hane's metacognitive objectives in their research with elementary students. However Nesbit and Hane reported on developing metacognitive awareness not only of similarities but also of *how to use these similarities* as a bank of transferable metacognitive strategies. Nesbit and Hane, like Cooper, also had students respond to reflective prompts throughout their research while Mitchell et al do not mention this as a learning strategy. The gaps in the study by Mitchell et al therefore present opportunities for research that specifically contextualizes the interconnections of compositional processes in dance-making and academic writing as a potential source of metacognitive writing strategies.

I found tangentially related articles about writing and dance processes from the fields of creative writing and dance education. However, the emphasis generally focused on writing as a means to make the tacit creative processes of dancing and dance-making explicitly verbal. The emphasis was not on drawing strategic interconnections of processual knowledge between the two processes. Nevertheless it is important to note how dancer/choreographers view connections between their art and writing. The following two publications are illustrative.

“Embodied Writing: Choreographic Composition as Methodology” (2014) by Jasmine B. Ulmer, published in *Research in Dance Education*, sounds promising in that the author sets out to explore “how the movement, creativity, and exploration in dance might become part of the academic writing process” (34). However, her focus is not on using choreographic process strategies to support an essay writing process. Instead, she writes about danced experiences and produces short poetic pieces of writing, which show “how choreographic writing might function as an embodied writing methodology... envisioned as a form of visual word choreography” (33). Although contextualized within several areas of embodiment literature (phenomenology, new

materialism, and Deleuzian theory) Ulmer's research is more about expressing the danced experience in writing and arguing for its inclusion as a form of academic writing in the field of dance, rather than about applying choreographic processes to writing academic papers.

Similarly, Vida Midgelow's "Sensualities: Experiencing/ Dancing/ Writing" (2012) in *New Writing: The International Journal for the Practice and Theory of Creative Writing*, describes a personal exploration of "seeking ways to document movement improvisation" by creating an exchange of letters between herself and her "Practice" (4). Midgelow's focus on the corporeality of writing suggests activities that can prompt one to "consider how writing processes operate as a form of thinking: in what ways does dancing as writing (or writing as dancing) compose thought and articulate the unsaid, and what does it leave behind?" (4). However, Midgelow's intent is to develop a reflective writing practice related to verbalizing aspects of her choreographic practice not to writing essays. Nevertheless, unlike Ulmer, Midgelow focuses on writing as a *way of thinking* about the experience of dancing. Missing from both Ulmer and Midgelow is an analysis of potential parallels in the ways dancer-writers strategize and make composition choices during *both* processes.

In conclusion, arts-based research into interdisciplinary connections between writing processes and creative thinking does not appear to include much research into processual connections to *performing* arts creation processes. As well, while metacognitive strategizing is implied in some studies, only Cooper's research linked its findings or pedagogical proposals to metacognition. The research of Mitchell et al at Middlesex University's Dance school, directly addressed some connections between choreographic and writing processes in their studio-based writing module, however, the students reflected that this proved unhelpful because it was offered out of context, i.e., not in connection with their actual writing assignments. And, even though

students drew reflective connections between making dances and essays, no metacognitive perspective was employed for building the students' tool-box of self-regulated learning strategies as done by Nesbit and Hane. Finally, some dance scholars investigating links between writing and dancing appear focused more on the potential of writing as a creative expression (i.e., product) that could verbalize dance experiences, not as a process with potentially informative parallels to their choreographic praxis.

However, two other publications, one from the larger field of writing-process research and the other from choreographic practice-as-research, do pay attention to the recursive *and* experiential nature of a writing process. Both publications and the research from which they sprang emphasize the significance of affect in accessing implicit knowledge and developing its conscious articulation through precise explicit language. Neither is overtly contextualized within metacognition theory or research, but through each one's concentrated attention to affect and self-reflection they reflect metacognitive principles. Both also frame their work in terms of ways to access and express embodied knowledge.

### **Affect-based Writing Workshops and Embodied Cognition Research**

The literature reviewed in this section pertains specifically to two complementary writing workshop formats, one for English undergraduate and graduate students and the other for student choreographers. I examine how each implies an existing pre-disposition towards, and opportunity for, metacognitive strategizing in a writing process. Research from university writing workshops developed by English professor Sondra Perl at City University of New York (CUNY) resonates with that in the Choreographic Labs facilitated by dance professors Jane Bacon and Vida Midgelow at Northampton and Middlesex universities in the UK. I compare

how the structuring of both the Perl and Bacon/Midgelow workshops respectively draw from Eugene Gendlin's *felt sense* theories and applications, to support student awareness and use of affect to guide their writing processes. I also analyse the inherent metacognitive aspects I find in each approach.

### *Sondra Perl's Felt Sense Writing Pedagogy*

After decades of workshopping a scripted series of prompts for mentoring student writers Sondra Perl eventually published *Felt Sense: Writing with the Body* (2004). This slim volume offers a set of *felt sense* "Guidelines for Composing" (also on a CD), with three scripted options: a 40 minute or 60 minute writing class or an open-ended individual writing session. Included is a chapter on "Embodied Knowing" that explains the theoretical *felt sense* underpinnings of her writing prompts. Perl's scripts draw the student writer's attention to affect and personal awareness in ways that echo Efklides' and Docik's metacognitive attention to affect. However, Perl's primary focus on *felt sense* (affect) centres on how it informs an understanding of *what topic* the student feels compelled to write about, not understanding what their affect may be telling them metacognitively about the *howness* of their writing process experiences or their characteristic processing traits. For example, Track 28 of her Guidelines suggests that the student

Let the writing go now wherever it wants to go. Take whatever you've written and ask yourself, 'What's it really all about?' And keep writing. But pause occasionally to see if you're on the right track. Ask yourself, 'Is this right? Am I getting closer?' See if you can experience the inner shift that tells you, 'Yeah, these words feel right.' (39)<sup>14</sup>

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<sup>14</sup> In Chapter Seven, I comment more extensively on Perl's prompts in relation to my analysis of the three Case Studies and implications for a metacognitive approach to a writing process.

Attending to the “inner shift” is comparable to a metacognitive experience in Efklides’ model however, Perl’s purpose is to assist the student in generating a point of view for writing and eventually “to consider what *form* these ideas might take” (40; my emphasis). These instructions model declarative (what) and procedural (how) metacognitive strategies but the conditional aspect of strategizing (when/why) to use them is not consciously developed. With no parallel metacognitive track the students lack assistance in coming to recognize patterns and/or preferences in their particular processing characteristics.

*Jane Bacon and Vida Midgelow’s Creative Articulation Process (CAP)*

A second writing pedagogy inspired by Eugene Gendlin’s *Focusing* technique comes from the six-step *Creative Articulations Process (CAP)* program by Jane Bacon and Vida Midgelow for their Choreographic Lab in the UK.<sup>15</sup> Bacon and Midgelow describe their CAP workshops as “mentoring and guiding artists/ practitioners/ scholars in a deeper exploration of his or her creative process” (2014, 10). Participants reflect on a series of prompts to describe how their always already attuned bodily knowing of their choreographic practice is brought to consciousness through their *felt sense* responses to the prompts and eventually expressed in words. CAP suggests that choreographers employ an iterative cyclic spiral through several or all of six phases that reflect Gendlin’s six-step *Focusing* technique. Bacon and Midgelow call their six-steps “facets – ‘Opening’, ‘Situating’, ‘Delving’, ‘Raising’, ‘Anatomizing’, ‘Outwarding’ – and each facet contains prompts to foreground lived experience and embodiment as the place

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<sup>15</sup> The CAP application of *Focusing* that prompts reflexive writing/articulation about one’s creative process is based on ideas that Bacon and Midgelow credit to Josiah Hincks, a Gendlin *Focusing* Trainer (Bacon and Midgelow, 10). Hincks wrote about his “Five Facets Model of Creative Process” in 2000, describing how he had used it as the basis of workshops for visual artists and performers (see Hincks 2014, 49-57). Bacon and Midgelow founded their Lab in 1997, received funding to develop the Choreographic Lab at the University of Northampton, UK from 2005-2008 and now continue their work at Middlesex University, UK (2014, 31).

from which there can be a revealing and articulating of creative practice” (12). They emphasize the uniqueness of this model in that “it attempts to foreground the lived body, to lend voice to embodied knowing and to develop a consciousness that embraces the wonder of [that embodied] knowledge” (12). Bacon and Midgelow’s “theoretical underpinning” also includes neuroscientist Antonio Damasio (2000) and his theory of “somatic markers...[that] provide us with vital information that aids our decision-making processes” (2014, 13). However, they caution that “there is a danger in using science, or scientifically informed concepts to help us define [i.e., limit] our model...These theories are [primarily] helpful in that they *locate* the model in a wide field of research exploring the body mind relationship” (14; my emphasis). Bacon and Midgelow thus acknowledge connections between their research and the larger field of embodied cognition or what Marina Abramovic calls “liquid knowledge” (10, qtd from Robin Nelson). They therefore emphasize the dynamism of the tacit bodily knowledge they are aiming to bring into language with CAP.

Through their applications of Gendlin’s theory of *felt experience* and *felt sense*, both Perl’s and Bacon and Midgelow’s approaches to the process of creative practice take their respective fields into body-based writing. Ironically, while their pedagogical materials for academic writing and writing about a choreographic praxis each acknowledge Gendlin’s *felt sense* concept and his *Focusing* technique as their foundation, neither program mentions the other in published materials. This is likely because the respective purposes for which they *use felt sense* are quite different.

Perl’s participants are generally developing writing for academic assignments (essays, editorials, creative writing) while Bacon and Midgelow’s Choreographic Lab participants are “coming into knowing in/ through/ about one’s own dance practice...through an elaboration of



tacit knowledge and practice as research” (2014, 7). The dancers’ writing in CAP is “for the development of a praxis, a reflective practice” not for publication or grading, as is the case for Perl’s student writers. Therefore the prompts offered by Bacon and Midgeleow are more poetic and open-ended than Perl’s and encourage responses that are equally poetic, and sometimes fragmented personal expressions and visual imagery. Even the final CAP phase of Outwarding, is not aimed at producing a polished piece of writing for publication even though Outwarding is described as “ both a moment of naming and labeling as well as a moment of offering into a more public arena” (26). However, the prompts for the Outwarding phase appear to be quite metacognitive in nature as they ask the participant to

Notice the ‘howness’ of your processes/...what leads from what to what?/ how does a ‘thing’ emerge?/....track back and forth,/ noting the back stitching or over stitching of one question/step/idea/ in relation to another.../ Notice the ‘whatness’ of this practice/ Allow the ‘whatness’ to be ‘felt’.../ Raising what you have (made)...articulating through reading./

What do I have? What can I name? What can I say now? What do I know? (27)

The metaphor of the “back stitching or over stitching of one question/step/idea in relation to another” mirrors metacognitive thinking-about-one’s-thinking. Bacon and Midgeleow’s Outwarding phase with its series of reflexive prompts could be framed as a potential metacognitive process in itself (22).<sup>16</sup> I would argue that it is a fundamental operation of metacognitive awareness when Bacon and Midgeleow suggest, “Now, to move forward we reflect

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<sup>16</sup> While Bacon and Midgeleow reference Iain McGilchrist’s *The Master and his Emissary* with regard to his “concern about the possible usurping of ‘somatic markers’” they do not note that their attention to “howness” echoes McGilchrist’s use of the term (14). McGilchrist makes a distinction between our left-brain’s localized orientation to the specific *whatness* of our situation and the more global outlook of our right-brain’s interest in the contextualized *howness* of our experience (113).

back, seeking to open up next steps and future directions...” and “Write this process and note what you have come to ‘know’ or what is drawing me? What is between me and the success of my work? What is the felt sense of my next step? (28). CAP is presented as a continuously reflexive “process of (self) investigation” which is thus metacognitive in nature (17). The CAP prompting questions provide a source for developing metacognitive understanding of experiences encountered during the creative process and forming metacognitive judgments about possible strategies. Metacognition is therefore one area that might amplify the underlying processes of the CAP model. By contrast, Perl’s guiding questions are ultimately aimed at assisting the student writer to narrow in on issues of content and style: “What’s the point I’m trying to make?” and “What form would work best for what I’m trying to say?” (2004, 40). Perl asks students for very limited reflections on “Where did I start? Where did I end up?” at the conclusion of her Guidelines (42).

Overall, the major metacognitive distinction between Perl’s approach and that of Bacon/Midgelow is the degree and continuity of introspection or self-reflection about one’s embodied knowledge that each approach encourages regarding creative processing. The primary and continual focus of Bacon and Midgelow’s six facets remains a reflexive or metacognitive one “to give voice to [one’s] practice” (10). Practice is even described as “your partner, at once deeply connected to who you are and some ‘thing’ in its own right to be discovered afresh in each facet and each task” (32). This echoes the operations of Social metacognition described at Efklides’ uppermost level of her three-tiered model in that the choreographer’s practice “become[s the] object of reflection by the person (as a third party observing and analysing a state of affairs)” (2009, 145). On the other hand, Perl’s primary focus for student writers as they listened to the scripts she employed to guide them through a writing process was on the students

giving voice to specific topic ideas for their writing. That is, Perl emphasized attention to the “embodied knowing” of affective *felt sense* resonances primarily in order to elicit an engaging point of view on a topic, not to continuously develop the students’ self-reflection about or metacognitive awareness of their own unfolding writing processes *per se* (50).

Nevertheless, the conflation of the concepts *felt sense* and embodied cognition by Perl as well as Bacon and Middelow suggests the need to briefly consider how *felt sense* as a body-mind dynamic might be backgrounded more broadly within concepts of embodied cognition that preoccupy much of the research into dance praxis. Glenna Batson and Margaret Wilson’s *Body and Mind in Motion: Dance and Neuroscience in Conversation* (2014) provides a longitudinal overview that contextualizes past directions and new avenues of embodied cognition research.

#### *Batson and Wilson on Research Directions in Embodied Cognition and Dance*

From their perspectives as dancer-scholars looking through a somatics lens Batson and Wilson address issues around researching embodied cognition with dancers as well as questions about how to define cognition, from a more praxis-based standpoint. They state that, “In building an empirical science of embodied cognition within dance, movement creation and praxis must be its foundation” and “embrac[e] movement as primal” (44). To achieve a broad conceptual context for their focus on dance and neuroscience in conversation Batson and Wilson first historically contextualize the evolution of embodiment concepts as they emerged over “three generations of research within cognitive science” and incorporated aspects of phenomenology and neuroscience (xvi). This wide survey helpfully positions major early contributors, such as Varela, Thompson and Rosch, and provides a balanced perspective on current disputes, especially between phenomenologists, such as Maxine Sheets-Johnstone and Shaun Gallagher

about embodied cognition terminology and concepts in the field.<sup>17</sup> Batson and Wilson's chapter on "Attention and Effort" presents an analysis of the range of cognitive processes with which dancers *discriminate* and *discern* appropriate responses when dancemaking, and suggests an opening for further discourse about how those processes – "awareness, perception, attention, imagination, insight, problem-solving, decision-making, judgment, memory and recall" – may be contextualized as metacognitive strategies and potentially transferred to writing processes (105-107).

Since Batson and Wilson approach embodied cognition from dancers' perspectives they have also highlighted cognitive psychologist Catherine Stevens' research with choreographer Shirley McKechnie in the 1990s and credit them with coining the term *choreographic cognition* when they conducted "the first comprehensive attempt at articulating the relationship between cognitive and choreographic process" (19). McKechnie and Stevens investigated choreographic cognition through "examples of problem finding and problem solving, metaphorical thinking, and evidence of the synthesis of competing ideas" all of which echo the characteristics of metacognitive thinking (2009, 40). They published several papers on their work including "Visible Thought: Choreographic Cognition in Creating, Performing, and Watching Contemporary Dance" in which they "outline a theoretical approach that conceptualizes choreographic cognition as an *evolving dynamical system*," (38; my emphasis).

This approach to understanding the animation or drive underlying cognition in a choreographic context echoes Gendlin's analysis of how *felt meaning* has a forward moving quality. In addition, Perl and Bacon/Midgelow's application of Gendlin's *Focusing* principles in

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<sup>17</sup> For example, Sheets-Johnstone argues vigorously for the term "mindful bodies" instead of "embodied minds" (2011, 478). She also objects strongly to Gallagher's "preeminently postural notion of the body encased in the notions of 'proprioceptive information' and 'proprioceptive awareness' (Gallagher 2005b: 43-47)" (514).

their workshops reflects this quality of a forward moving dynamic at work in a writing process. Furthermore, McKechnie and Stevens' focus on an evolving dynamical system echoes Negretti's sense "that metacognitive dynamics permeate the writing experience at every level" (145).

I acknowledge that this is a stretch to compare the physical movement dynamics of dancers where "time, space and movement are the [operative] media" to Gendlin's *felt sense* of the forward moving process that occurs when languaging an idea into expression and also to theories of metacognition (McKechnie and Stevens 38). But Gendlin describes *felt sense* experience as a "body shift" (2003, 165). (That forward moving *felt sense* dynamic is precisely why Perl, Bacon and Middelow frame their writing programs in terms of embodied cognition.) In addition, the concept of an evolving dynamical system also reflects Efklides' theorization of how affective experiences generate metacognitive monitoring and control feedback loops between affect and cognition in order to take a process forward to complete a task. Therefore, the dynamical nature of affective experiences, as the body's *felt sense* of situations, appears to be a precursor to cognition in all three areas: dancemaking, essay writing and metacognitive awareness. This shared view of affect as a dynamic experience suggests potential interdisciplinary conversations about processual body-mind interconnections between these three fields. Based on my reading of the literature from these fields I posit that the dynamic experience of affect generates a problem-finding awareness when choreographing, executing a task such as writing a paper and in metacognitive self-regulated learning. This affective dynamic then sets in motion an engagement with the problem, an emerging sensibility of its nature along with cognition about a solution (to paraphrase Sheets-Johnstone's contention that experience generates knowledge through affect and movement leading to sensibilities and cognition).

Therefore I draw the following parallels between embodied choreographic cognition, *felt*

*sense* essay writing and self-regulated learning. Affective experiences of problem-finding when choreographing initiate a *kinetic response* that engages bodily energy with time and space to generate a resolution (problem-solving) through choreographic cognition. Affective experiences of problem-finding in essay writing initiate an *interpretive response* that engages *felt meaning* with symbols and language to generate a resolution through a conceptual essay framework and language choices. Affective experiences of problem-finding in self-regulated learning initiate a *strategic response* that engages motivation with metacognitive knowledge and skills to generate resolution through self-regulated metacognition. My reading of literature from writing and choreographing processes, experiential phenomenology, and metacognition thus leads me to the point of view that the dynamic of affective experiences is central to driving a problem solving kinetic, interpretive or strategic (metacognitive) response.

If as Negretti notes “cognitive-science theories have argued that ‘writing is applied cognition’ (Hacker et al., 2009)” then could a writing process be seen as an application of embodied cognition in that it draws from what the body’s *felt sense* knows about a situation but has yet to articulate (145)? Is there an interdisciplinary conversation that can help choreographers find congruence between their dancemaking and essay writing processes as facets of embodied cognition given the dynamic nature of *felt meaning* as described by Gendlin’s experiential phenomenology? While Batson and Wilson are clearly not addressing writing *per se*, their stance about how embodied cognition can be brought to light by dancemaking processes illuminates potential processual connections to the *felt sense* theory that underpins both Perl’s and Bacon and Midgelow’s work as well as the attention to affect in Efklides’ metacognition models and the writing research of Nesbit/Hane and Negretti.

To conclude this chapter, I step away from theoretical frameworks to assess the resource most commonly accessed by student writers, academic writing guides.

### **What do Writing Guides Say about the Academic Writing Process?**

To further contextualize apparent gaps in research and pedagogy regarding academic writing strategies for university level students, I surveyed the shelves of “how-to-write” resource texts on offer at York University library, especially those suggested for graduate level students. My investigation highlighted the following questions: What guidelines are emphasized? Were writing process descriptions and/or suggestions connected to writing research findings? Was there any reference to metacognitive strategizing?

Using the York University library list of “Writing and Publishing Guides” for graduate students I surveyed many writing texts, read over a dozen in depth but review only five in detail below. These five were the only ones with connections to research and/or echoes of metacognitive approaches. The remainder appeared to be based on the authors’ experiences in writing or in supervising student writers, not on research or learning theory.<sup>18</sup> Two of the guides reviewed below position their suggestions within composition research, two others strongly

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<sup>18</sup> I consulted many texts from the York University library list, but only review the five which offered more than a list of steps to follow. Those I read in depth but do not review here include: Dunleavy, Patrick. *Authoring a PhD: How to Plan, Draft, Write, and Finish a Doctoral Thesis or Dissertation*. New York: Palgrave Macmillan, 2003; Glatthorn, Allan A. *Writing the Winning Dissertation: A Step-by-Step Guide*. Thousand Oaks, CA: Corwin Press, 1998; Mauch, James E. and Jack W. Birch, *Guide to Successful Thesis and Dissertation: A Handbook for Faculty and Students, 3<sup>rd</sup> ed.* New York: Marcel Dekker Inc, 1993; Oliver, Paul. *Writing Your Thesis*. London and Thousand Oaks, CA: Sage, 2014; Roberts, Carol M. *The Dissertation Journey: A Practical and Comprehensive Guide to Planning, Writing, and Defending your Dissertation*. Thousand Oaks, CA: Corwin Press, 2010; Silvia, P.J. *How to Write A Lot: A Practical Guide to Productive Academic Writing*. Washington, DC: American Psychological Association, 2007; Thomas, R. Murray and Dale L. Brubaker. *Theses and Dissertation: A Guide to Planning, Research, and Writing*. Thousand Oaks, CA: Corwin Press, 2008. In addition I surveyed two texts for undergraduate writers including one reviewed in this section (Roe, Steven C. and Pamela H. de Ouden (eds.). *Designs for Disciplines: An Introduction to Academic Writing*). I also consulted Rogers, Jacqueline McLeod and Catherine G. Taylor. *Across the Disciplines: Academic Writing and Reading*. Toronto: Pearson Canada, 2011.

imply metacognitive strategizing approaches while not directly referencing that field, and finally one addresses processual strategies that imply an underlying attention to students' affect during the writing process. The latter text also analyses the problems stemming from the ever-present absence of writing pedagogy for doctoral students.

James Hartley's *Academic Writing and Publishing: a Practical Handbook*, is unique in my survey for including references to research (by himself and others in the field) into three aspects of writing processes – “Keyboarding the text;” “Writing and thinking;” and “Social aspects of academic writing” (8-16). The latter two topics suggest some metacognitive echoes but they are not contextualized within metacognition theory and practice, and the research is not extensively presented in connection to the suggestions for writing.

The undergraduate writing text *Designs for Disciplines: An Introduction to Academic Writing*, by Steven C. Roe and Pamela H. de Ouden (eds.) positions itself within the history of composition research and the principle of not just learning to write but writing to learn. As well, the editors view the text as part of the “transition from a ‘deficit driven’ definition of writing competence based on grammar, spelling and punctuation to a ‘process-driven’ redefinition of writing competence in terms of the knowledge-making practices within disciplines – that characterizes the changing face of composition” (xvi). The basic writing strategies and explanations aimed at undergraduates make it a useful guide for graduate dancer-scholars coming from professional careers with no previous academic writing experience.

While Gail Craswell's *Writing for Academic Success: A Postgraduate Guide* does not reference metacognition theory or composition research, she does imply a metacognitive approach by emphasizing the need for “testing [the] appropriateness [of her suggested strategies] in the context of *monitoring your own practices* (xvi; my emphasis). Of equal significance, she



devotes a chapter to “*whole text development*, including the structural scaffolding for framing academic writing” (xvii; my emphasis). Craswell suggests this early stage manipulation of resources and their relationships in order to develop what she calls “overall textual design, the logic of the arrangement of parts at different levels of the text – their relatedness or interconnectedness” (74). She argues that, “Insufficient attention to [whole text development] accounts for many (but not all) problems evident in graduate writing – fragmented text, disruptions to flow, repetition, labouring the point, under-developed ideas, cognitive leaps, irrelevant material and so forth” (74). However, Craswell’s whole text development process makes what I consider a big leap from “visual mapping of material” to “sequential outlining” (74-77). She omits an intermediary stage that Nesbit and Hane called the elaboration process. This omission also precludes the metacognitive awareness that develops while elaborating, especially in a social context of co-regulated discussion and strategizing such as Nesbit and Hane consciously promoted.

Anne Sigismund Huff’s *Writing for Scholarly Publication* (1998) included an insightful appendix transcribing her conversation with scholarly writer Mary Jo Hatch, who presented an “alternative view” of Huff’s directives and advice for writers. Hatch elaborates on how traditional approaches like “outlines, don’t work” for her (129). The reason, she says, is because she is at first “writing to find out what I think” (130). Hatch further notes that Huff’s “emphasis on starting with a title and abstract isn’t helpful to me...[I] don’t even bother about the framework at the beginning, I just wait and see what emerges. It is exciting really to see what will come of the writing” (130). This attention to “what emerges” suggests that *felt sense* ideas and metacognitive experiences in the early stages of drafting are a necessary part of Hatch’s writing process before a definitive framework strategy of title and abstract is useful. Hatch

reveals that in allowing ideas to emerge she is able to generate “15 pages that are marginally useful” and then she feels ready to start writing in a focused way. Hatch’s self-analysis of the intuitive *howness* of her writing process (waiting to see what happens) echoes a metacognitive understanding of strategies that work for her even though she does not frame her insights metacognitively as “trait-like” characteristics of her processing style as Efklides calls them.

Finally, Barbara Kamler and Pat Thomson’s, *Helping Doctoral Students Write: Pedagogies for Supervision 2<sup>nd</sup> Edition* (2014), addresses “doctoral writing as a kind of present absence in the landscape of doctoral education” (vii). They therefore underscore the lack of research into the academic writing process. I agree with their assessment regarding the limitations of how-to-write texts in general and their specific criticisms of several standard dissertation guides, some of which appeared on York University library’s suggested list. What I found most insightful in their approach was their compassion for the doctoral students’ *experiences* of writing a dissertation. Their plentiful examples of student writing “capture the patterns, emotions, and experiences at issue” as dissertation writers attempt to shift their identities from students to researchers and scholars (viii). Compassion informs their writing pedagogy by placing their observations of the *howness* of the doctoral student’s writing process experiences at the centre and offering strategies in response. In this way their approach echoes Efklides’ attention to the affect arising from metacognitive experiences and how such affect eventually informs co-regulated Social metacognition about appropriate strategizing.

In general, my investigation of self-help trade books on how-to-write academic essays, articles, theses and dissertations found that they almost universally draw from the authors’ experiences as dissertation writers and/or supervisors and the strategies emphasized are usually positioned as *practical* ones that have worked well for them personally. Virtually none of the

texts on York University library's recommended list framed their suggestions within the field of scholarly composition research. None referred to metacognitive writing strategies. Ironically, however, some included tips for standard metacognitive reading strategies as part of suggested methods for researching a paper, even though they did not label the strategies as metacognitive. Most of the writing texts surveyed were limited to describing *what parts* to include in submitting a paper for publication or they suggested a chronology of stages and component parts to include when writing a thesis or dissertation. The emphasis was squarely on *what* to do and in what order. Overall, very few texts considered the *howness* of the writing process as an experience.

Very little attention, if any, in these writing guides focused upon the complex recursive processes of becoming aware of and evaluating one's progress during the multiple overlapping tasks of an academic writing process such as juggling the import of the content of one's resources, processing the interrelationships of those ideas into a stance from which to begin writing, and/or structuring the ideas into a logical sequence for a reader. In other words, there was very little on the "elaboration" component that feeds the writing process or on building a bank of "metacognitive" writing strategies, as did Nesbit and Hane. Nor did these guides focus on the development of "rhetorical awareness" and "metacognitive dynamics" that Negretti highlighted.

## **Conclusion**

Overall, this literature review revealed few bridges between research into metacognition and academic writing and even fewer between writing and/or choreographic processes and metacognition. These gaps in the literature open new avenues for expanding interdisciplinary

conversations around the role of metacognition in building processual knowledge and connections between what Mitchell calls making dances and making essays (2000).

Does attending to affect in metacognitive writing experiences yield metacognitive knowledge and academic writing strategies? Does knowledge of one's characteristic processing traits in choreographing inform one's writing process and vice-versa? What role can co-regulated dialogue play in developing the metacognitive skills/strategies and judgments ultimately needed for independent self-regulated academic writing? What evidence might indicate the affective quality of dancer-scholars' metacognitive awareness of their learning preferences in writing and choreographing contexts? How might evidence of such affective experiences provide informative links between their writing and their choreographing processes? What evidence might reflect the evolution of self-regulation within these composing processes?

These questions address the apparent gaps in the literature and suggest new areas of investigation regarding how metacognitive awareness of affective reactions can inform a dancer-scholar's writing process, and/or connect to her/his choreographing habits and thereby generate self-regulated metacognitive strategies. The gaps in the literature open up terrain for questioning the *howness* and significance of the following: intuitive 'aha'/*felt sense* experiences in both choreographic and writing processes; the metaphoric expression of *felt sense* (meta)cognitive experiences; metacognitive strategies both linking and differentiating the writing and choreographic processes; and arts-based practices/processes for developing a discipline-specific writing pedagogy for dance students. Describing the role of affect in metacognitive experiences and/or strategizing in the writing processes of emerging dancer-scholars, and investigating links between metacognition, writing processes and choreographing appear to be areas in need of scholarly exploration.

More specifically my research intended to address several gaps in metacognition research, such as in Raffaella Negretti's research into metacognitive strategizing in academic writing. In contrast to Negretti's work, my research included an examination of the role of affect, which she did not analyse. In addition my research was intended to gain an ethnographic perspective, which was also missing in Negretti's research. In that way my research was an extension of the work of Nesbit and Hane. I focused on the metacognitive awareness of graduate level students rather than elementary students and in addition my research dealt with participants as individuals not just in groups. Therefore my Case Study approach departed from both Negretti and the Nesbit and Hane studies because I tracked the *role of affect* along with the *evolution of metacognitive awareness and strategizing by individual dancer-scholars*.

My research also filled the interdisciplinary gap between the *felt sense* body-based approach of Sondra Perl (academic/creative writing) and that of Jane Bacon and Vida Midgelow (writing about choreographing). By considering the participants' reports of their experiences in both writing and choreographing my research aimed to understand any potential transferability of metacognitive strategies that arose from their experiences of affect and *felt sense* in both composing processes. Finally, my research addressed a gap in the how-to-write guides generally on offer for post-secondary students writing essays and theses/dissertations at universities. To date these do not include much if any connection to writing process research and none explicitly connect academic writing to metacognitive strategizing. My research therefore adds new insights to potentially begin conversations between the field of writing process research and the fields of metacognition, choreographic practice and experiential phenomenology by investigating the experiential *howness* of compositional processes and the metacognitive strategies generated by those experiences.

## Chapter Three

### **Delving Inside the Writing Processes of Emerging Dancer-Scholars: Methodology**

The overarching goal of this research was to better understand the processing modalities of emerging dancer-scholars when both writing and choreographing, and thereby, to discover, devise, experiment with, and refine metacognitive writing strategies particularly suited to assisting them with composing academic papers. To obtain an insider view of the participants' modes of processing their choreographic and writing materials I employed an overall ethnographic participant-observation stance to select participants, frame the purpose of research sessions, and to collect and analyse data. I prepared and recruited the participants during group writing workshops for MFA and PhD dance students at a Canadian and a US university. Individual participants then signed on for one-to-one writing research sessions.

Ethnographically I focused upon observing *how* the participants' corporeal and metaphoric affective expressions revealed both their difficulties and their emergent metacognitive awareness regarding the ways in which they processed materials for choreographing and/or writing. Since the participants came to each research session with the goal of drafting an academic paper, my specific methods for setting up the activities used within the sessions drew upon operational principles from arts-based practice-led research/research-led practice and educational action research. The practice-led research framework informed the open-ended exploratory paths I took within each session, while the research-led practice and educational action research frameworks supported the diagnostic problem-finding, problem-solving methods I used during each session. Data analysis relied on coding and qualitative analysis of emerging themes from three extensive Case Studies. I used the participants' video- and audio-transcripts, emails, interviews and conference presentations. I interpreted the findings

from these Case Studies using two metacognitive models that focused on bringing to light the affect and *howness* of these emerging dancer-scholars' metacognitive evolution. I focused on evidence of emergent processual knowledge about their trait-like characteristics in writing and choreographing.

In this chapter I will set the stage of the overall methodological thrust, first by describing the ethnographic context and related data collection tools and second by discussing the theoretical frameworks from educational action research and practice-led research/research-led practice which guided each individual research session. I include reflections about how I integrated these research frameworks throughout the unfolding of the Case Study research, along with my concerns around my dual role as researcher and writing teacher.

Next I describe how the activities in the pre-research group writing workshops prepared the volunteers for participating in the subsequent individual research activities. Then I briefly outline my ethics approval process and the activities for which participants gave informed consent. I profile the thirteen individual participants who took part in the research sessions and present their reflections on how and why they came to join the research, the processing modalities with which each identified, their respective writing and dance training backgrounds, and the length of time and types of writing projects I researched with each. I also include my rationale for the choice of three Case Studies for in-depth analysis for this dissertation.

Then I describe and discuss the typical flow of activities in an individual practice-led type of research session and outline the general arc of the different phases and settings of the Case Studies. Finally, I explain how I coded the data from the three Case Studies selected for qualitative analysis. I also include details of how I used two metacognition models in my

analysis of individual Case Study findings and in my subsequent discussion of significant themes arising from those findings.

### **Ethnographic Context of the Research**

Ethnography provided a contextual approach to understanding the metacognitive experiences of emerging dancer-scholars writing academic papers. The research sessions, along with the reflective responses of the participants, afforded an *insider* perspective on the dancers' explicit and implicit thinking about their academic writing and choreographic processes, including the affective nature of their experiences. Methodological tools for data collection came from ethnography in that I not only took on the role of a participant-observer, I also interviewed participants, video- and/or audio-recorded research sessions, photographed many of the participants' visual representations of their ideas as created during the sessions, asked participants to write guided reflections and share emailed responses or after-thoughts, and kept my own journal of insights, questions and reactions to sessions.

I interviewed participants using a common set of questions about their backgrounds in dance training, choreography and previous academic writing instruction, their experiences of any 'Aha' moments during previous dance-making, and any connections they were making between choreographing and writing processes during our work together.<sup>19</sup> A few participants who were not interviewed were asked to fill out a demographic questionnaire, which also included some of the interview questions about their training in both dance and writing.<sup>20</sup> Transcripts of the video- and audio-taped sessions along with participants' written reflections documented the development of their metacognitive insights about writing and choreographing while immersed

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<sup>19</sup> See Appendix A: "Interview Questions for Participants."

<sup>20</sup> See Appendix B: "Demographic Questionnaire for Participants."



in what one participant called the “messier” experiences of figuring out their own unique processing modalities (JH, 24 Sept. 2012).

As expected in ethnographic research, I was continually aware of potential conflicts in my dual roles as participant *cum* writing teacher and observer-researcher. I recorded these concerns in personal notes and used these as a source of questions to elicit verbal and/or written responses from participants. I was not a detached researcher only observing my participants’ writing process, such as I previously noted about Raffaella Negretti in my literature review of her study “Metacognition in Student Academic Writing” (2012). In contrast to Negretti’s metacognitive research *of* participants’ academic writing, I researched *with* the participants. Negretti relied on collecting and analysing student feedback from a detached third party investigator position. I instead followed a methodological principle of “research *with* subjects [which] is held to create a climate of inquiry that is generative of more disclosed, informed, subtle, appreciative, negotiated and intelligent understandings” (Cousin 152). I knew that my presence and input influenced my participants’ writing processes, and yet it was consistent with my educational action research stance that I present suggestions and try out different strategies in order to figure out what was effective in supporting the student writers. As a researcher I was trying to simultaneously question and observe my participants (to better understand how dancer/choreographers think about and process their choreographic and academic materials) while also trying to discover metacognitive writing strategies that would address the needs of a specific graduate level dancer-scholar population. I explored *alongside* them, as a co-researcher, investigating how their creative composing process operated in an academic writing context, and how that connected to their reports of their choreographic processes. Framed within Efklides’

model of metacognition I participated in “co-regulation” of “a shared analytical representation of the task/situation” during their writing process (2009, 145).

From an ethnographic standpoint, I constantly questioned whether sharing comments about my insights into connections between choreographing and writing that I perceived in my own creative practice and in the practices of other participants were prejudicing my participants’ reflections on *their* specific writing process. This was a major dilemma. Was the act of sharing my evolving observations during my research precluding them from reaching full self-awareness of their own processual knowledge? Was I influencing the outcome of my research by not being neutral enough in an observer role? Was I setting up a condition whereby participants fulfilled my implied expectations? This awareness on my part led me to carry a voice inside my head during sessions with my participants, which reminded me constantly to question how much to intervene with processual suggestions that had worked for other participants. To monitor possible influence of my suggestions and comments, I specifically asked each participant directly whether the strategies (and/or observations) I reported to them from my work with other participants were confirmed or not by their own experiences. I invited each participant to dispute the relevance of my suggestions based on *their* perception of their needs and what strategies resonated for them. I observed the body language, tone of voice and reflective comments with which participants responded when I shared my observations about my evolving data on the writing and choreographing processes.

For example, their eyes often lit up in a direct gaze as their faces and hands became animated, which then led to my attempts to clarify exactly what aspect of my reported data validated their experiences. The tone of voice might be immediately excited with recognition or deliberately pensive with some uncertainty or disagreement. In that case they might look down

or to the side and pause, appearing to search inward to see if past experiences resonated with the idea I was presenting. This apparent hesitance often led to me further questioning them to clarify differences in their experiences. Their reflections following a session or their written comments to my later email queries evoked analogies, images or detailed anecdotes expressing their particular experiences, which either confirmed or disputed the data I had shared with them. It was the open independence and honesty of their responses, which kept supporting my sense that the sharing of data as it evolved was a legitimate research methodology.

Another issue I reflected upon ethnographically, centered on the power dynamic of the individual Case Study situations. Glynis Cousin notes in *Researching Learning in Higher Education* that any potential weakness due to possible power imbalances in a *researching with* situation “can be honored by ensuring that affected students and colleagues are aware of the project’s aims and activities and are invited to offer their views and reflections throughout the research cycle” (153). By intervening at critical points from my perspective as a former writing teacher, I was aware that I was often *leading* the exploration of my participants’ writing process. However, since I was also a graduate student peer of each participant, there was a dynamic of co-researching and shared curiosity about what I could learn about their process for my research purposes and also what they could learn about themselves as academic writers by working with me. They were open to exploring connections between how they composed dances and how they composed papers if it would help them better understand how to go about writing papers.

Therefore an overall ethnographic participant-observer approach contextualized the research. Nevertheless, within this ethnographic framework I implemented educational action research principles and creative arts practice-led research/research-led practice methods to guide *how* I interacted with each participant during the individual research sessions.

## **Action Research and Practice-led Research Principles Informed each Research Session**

Complementary methods for opening up broader and deeper investigative terrain during each participant's writing research session came from both educational action research principles and the practice-led research methods often applied to creative practices of dance-making. In this section I present an overview of the principles I adopted from both of these methodological frameworks. I indicate in broad terms how I integrated these two frameworks into my overall ethnographic approach as I addressed my research questions within and across the writing research sessions. Specific details of two sessions (one group and one individual) are included later in this chapter to illustrate anecdotally how I integrated principles from both action research and practice-led/research-led frameworks.

### *Educational Action Research Principles*

An educator's problem-solving and reflective approach to teaching guided my interactions with the participants in the group and individual research sessions. I formed a collaborative dialogic partnership with each dancer-scholar to work towards raising their metacognitive awareness of their processual knowledge of choreography and writing. I used what Bridget Somekh refers to in *Action Research: A Methodology for Change and Development*, as "a series of flexible cycles" evolving "holistically rather than as separate steps" (6). During these action research cycles I first assessed each learner's specific needs, then collected, analysed and interpreted data during our interactions. I formulated ongoing "action strategies to bring about positive changes" (6). I then "evaluate[d] those changes through further data collection, analysis and interpretation" (8).

Somekh outlines seven methodological principles for action research that were key in my research. I included each of the seven principles: 1) “research and action [*integrated*] in a series of flexible cycles;” 2) “a *collaborative* partnership of participants and researchers;” 3) “the development of knowledge and *understanding of a unique kind*” with a “*focus on change* and development;” 4) “start[ing] from a vision of [metacognitive] *transformation*;” 5) “a high degree of *reflexivity* and sensitivity to the role of the self;” 6) “*exploratory engagement* with a wide range of existing knowledge;” and 7) “*engender[ing] powerful learning* for participants through combining research with reflection on practice” (6-8; my emphasis). In Somekh’s list I see close connections to the arts-based practice-led research framework, which I also incorporated: flexible research cycles, collaborative partnerships, exploratory engagement, and powerful learning through developing unique knowledge and understanding. In addition there are clear connections to ethnographic principles especially in the high degree of reflexivity and seeing the implication of the self “in mediating the whole research process” (7).

My research evolved iteratively, reflecting an “image of a spiral to capture constant movement between the phases of reconnaissance, planning, acting, observing and reflecting” (Cousin 156-57). This spiraling characteristic of action research also links directly to the iterative nature of current practice-based arts research methods, which also informed my focus and methodology in the individual research sessions.

### *Creative Arts Practice-led and Research-led Processes*

Hazel Smith and Roger T. Dean’s introductory chapter to *Practice-led Research, Research-led Practice in the Creative Arts* describes the fluidity and interconnectedness of practice-led, research-led and academic research processes using a: “model [that] combines the

*cycle* (alternations between practice and research), the *web* (numerous points of entry, exit, cross-referencing and cross-transit within the practice-research cycle), and *iteration* (many sub-cycles in which creative practice or research processes are repeated with variation)” (2009, 8; my emphasis). The rhizomatic nature of the three cycles and their sub-cycles are illustrated in the diagram of their model (Figure 3.1).<sup>22</sup> The overlapping iterative cyclic web, as Smith and Dean have called it, proceeds through three lenses of research: Practice-led, Research-led and Academic Research. The cyclic web takes the researcher through sub-cycles such that “idea generation leads to experiments, gathering of data and/or analysis of theory or criticism...followed by the development of or synthesis of material and can, in turn, lead to the testing of the theory, either empirically or by argument and comparison, with outputs at a number of possible stages” (21). Below, I frame my research investigations within the *descriptive phrases* offered by Smith and Dean in the graphic representation of their model. These phrases explain the iterative cyclic flow of how each sub-cycle was manifested in my methodology.<sup>23</sup>

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<sup>22</sup> See Appendix C: “Permission to Reprint Smith and Dean’s Model.”

<sup>23</sup> *Italics* used in descriptions which follow, indicate Smith and Dean terminology from their model (Fig. 3.1).



Fig. 3.1 “A Model of Creative Arts and Research Processes: the Iterative Cycle Web of Practice-led Research and Research-led Practice.”

Smith and Dean, *Practice-led Research, Research-led Practice*, 20. Reprinted with permission.

*A. Smith and Dean's Practice-led Research Cycle: Generating, Investigating and Documenting*

*Idea generation* for each participant's academic paper developed through what I call *popcorn* processing of the participants' original research materials through exploratory dialoguing during individual sessions. As this *popcorning* occurred I remained attuned to participants' affective expressions. *Investigation and extrapolation* of these ideas proceeded through *visual-spatial dialoguing* between the participant and I, with the aim of developing visual representations of big ideas and component parts thereby capturing their sense of the whole picture of their research and the relationships of ideas within it. *Outputs* of this sub-cycle included photos, drawings, video-and/or audio- recordings to capture the process, and often a draft structure for the participant's essay and/or a published article. In addition, I began to *theorize ideas* about metacognitive connections between their writing and choreographing *and develop techniques* that I called metacognitive strategies to assist the student writer.

*B. Smith and Dean's Research-led Practice Cycle: Testing, Refining, and Theorizing*

In my application of this cycle I offered participants several processing theories and metacognitive writing strategies already developed in the initial practice-led research cycle. This allowed me to *test the theory* [and/or strategy] *empirically or refine the theory/idea through comparison and argument*. I sought feedback from participants to discover/uncover new strategies and again test these out with different participants. The *Output* of a *new technique, theory or paradigm* followed testing. I altered the terminology I used in my theory of processing modalities (e.g., 'visual-spatial dialoguing' replaced the workshop term of 'graphic' processing, and 'sequential' replaced 'linear'). I used the participants' metaphoric terms to describe their processing experiences within the 'visual-spatial-dialoguing' phase: "externalizing the swirling"



(RT 15 Oct. 2012), “distilling down to the global chunks” (JH 5 Dec. 2012), “locating the spine” (UL 13 Feb. 2014).

*C. Smith and Dean’s Academic Research Cycle: Interpreting, Synthesizing and Presenting*

Smith and Dean state that the purpose of the academic research cycle is to *develop interpret and synthesise* (sic) *new data or ideas*. I *investigate[d] data, ideas, and/or relevant theory* in my pre-research and post-research literature reviews. The *Outputs* of this cycle included presenting my *methods, results, ideas, critical accounts, [and] theorizations as research publications* in the form of conference papers and presentations for educators and dance scholars. I also expanded my pre-research literature focus to concentrate more deeply on metacognitive writing process research in educational psychology, especially with regard to affect.

Pursuit of specific *Outputs* during each cycle guided my choice of methodological tools used in the case studies. For practice-led research my output goal was *documentation* (photos and samples of the charts and drawings made with the participants during our exploratory sessions), as well as initial *theorization*. I used participants’ recorded reflections to begin theorizing the nature of their writing processes and/or postulating potential metacognitive strategies. For the research-led practice cycle my *Outputs* were mainly new *techniques, theories, paradigms* based on implementing a growing body of processing strategies as they arose from the individual practice-led sessions. Finally, the *Output* goal of the academic research cycle was to contextualize and communicate my theories and findings as *results, ideas, critical accounts* and *theorizations* in conferences and in this dissertation.

In each research session I followed Smith and Dean’s cycles of *idea generation, theorization/ testing, and investigation* of each student’s writing process. While students were

not expected to theorize I found that their metaphoric expressions often did give me conceptual images from which to generate my own theories about key processual elements for participants. It was up to me as the primary researcher to devise ways of testing and applying theoretical concepts as they emerged from the research sessions. In many respects Smith and Dean's iterative cyclic web echoes the principles of educational action research in that the cyclic web represents a wholistic evolution. It avoids what Somekh calls a "lock-step" sequence of stages (6). Therefore, Smith and Dean's arts-based iterative process model offered a more creative approach to writing essays than the traditional model of writing phases – pre-writing, drafting, revising, editing – because it framed the writing process as a recursive process.

To conclude, the cyclic iterative nature of the Smith and Dean three-part model captures the manner in which I wove back and forth between practice-led and research-led investigations both throughout the whole body of research and within a single case study. The next section provides details of how I prepared potential participants for their individual research sessions.

### **Preparing Participants through Group Workshops**

Writing workshops that I was invited to facilitate for Canadian and US graduate level dance students provided my principal source for recruiting participants. In the section "Ethics Approval, Informed Consent, Participant Recruitment, Profiles and Research Time Frames" I will present details of the Informed Consent parameters to which the participants agreed, however this current section first presents information about the activities in the introductory writing workshops that prompted most of the eventual research participants to sign on. The workshops provided a baseline of information about metacognition, my observations about processing styles and background about essay writing conventions. Therefore these workshops

also prepared the students to become participants. Preparation involved two types of workshop formats.

The first was a small-group writing workshop of two to four sessions, which provided a general overview of key concepts about writing essays and metacognitive thinking. This workshop was offered to both PhD dance students at a US university and to MFA dance students at a Canadian university. The second type of small-group workshop introduced specific metacognitive *reading* strategies to the MFA participants who subsequently agreed to be participants in individual research sessions. The purpose of introducing metacognitive reading strategies before beginning work with these participants was two-fold: to assist them immediately with tools for reading graduate level texts since most of them had been absent from academe for at least a decade, and to demonstrate metacognitive strategies in practice.

#### *Writing Workshop formats for US PhD and Canadian MFA students*

The writing workshops I was invited to present for graduate students in the US and Canadian dance programs in February, June, and August 2012 provided necessary preparatory input for those students who subsequently signed on to participate in the research. (Two research participants who did not attend the MFA workshops learned this material in individual sessions with me at the outset of our research together.) In the workshops I introduced three areas of knowledge and skill that students would require for the individual research sessions: metacognitive awareness, my theory of three processing modalities in choreography and writing – *popcorning*, *visual-spatial-dialoging* and *sequencing* – and seven common patterns of argument used in essay writing.

The information on metacognition was necessary to prepare the students for developing a habit of deliberately reflecting on and analysing the *howness* of their current dance-making practices, and later in the research, their writing processes. Giving them opportunities to assess which of the three thinking process modalities they preferred in choreographing (e.g., *popcorning*, *visual-spatial-dialoguing* or *sequencing*) prepared them to assess how defaulting to that preference might impact their writing process. In making connections between writing and choreographic processes I also wanted to prepare them to shift their perspective towards considering essay writing as a creative artistic process. I reinforced this shift by giving them a checklist of characteristics associated with mature writers and we discussed the ways in which the criteria for mature writing applied also to choreographing.<sup>24</sup> Finally, in teaching them how to use the seven patterns of argument most common in essay writing I was filling a gap in their prior academic knowledge.<sup>25</sup> By comparing these essay patterns to well-known choreographic structures, such as Rondo and ABA, I was again preparing them to think in interdisciplinary ways about composing. Following are details of the central issues and concepts discussed in the introductory workshops for the PhD and MFA students along with references to Appendices containing samples of handouts used. This material will both contextualize my research methods and provide further materials that other researchers may wish to use.

I began each workshop by outlining my teaching and dance studies background, after which I distributed “Reflection and Feedback” sheets on which they recorded their insights during and after the workshop sessions.<sup>26</sup> Participants first recorded and discussed their prior

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<sup>24</sup> This checklist was adapted from material on “Attitude to Writing,” “Approach to Writing,” and “Awareness of style and Mechanics in Own Writing,” presented in *Learning Through Writing* (Hannan, 28-30).

<sup>25</sup> See Buckley, J. *Fit to Print*, Chapter 3, “Choosing a Pattern of Argument.”

<sup>26</sup> See Appendix D: “Reflection and Feedback: Writing Process Workshop.” In the agenda (Appendix E) these reflection sheets are referred to as “placemats” because originally these were printed on 8 1/2 x 14 inch paper).

knowledge about writing papers, metacognitive strategies, and common argument patterns used in essays. Subsequent to each block of workshop activities, participants continued to record their reflections about the following: their perceptions about their writing before/after the workshop activities; specific ‘light bulb’ insights they gained during the workshop; feedback on which activities they found most helpful, what they still needed to learn, and how a writing group might help them in the upcoming term.

Working from a detailed agenda I first contextualized metacognition (thinking-about-one’s-thinking processes).<sup>27</sup> I introduced my observations of the three processing modalities I had noticed in my work with adult learners since 1999 – *popcorning*, *spatial-visual dialoguing*, and *sequencing* – and how these could be related to the choreographic and writing processes (Fig. 3.2).<sup>28</sup> The pragmatic method I used in the workshops to show students how to assess their own preferred processing modality was to suggest that they think of their Google Map preferences. I explained how I personally gravitate towards the *visual-spatial* overview of the map feature so I can keep the image in my head of how all the surrounding streets are related and

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<sup>27</sup> See Appendix E: “Sample Annotated Agenda for Writing Workshop” (for February 27 2012 initial workshop for PhD students in the US).

<sup>28</sup> From 1999 to 2007 my career in education shifted from a sole focus on classroom teaching with adolescents to facilitating curriculum workshops for colleagues. I noted that many colleagues approached curriculum design from a more *linear/sequential* perspective and preferred designing through chronological ordering of materials. This stood out in contrast to my own preferred design approach using *visualizing* tools to represent an overview perspective of all the different curriculum segments for a course. The upshot was that I wondered if in fact the visualizing tools I emphasized in teaching essay writing to teenaged students ran counter to the processing style of some of them. I was astonished to note yet a third processing style when working with many student colleagues in an MA dance program from 2007-2009. I called it *popcorning*. This experience led me to develop my three factor model of processing styles which I shared in workshops with TAs from across several arts disciplines at two annual TA teaching conferences (Fig. 3.2). The responses from the TAs confirmed that many identified as *popcorn* thinkers and the model helped them understand how they might need to present materials to undergraduates in a variety of ways to support different processing styles.

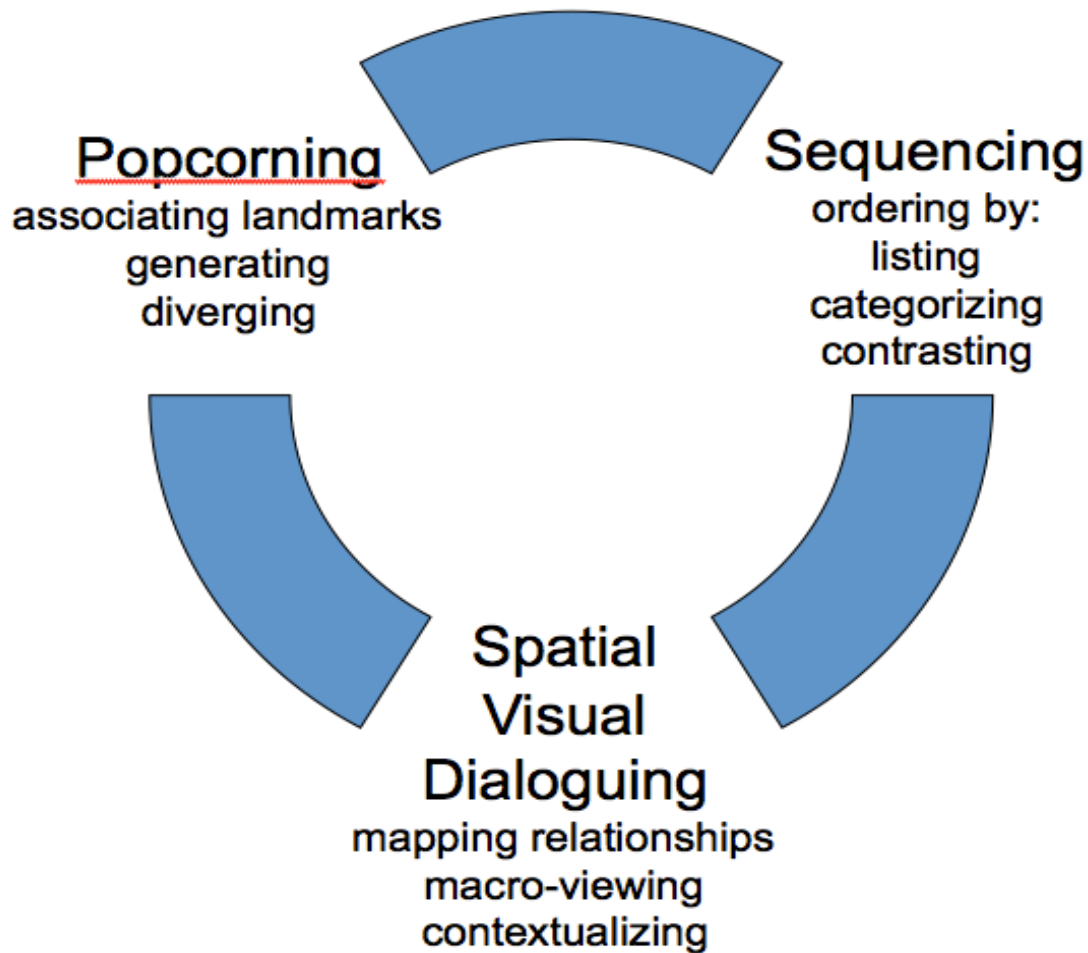
then alter my route as necessary because I have the overview of all the interconnected streets to guide me.<sup>29</sup>

I then described how my husband prints out the *sequential* list of directions to follow step by step, and noted that he is also good at following recipe directions, whereas I am not and tend to leave out steps. I noted that I learn best by watching someone. In this way I could point out anecdotally some differences between *visual-spatial* and *sequential* styles, but I also noted that many people use *both* the map and the list of directions. Next, I described my observation that many of my graduate dance student colleagues processed material by spontaneously associating one idea to another and how the image of corn kernels popping rapidly and explosively came to mind because that was how the energy of their quick associative processing style felt to me. I noted how some but not all associative *popcorn*-style processors give directions by association too – for example, turn right at the gas station and go past the blue house and watch for the house with the big porch. This way of giving directions echoes a Google *Streetview* map where viewers can locate themselves in the environment using the associated visual landmarks.<sup>30</sup> There were a lot of nodding heads in each workshop as participants self-identified with one of the three processing modalities and their discussions were animated during the follow up ‘think-pair-share’ small group activity in which they described to a partner which processing modality captured their way of composing choreography.

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<sup>29</sup> I had originally used the term ‘graphic’ in the workshop agendas instead of *visual-spatial* (meaning a visual representation such as a map), but I found that many participants thought I meant graphic-organizer-templates, which often evoked deeply negative connotations. They also responded to my term ‘linear’ reflecting that it seemed too simplistic to describe their structuring processes, so later in my research I changed my terminology to *sequential* in an attempt to reflect the more dynamic and recursive nature of the choreographic sequencing processes reported by my research population which also resonated in their essay processing.

<sup>30</sup> The connection between a *popcorn* processing style and Google *Streetview* actually was suggested by a TA in one of the teaching workshops I facilitated for arts-based TAs in 2009.



**Fig. 3.2 LaFrance Model of Essay Processing Modalities**

The primary cognitive writing strategy I introduced was an exercise in writing three to four sentence paragraphs in the style of the seven common patterns of argument – description/definition, example, classification, cause-effect, comparison/contrast, process analysis and narration. I based this activity on Joanne Buckley’s examples in *Fit to Print* in which she demonstrates how to structure a line of argument on the theme of “love” using each of the seven patterns (1987, 15-19). After examining Buckley’s seven short paragraph-length examples the students worked in pairs to create their own versions using dance themes – the

*navarasas* – that I had noted in research I had previously done about classical Indian dance.<sup>31</sup> By applying their new cognitive knowledge of the seven argument patterns to writing short paragraphs about the *navarasas*, the students were introduced to thinking about overarching patterns when developing an argument. I suggested that they consider these patterns when interpreting their own research material.

For the MFA workshop in August 2012, I created additional metacognitive exercises in which students experimented with *popcorning* and *visual-spatial dialoguing* strategies (which on the agenda I was still calling ‘graphic’ strategies).<sup>32</sup> Participants processed their thoughts, at first individually and then with a partner, in reaction to an article I had provided for them to read. Strategies for processing materials in a ‘linear’/*sequencing* fashion were included in the second day of the workshop using another assigned reading.<sup>33</sup> The purpose of the workshops overall was to use a variety of activities to ground the participants in a common understanding of key concepts: metacognition, my three-part theory of processing modalities – *popcorning*, *graphic/visual-spatial-dialoguing*, and *linear/sequential* – as well as cognitive knowledge of common patterns of argument. I sought reflective feedback in the workshops using the same worksheets as in the February 2012 initial workshops with PhD students. The participant reflections informed my eventual dissertation proposal and research questions.

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<sup>31</sup> See Appendix E: “Sample Annotated Agenda for Writing Workshop (February 27 2012)” regarding the initial workshop for PhD students in the US. The activity is described at “9:45 – 10:30.”

<sup>32</sup> See Appendix F: “August 29 2012 MFA Writing Workshop Agenda,” activities described as “popcorn strategies” and “graphic strategies.” Note again that I was still using the term “graphic” at this time rather than “visual-spatial-dialoguing.”

<sup>33</sup> See Appendix G: “August 30 2012 MFA Writing Workshop Agenda” for activities under “MORE NOTES: ‘linear’ /*sequential*) strategies.”



### *Metacognitive Reading Strategy Workshops for MFA Research Participants*

By mid-September 2012 four MFA participants had signed on and research began with two small-group sessions focused on introducing metacognitive reading strategies. These workshops were offered to support them both in analysing the required academic readings associated with the MFA course work and in reinforcing their understanding of how metacognitive strategies could be applied. None of these initial participants had taken academic courses for over a decade, and each brought a different academic background: a BFA in Dance, one year of a Dance BFA before pre-professional training, a BA in urban studies, and a high school diploma followed by pre-professional training and performing with a major Canadian contemporary dance company. Part of the transition for these students in returning to academic study included the necessity of shifting one's attention beyond reading (or writing) solely for content, and instead, towards consciously uncovering how an author uses underlying structural tools to shape the presentation of their ideas. The metacognitive reading strategies therefore provided a logical, useful entry point for discussing the structure of academic writing and laid the groundwork for thinking metacognitively about their eventual essay writing process. These sessions were not video/audio-taped, but I wrote field notes and reflections after each session and requested responses by email from the participants, seeking information about any connections they were making to their choreographic processes. The two sessions focused on what I called a 'life-jacket' approach to metacognitive *reading* strategies, intended to provide the students with fundamental skills to keep them afloat while transitioning into academia.

While the metacognitive strategies may at first glance seem very simplistic as described in the anecdotal report below, they nevertheless seemed to resonate with the participants as re-awakening a part of their prior scholastic perspective on how to observe and analyse elements of

written composition. Following are thick descriptions of two scenarios based on my journal notes. These capture the activities and some responses from group sessions on 10 and 17 September 2012.

*10 Sept. 2012 – First Session on Metacognitive Reading Strategies with MFA Students:*

*Four of us are seated on the comfy chairs in the corner of the Dance grad student office as other students buzz in to chat, use the computers and check their mailboxes. Not an ideal environment for discussing the readings for their newly begun MFA classes but still the informality is perhaps less intimidating than a seminar room would be for these three women, SR, VL, and VC, who have each been away from academia for over ten years. They balance their highlighted texts on their knees as I use a pencil on my copy to illustrate how I make margin notes, underline, box and circle key phrases to demonstrate a more interactive way to think about and process the information in the reading when going over it a second time. I am attempting to help them get beyond the content in the chapter on “Forming” in *The Intimate Act of Choreography* (Blom and Chaplin) and “see” how the underlying structure of the writing itself is like choreography in the way it is “forming” a linked flow of ideas. Although I don’t expressly say it, I am introducing them to metacognitive reading strategies. I have already shown them the strategy of using the table of contents, and chapter headings to get an overview of Blom and Chaplin’s focus in the book. I even give them a handout about these reading strategies.*

*So, judging by their nodding heads and bright-eyed responses, I surmise that what I am showing these MFA students is either new or long forgotten, and I sense that I am not ‘talking down’ to them by introducing these techniques. We look at other clues about the authors’*

*postionality in the dance world by examining the acknowledgements, and even the date of publication. For the chapter on “Forming” we also talk about how the sub-headers already provided in the chapter might be used as a focus or criteria for analysing a 2-minute choreography for their upcoming in-class presentations.*

*VL’s eyes light up when she makes the connection between the assigned readings and the in-class choreographic presentations. She surprises me by saying that she had not realized that she might need or want to apply concepts from the readings in her choreographic analysis! I had assumed that students knew they were to apply the readings. In her follow-up email she says “it was useful to evolve [my] ‘highlighting’ into the use of ‘stars’ and ‘circling.’ Running parallel to my choreographic process, I realize that there are ‘stages’ of editing and evolving that I will also discover in my writing, with experience. This makes perfect sense to me” (16 Sept. 2012).*

*17 Sept. 2012 – Second Session on Metacognitive Reading Strategies with MFA Students:*

*In our second group session the fourth MFA student, RT, joins us after hearing her colleagues’ positive comments about the August writing workshops and our first metacognitive reading strategies session. I use the text from their Movement Observation course to demonstrate how, on a second read, they could create their own sub-headers in the margin, since none were provided, and thereby ‘chunk’ the author’s ideas into sections as the topic or focus shifts. The other major ‘tool’ I introduce is Bloom’s Taxonomy of the levels of learning tasks – knowledge, comprehension, application, analysis, synthesis, evaluation – which educators have used since the 1950s when Bloom introduced them as a rationale for designing curriculum and assessments.<sup>34</sup> I am expressly linking the taxonomy to the stages of their reading process as they*

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<sup>34</sup> I gave students copies of “Bloom’s Taxonomy,” an online resource from Overbaugh and Schultz, which compares the old and new versions of Bloom’s Taxonomy. In the old version the pyramid of “levels of intellectual behavior [that are] important in learning” begins with Knowledge at the bottom and proceed through Comprehension, Application, Analysis, and Synthesis to end with Evaluation at the top. The new version begins with Remembering

*go from the basic level of knowing the facts/content, up to higher thinking levels of evaluating the ideas in a text. Again this is another metacognitive tool to help them think-about-their-thinking while reading a text.*

*In VL's follow-up email she equates reading the articles for her course with learning someone else's choreography, while writing an essay is like devising her own choreography: "There are moments in both reading and choreographing where I allow my mind to relax. I let myself daydream a bit and then come back to it. At other times, I am aware of every word/step and really try to get to the essence of the idea. I think I move between these two ways...I think the process of reading relates to learning other people's choreography, whereas the process of writing relates to my own process of choreographing. Learning remounted choreographies is a very different process" (23 Sept. 2012).*

Therefore, introducing basic metacognitive reading strategies tools grounded the participants in a common starting point for looking at their writing process more metacognitively during the next stage of research in the individualized sessions. These two workshops also allowed me to begin investigating any connections students saw between their creative choreographic process and processing academic materials.

### **Ethics Approval, Informed Consent, Participant Recruitment, Profiles and Time Frames**

As indicated previously, my research path began with an invitation to facilitate a series of four writing workshops over the course of a week in February 2012 for students in a PhD dance program in the US. As an invited guest I did not request or require an ethics review from my own

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on the bottom and proceeds through Understanding, Applying, Analyzing and Evaluating to end with Creating at the top.

Canadian university nor from the US university.<sup>35</sup> However, when in the spring of 2012, I decided to follow up these February workshops with preliminary dissertation research I completed ethics certification on 16 May 2012: “Tri-council Policy Statement ‘Ethical Conduct for Research Involving Humans Course on Research Ethics’ (TCPS 2: CORE)”. In order to continue with pre-dissertation research at a second series of writing workshops that I was invited to facilitate in the US in late June to early July 2012, I applied for and received “York University Human Participants Review Committee’s Certificate # STU 2012-102 Ethics Approval,” 20 June 2012. This ethics approval allowed me to use my June workshops with PhD students in the US plus my August writing workshops with MFA students in Canada as part of my pre-dissertation research. Following these writing workshops I continued research with several Canadian MFA students and one US PhD student under the June 2012 ethics approval and meanwhile wrote my dissertation proposal and requested ethics approval to move forward with the full scope of my dissertation research. Approval was granted 12 December 2012: “York University Human Participants Review Committee’s Certificate # STU 2012-179 Ethics Approval: ‘Metacognitive writing strategies for emerging dancer-scholars: How can the processual knowledge of choreography support academic writing?’”<sup>36</sup>

As noted earlier the Canadian and US pre-research writing workshops provided my principal source for initially recruiting eight research participants – seven MFA students and one PhD student – however, I later received requests from five other Canadian graduate dance students who became aware of my research and wanted assistance with their academic writing.

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<sup>35</sup> In May 2014 during my dissertation research process I realized that I wanted to use feedback from participant UL gathered prior to my preliminary research ethics approval in May 2012. Therefore, I requested and received an amendment to my December 2012 ethics approval for dissertation research so that I could include UL’s earlier communications from February –June 2012.

<sup>36</sup> Renewals for my research process were as follows: 12 Dec. 2013 – Renewal of Certificate # STU 2012-179 to 12 Dec. 2014; 14 Nov. 2014 – Renewal of Certificate # STU 2012-179 to 14 November 2015.

Participants signed their Informed Consent in joining the research and while they had the option of only participating in some activities they each agreed to all of the following:

- participate in 4-8 video-taped small group writing workshops, of 1-2 hours each.
- respond to questions in a 40-60 minute audio-taped/video-taped interview. [Sample questions were attached.]
- participate in a 30 minute video-taped movement improvisation in a studio setting, explore embodied approaches to composing/structuring ideas with words.
- participate in at least 1 hour-long “one-to-one” video-taped coaching session during their writing process for a specific academic paper and/or presentation of their choice
- provide at least 3 short written reflections on their metacognitive development through the workshops, one-to-one sessions, and/or the interview questions.<sup>37</sup>

In all thirteen graduate students signed on to participate in the research. Following are brief descriptions of these MFA and PhD participants.

### *Seven Canadian MFA Participants*

From the Canadian MFA participants in the August 2012 writing workshop three asked to participate starting in early September, 2012. Two other MFA students who had missed the workshop joined a week or two later and I continued to work with these five students on several papers each until April 2013. The focus in their individual research sessions was on initial idea development and structuring – traditionally called the pre-writing phase in writing process literature – before they each began drafting their course papers and a thesis proposal. During that time a sixth MFA student asked for assistance on focusing her thesis proposal. I did not edit their

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<sup>37</sup> See Appendix H: “Informed Consent for MFA and PhD Participants” for the full document.

papers since they were for grading as course assignments. With these initial half dozen MFA participants my focus built on the previous group sessions about metacognitive reading strategies and metacognitive awareness of connections to choreographic processes. The individual sessions turned to devising metacognitive strategies for use in visual-spatial dialoging sessions and assisting participants with finding a thesis and structure for their assigned papers. The seventh MFA student joined a subsequent phase of my research in the fall of 2013. Following are details from their workshop reflection sheets about their dance and writing backgrounds and their self-assessments of their preferred processing modality when choreographing. In addition I note the extent of their participation.

Two MFA participants, VN, SR, had completed BFA degrees, which required academic writing, and then each had pursued further dance training and performed in professional settings with some forays into choreographing. In their workshop reflections they acknowledged their preference for *popcorn* style processing with participant VN noting that “I don’t create from beginning to end, but piece things together and try [things] in different relationships to each other...always have personal connections(s)... have difficulty structuring” (30 Aug. 2012). VN requested only one extended session in February 2013 regarding her difficulty with focusing her ideas for her thesis proposal. Participant SR reflected that she preferred “*popcorn* with a little graphic...[which] allows me to see everything then group them (sic)” (30 Aug. 2012). I worked intermittently with SR from September 2012 to April 2013 beginning with metacognitive reading strategies and then a few course assignments.

Participant VL had graduated from high school two decades prior to the research and had gone directly into pre-professional training and thence to a professional dance career with a major Canadian contemporary dance company. She acknowledged in her workshop reflection

that she started with *popcorning* in her writing and choreographic processes: “popcorn [processing] is most useful for me to generate info to then flesh out” (30 Aug. 2012).

Nevertheless she also wrote: “I continually check-in with my graphic [*visual-spatial*] maps...the other styles [*popcorning* and *sequencing*] seem connected to graphic as the core.” I worked with VL on reading strategies and finding a focus for two of her course papers between September and December 2012. She attended a subsequent session in February 2013 to explore ideas for focusing her thesis proposal.

Two MFA participants came to the research with English as their second language. Participant VC had completed a BA several years earlier in an environmental field, however, she expressed a lack of confidence in her academic writing abilities. Her workshop reflection about her training in writing was that she “learned English at age eleven...no writing workshops” and that she had done only “grant writing and historical writing” in recent years (29 Aug. 2012). She felt her writing process was “messy, not linear... at times wordy... not straightforward... passionate” and she indicated that when she choreographed she started from “a storyline > (sic) broke down sections...often first think and illustrate then bring to body or improv > (sic) choreography” (30 Aug. 2012). VC participated in my first metacognitive reading strategy session in September 2012 and continued working regularly with me until February 2013. In addition, she joined RT and I for the conference panel presentation in April 2013 to discuss her reflections on what she had learned about her writing process, metacognitive strategies she used, and connections to her choreographic practice. Later in this chapter I include an anecdotal account of one working session with VC to illustrate my typical use of a practice-led research methodology in action.



English was also the second language of MFA participant seven, MR (who did not submit any written reflections in the workshop), however, she brought a high level of writing skill to our research sessions. She had completed two concurrent college diplomas (one in dance), had completed a pre-professional training program with a major Canadian contemporary dance company, danced professionally in Canada and abroad for about a decade, and choreographed many works for her own dance company. In addition she was the only participant who had already published articles about dance in non-refereed journals. Despite her obvious writing experience, her participation in the research was prompted by her desire to make her first conference presentation before an international group of interdisciplinary scholars. She was subsequently asked to publish her paper and sought further help with refining and editing it. In all I worked with MR from October 2013 to January 2014 on this one paper and she participated with me on a conference panel in July 2014 to describe what she had learned about her writing process.

Participant RT had not attended the August 2012 MFA workshops and so did not write reflections on her processing style, but she indicated in an early session that her ideas usually “swirled inside,” a metaphor suggesting a *popcorn* processing style (field notes 15 Oct. 2012). RT had heard of my research from her MFA peers and joined the second group session on metacognitive reading strategies in mid-September 2012. She continued to work with me on four course assignments and a thesis proposal until February 2013 and then joined me in two conference panel presentations (April and July 2013) to describe her metacognitive insights about her writing and choreographing processes.

Participant JH had also not attended my August 2012 MFA workshop but heard about my research through his MFA colleagues and sought assistance in late September 2012 since he was

struggling with his academic writing assignments. In our very first research session he complained about the unpleasant “cacophony” of his writing ideas as contrasted to the positive cacophony of his choreographic explorations in which he used his “kinetic intuition” to guide him (1 Oct. 2012). While I had no workshop reflections from JH about his processing style, his image of a cacophony of ideas in his head and his associative way of considering his materials indicated a *popcorn* processing modality. I worked with JH on four writing assignments from October to December 2012. In February 2013 JH gave an extensive exit interview reflecting on what he learned about his academic writing process, about connections to his choreographic praxis and the metacognitive strategies he found most helpful.

#### *One US PhD Participant*

Participant UL was the only one of twelve PhD students from my US workshops who requested participation. During that February 2012 workshop UL had commented that she was surprised to realize that she had a predominantly *popcorn* processing style even though she felt she was a very organized dance professor and administrator. She indicated that she had no knowledge of common patterns of argument or metacognitive strategies and that the only writing workshops she had had were “high school – maybe” (26 Feb. 2012). Her choreographic experience revolved largely around creating and setting works for her BFA dance students although she had presented work at a theatre in New York.

At the time of my research she was also in the midst of collaborating on an international choreographic project. She had completed an MFA about a decade earlier and interestingly reflected that on re-reading her MFA papers she couldn’t believe she had written them and that her writing process was currently “weaker than it was when I was working on my MFA. I gather

and generate a lot of data and resources – but not so swift organizing” (26 Feb.). However, UL indicated as well that she had written many dance-related grant applications and administrative reports in the intervening years.

From April 2012 to June 2013 I worked with UL via Skype© and email on several writing projects – conference proposal abstracts and papers.<sup>38</sup> Our main research focus, however, was on developing a book chapter between July and December 2013. Realizing the limitations of Skype© for the kind of literal physical movement I wanted to incorporate into my research sessions I arranged to fly to her location and spend a weekend with her to embark on the first stage of researching her ideas and to explore the possible structuring for the chapter.

At that point in my research I wanted to apply findings from my earlier practice-led sessions with the Canadian MFA participants in a more research-led practice manner and that required researching the *visual-spatial-dialoguing* processes in person as well as in action. We followed up that in-person weekend with Skype© and email conversations on the book chapter and more conference abstracts until December 2014. UL also participated with MR and me on a conference panel in July 2014 to present her discoveries about her writing process, effective metacognitive strategies, and connections to her choreographic practice.

#### *Five Additional Canadian MA and PhD Participants*

Following a “Getting Published” workshop I had been invited to give at the Canadian university in the fall of 2013, I expanded my original research plan and recruited interested

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<sup>38</sup> I later applied for and received permission to include UL’s input from these sessions and the February 2012 workshops. May 29 2014 – Amendment approval for Certificate # STU 2012-179: “to include email and audio-taped documentation voluntarily sent to me by participants (February-June 2012) prior to my receiving ethics approval for either preliminary research (June 2012, STU-102) or my dissertation proposal (December 2012, STU 2012-179).”

Canadian MFA, MA and PhD dance students to participate in a writing support group.<sup>39</sup> My intent with this small group research project was to discover whether I could teach the students to mentor each other's writing process in a *visual-spatial-dialoguing* manner while using the metacognitive writing strategies I had already developed with the earlier participants.<sup>40</sup> Two PhD candidates and one MA student joined the research group and we completed four hour-long group sessions from October to November 2013. The two Canadian PhD students JY and EL only participated in the four group sessions. In a bit of synchronicity, JY had been one of the original inspirations for my *popcorn* processing theory. She had been my classmate several years earlier and additionally was my research partner for a major course assignment. In observing her way of processing material and ideas in class discussions and as we worked together to create our co-presentation the image of popcorn exploding first entered my consciousness. In the end, neither JY nor EL chose to follow up with individual research sessions.

However, the third workshop participant, ND, a first year MA dance student, did request individual assistance. She had entered the MA dance program after two decades of professional dancing and was finding the transition to academic writing difficult. Like VL and JH in the MFA group, her writing training was from high school only. ND identified with the intuitive and associative nature of *popcorn* processing style in both her writing and choreographing. In a post-research email she recalled the first time she heard me describe my observation of *popcorn* processing by dancers at the "Getting Published" workshop in 2013 and how she immediately recognized herself: "the revelation that I was a 'popcorn thinker' helped to position my way of

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<sup>39</sup> In anticipation of these workshops I applied for an amendment to the original ethics approval. Sept. 17 2013 – Amendment approval for Certificate # STU 2012-179: "to enlarge the participant pool to include MA and PhD students" for further group workshops October-November 2013.

<sup>40</sup> See Appendix I: "October 2013 Triad Group Writing Workshop Agenda."

thinking in the academic world...Because I am always a dancer, and my body thinks, it is through the route of my dancing body that I read and interpret” (20 Mar. 2016). I began individual research with ND in December 2013 and we worked together intermittently until June 2015 with a focus on several course assignments and one conference paper.

Finally as a result of giving two more publishing workshops in January 2014 for Canadian MA and PhD dance students, I received requests from two more PhD students for assistance with drafts-in-progress that they each intended to publish. In single sessions with each one I employed research-led practice methods based on my previous findings. While I do not consider these to be case studies nevertheless the participants’ emailed responses contributed further insights to my research.

In conclusion, from the thirteen participants who requested individual assistance with academic writing I chose three Case Studies, RT, JH, and UL, for detailed qualitative coding and analysis of their video and/or audio transcripts, emails and workshop reflections. My rationale for choosing these three participants took into account several factors. Principally, all three had participated consistently over several months in executing at least four substantial writing tasks. In addition each had shared extensive self-reflections either in an exit interview or in a conference panel presentation with me about our work together. Each presented what they had learned about their writing process. These summary reflections included rich metaphoric descriptions of how their metacognitive awareness and strategizing had developed with each writing task they attempted during the research process. As well, each of these three participants had responded via email or during the video-/audio-taped sessions with a substantial body of insights about both their research experiences and the individual trait-like processing characteristics that they noticed operating when choreographing and/or writing.

Aside from having a solid bank of data from all three I also looked at the range of perspectives they brought to the research. JH and UL had decades of choreographing experience with both professional and student dancers while RT brought a beginner's perspective since she was new to choreographing. JH was the only participant with an extensive ballet background both in training and choreographing. RT had pre-professional contemporary training and performance experience and UL used her MFA background and training in contemporary dance to teach choreographic composition to undergrads. JH also brought extensive dance teaching experience both in community and university settings. The teaching backgrounds of UL and JH gave each of them a broader perspective than other participants when reflecting on connections between pedagogical issues in teaching dance, choreography and writing in an academic setting. RT was the only participant for whom I had video recordings for comparing an approach to the initial stages of both a writing assignment and a choreographic assignment and this provided key insights about her processing traits and suggested future research directions.<sup>41</sup>

The overall thrust in analysing the three Case Studies of RT, JH and UL addressed the research questions by highlighting these dancer-scholars' metaphoric use of verbal and body language (as an indicator of metacognitive experiences of affect), their insights into their writing processes (especially the metacognitive writing strategies they found effective), and connections they made between choreographing and writing.

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<sup>41</sup> Of the other ten participants only VC had both consistently attended research sessions and summarized her reflections on her metacognitive awareness and strategizing in a conference panel presentation (with RT and I). VC also had a contemporary dance background like RT but in reviewing their case studies I chose to analyse the data from RT since I had also video-taped RT both developing a choreography and moving in a studio while developing a flexible mind-map for a paper. MR had also presented at a conference (along with UL and I) but the research with MR was limited to a single paper. I had not amassed enough individual data with any of the other eight participants.

## **Individual Case Study Sessions: Procedures and Methods**

In each of the individual research sessions I met with a participant who brought a specific writing assignment for which they wanted assistance. Sometimes the student brought along some *popcorn* drafting i.e., unstructured exploratory writing about several ideas they had for pulling together their research findings. Sometimes they just brought research notes. As agreed in their Informed Consent these sessions were either audio- or video-taped. I began by questioning her/him about the parameters of the assignment, the key words in the assignment's instructions and any evaluation criteria provided. Similarly, if the participant brought along a call for proposals (CFP) to work on we consulted the parameters outlined in the CFP to determine the writing criteria such as themes, key words, length, etc. Within this framework of expectations for the paper I then asked participants to describe their ideas and resources - to *popcorn* the associations they made between their materials and the prescribed focus of the assignment/CFP.

As this exploration of possible content was happening verbally I also 'read' affective clues from their bodily and metaphoric expressions about their writing ideas and their process. I searched for confirmation of what they were verbalizing by 'reading' their positive affective energy in excited facial expressions, increased movements or gestures or an elevated tone of voice. I took embodied indicators such as these as potential clues of what was engaging them as a focus for a paper. In other words, what was exciting them enough that it could energetically drive a line of argument for a paper? I also used any negative embodied responses (frowns, prolonged pauses etc.) and/or negative metaphoric expressions as signals of potential writing blocks they might need to address. We used *visual-spatial-dialoguing* techniques such as diagramming, symbolizing and writing notes to capture the thread of our dialogue. We recorded these on chalkboards, chart papers hung along a wall, or 8x11 papers and/or sticky notes

arranged and rearranged on the studio floor, on kitchen counters or dining tables. Participants sometimes shifted to visual organizing templates such as T-charts for comparisons or PowerPoint© slides for roughing out a sequence for a line of argument. Once the student had the figurative whole-picture representation of how their ideas could be related and structured the student began a typed draft. The exception to this was when they chose to write an exploratory *popcorn* style draft before dialoguing with me.

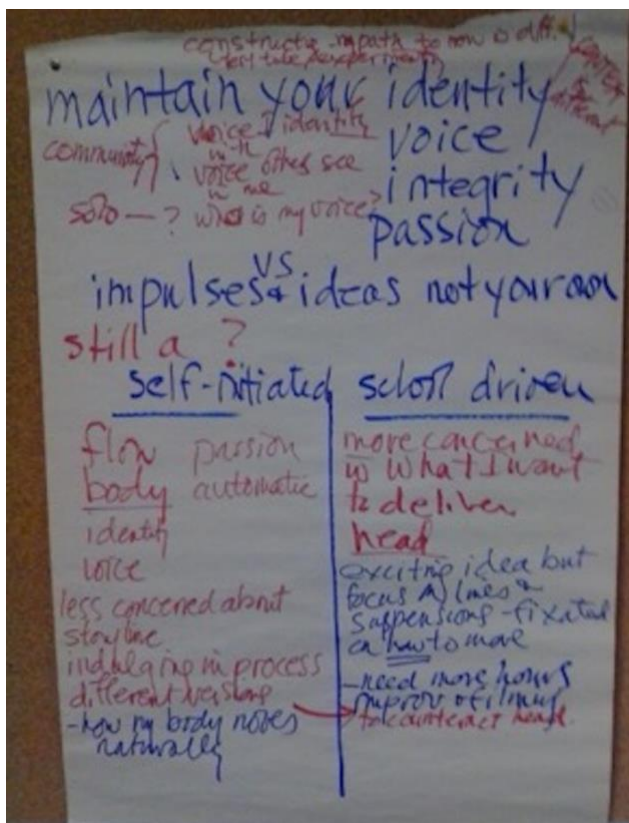
As the occasion arose and to the degree needed by each participant, I enlarged on or re-taught cognitive writing strategies introduced earlier in the group workshops – especially about common patterns of argument: description/definition, example, cause/effect, process analysis, comparison/contrast, categorization/classification, narration. In each session the student’s goal was to crystallize the central thread of ideas that engaged them with the materials they had researched and to uncover a possible focus and argument structure for starting to draft.

The following anecdotal report and photo record of a November 2012 session with participant VC illustrates how the typical flow of discussion in a research session unfolded. The purpose of including this anecdotal account is to illustrate through thick description how the principles of educational action research and practice-led research became integrated within an individual research session. It demonstrates how a participant and I initially explored essay parameters and ideas in an associative *popcorning* manner and then began to create *visual-spatial* representations of the relationships between the central issues that had emerged from the *dialoguing*. The final photo reveals VC’s graphic representation of a *sequencing* structure she arrived at herself at the end of the session that informed her subsequent draft of her paper.



29 November 2012 – Anecdotal Description of an Individual Research Session with VC<sup>42</sup>

I tack up five sheets of chart paper, covering the bulletin boards in the seminar room, pick up red and blue markers for contrast and as we stand together in front of the blank papers I begin to question VC about the final assignment from her choreography course that she has brought along for us to work on. The focus is reflections on what she has learned during the course about “Maintaining a Personal Voice in Prescribed Structures.”



**Fig. 3.3 VC’s Charting—Page One**

I ask VC to read aloud the professor’s prompt questions from the assignment, which frame the understanding she is to demonstrate, as well as the list of instructions, which give the scope of what to consider beyond personal reflections. As she reads aloud, I write in blue on the chart paper (Figure 3.3) what I perceive as the professor’s instructional keywords for the

<sup>42</sup> This description is based on a video recording of the session with VC.

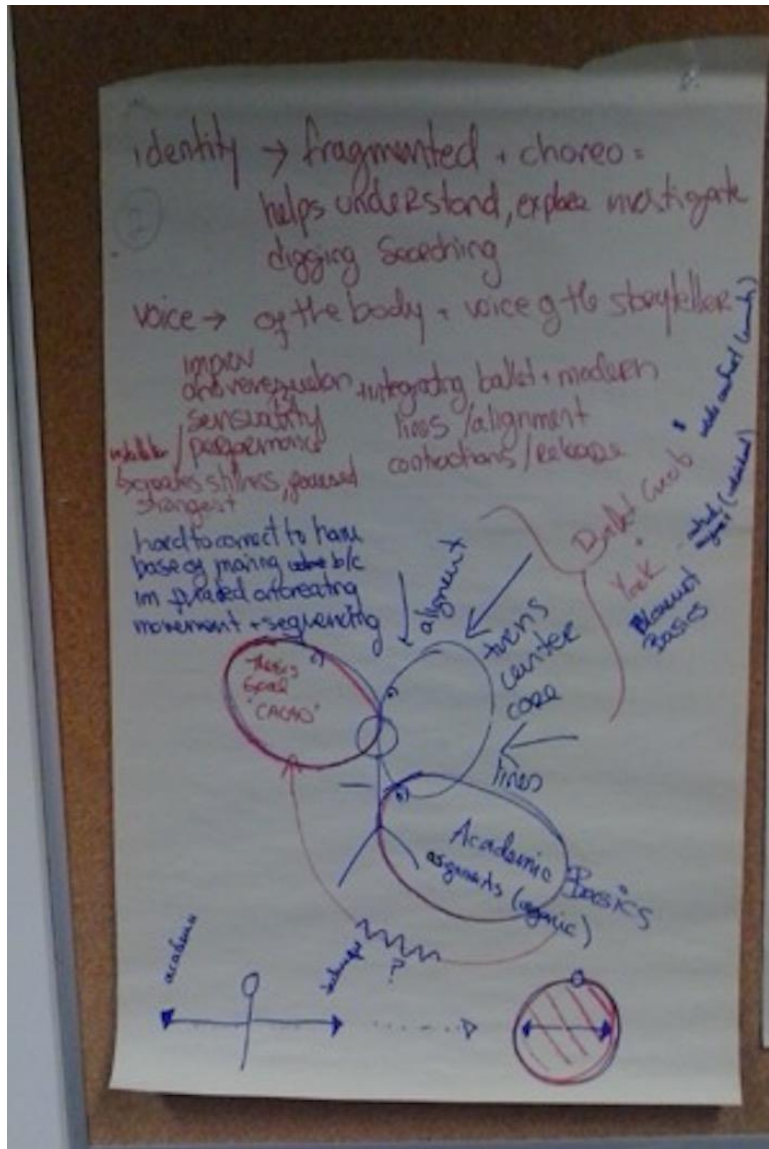
*assignment. (After many years of creating assignments I find it fairly easy to quickly discern what essential understanding the student needs to demonstrate in the assignment.)<sup>43</sup> Then, questioning VC about her interpretation of these keywords, I elicit her popcorn associations and personal connections to these words and record those in red as she speaks. Still questioning her, I draw a “T” chart on the page in order to elicit the contrast she feels between creating her “self-initiated” and “school-driven” choreographic work. I am shifting into teaching VC two metacognitive skills by modeling for VC how she might go about decoding the instructions of future assignments, both by listing key words and by representing the task in an appropriate graphic organizer (here I use a “T” chart for a comparison/contrast assignment). The main contrast she describes is between the “flow” of the movement that naturally comes from her “body” in self-initiated work versus how school assigned work makes her focus on “lines” and “suspensions” while thinking about movement with her “head.”*

*With this underlying deconstruction of the central contrast she perceives in addressing the assignment, I then give the coloured pens to VC so that she can record her own popcorning process on the second chart paper. She brainstorms ideas about the key words she chose to focus upon: “identity” and “voice” and how those may be contextualized within this central contrast. VC continues to think aloud (a metacognitive strategy) as she writes about feeling her identity is fragmented because of living in Canada, Venezuela and the US, and how choreography helps her explore this fragmentation. She notes two voices: “of the body” and “of the storyteller.” She*

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<sup>43</sup> I am conflating two educational terms here: “essential questions” and “enduring understandings.” These terms appear in the seminal curriculum design text by Jay Wiggins and Grant McTighe: *Understanding by Design*. Teachers determine the enduring understandings which they want students to demonstrate by the end of a course, then develop essential questions to provoke student exploration of key knowledge and skills, and design assignments which require the students to demonstrate their learning.

elaborates how the voice of the body is manifested in “improv, Afro-Venezuelan and sensuality” but also integrates “ballet and modern lines and alignment.”



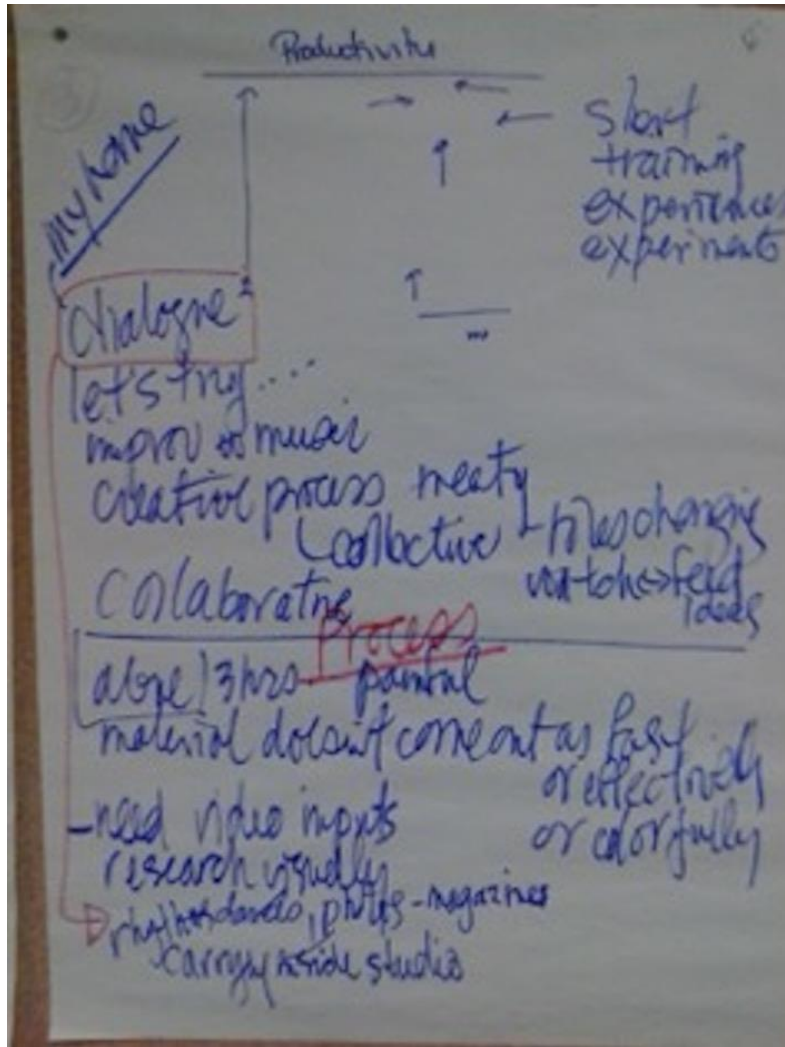
**Fig. 3.4 VC’s Charting—Page Two**

All of a sudden VC switches from writing words to drawing symbols to capture her ideas about her identity (see stick figure Fig. 3.4) and the influences on her identity (see circles Fig 3.4) from her previous dance training to her experiences in the MFA program thus far. It appears to me as though she is shifting from literally seeing the contrasting “parts” of her experience to figuratively representing the whole picture, thereby incorporating those parts. Continuing to

*dialogue with me as she explains her drawings, she then represents the tensions she feels pulling her in opposite directions – “academia” versus “technique” – by drawing an even simpler stick figure, in the lower bottom left corner (Fig 3.4). She wonders aloud how those tensions might eventually be examined in her future thesis research – represented by both the blue circle cross hatched in red at the bottom right and the red arrow leading to “Thesis goal: Cacao” in the red circle upper left of the fuller formed stick figure (Fig. 3.4).*

*We have run out of room on page two and VC also wants to move and think aloud more, so after drawing a few arrows going in different directions at the top of page three (Fig. 3.5), she asks me to take the pens and record her ideas for her, so she can continue to popcorn more freely about factors contributing to her “productivity” as she is developing choreographic materials.*

*VC is now describing her choreographic process and how it develops most readily when she is in a “let’s try” sort of “dialogue” with other dancers where the feeling is “collective” and “feeds ideas” versus when she is “alone” for “3 hours” in the studio and the process feels “painful” because the “material doesn’t come as fast, or effectively or colorfully.” I highlight “dialogue” in a red box (Fig. 3.5) to capture the key element of how she likes to choreograph collaboratively. Then, as I sense her shifting into describing the difficulties of working alone I intuitively draw a demarcation line between her collective and isolated experiences and in red I write “Process” to denote that she is contrasting these two experiences (Fig. 3.5).*



**Fig. 3.5 VC's Charting—Page Three**

*VC then identifies “rhythms, dances” as entrées into research for her and I draw a red line connecting these terms to her earlier word “dialogue” as rhythms and dances seem related to the “needs” she is now expressing. I sense that dialoguing while dancing with others is integral to her choreographic process.*

*As we shift to page four I again try to bring her back to the required comparison for her final paper by writing “personal” on one side of the page and “public space of stage” on the other (Fig. 3.6). VC continues to popcorn about what she recalls other dancers saying about how*

she can express her personal experience on the public stage: that it needn't be "literal" movements, which "perform the history" in a representational way as she has tended to do.

She reflects on the comments of a New Zealand artist who said, "The past is forward and the future is back," and wonders how that impacts on her and "where do [I] want [that] to take me?" I switch to red ink when she answers those questions from her own experiences: "I felt it in [my] body as going through history...I didn't need to tell it...[I was] inspired to talk about history in a non-literal way"(Fig. 3.6).

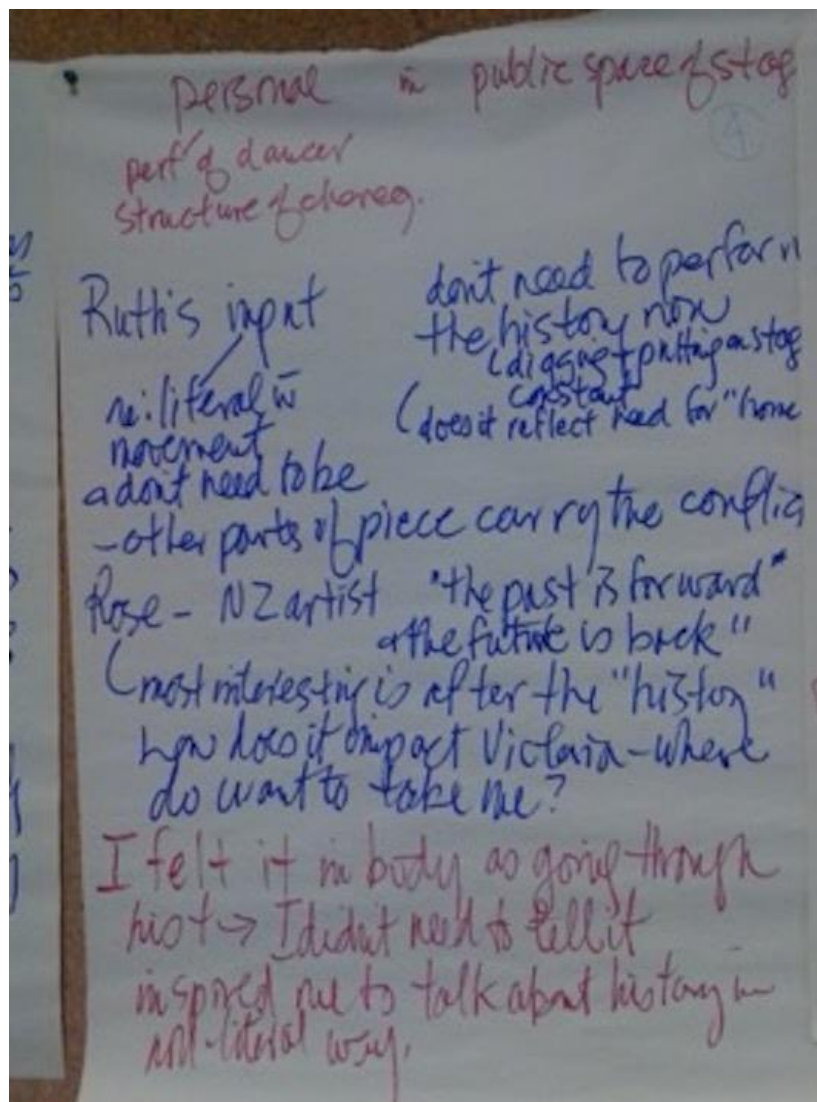


Fig. 3.6 VC's Charting—Page Four

These thinking-aloud-thoughts then lead her to the last page on which I switch back to blue ink to continue recording her thoughts as she puzzles out how to “bring it in a non-literal way” back to the body when choreographing her solo, that she says is a usually isolating choreographic experience that is outside her “comfort zone” of dialoguing within a collective choreographic situation (Fig. 3.7) All of a sudden VC requests the red pen. She is apparently inspired by the discussion and can visualize the content of the segments of her paper in sequence for writing her final paper on how she negotiates personal voice within prescribed structures such as the solo she must make.

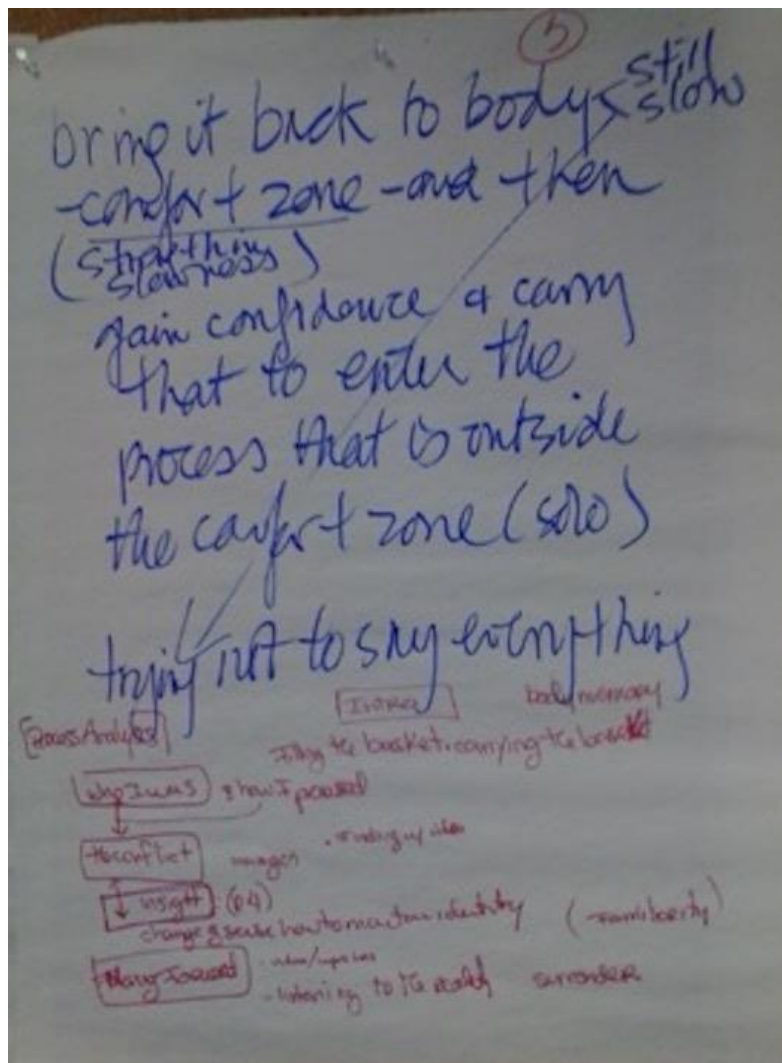


Fig. 3.7 VC’s Charting—Page Five

*She draws a series of boxes representing the topics that would frame the flow of ideas for her paper: “Intro” about the significance of “body memory” in carrying a personal history and then a “process analysis” pattern of argument analysing phases in her development as an artist who presents her work on a public stage: “who I was,” “the conflict,” the “insight” (as recorded on the fourth chart paper Fig. 3.6) about her changed sensing of how to maintain her identity in a school mandated choreographic solo work, concluding with how she was “moving forward” in maintaining her identity by “listening to the body”(Fig. 3.7). VC’s smiling eyes, animated gestures and bouncing body all express her excitement at having found a pathway through her data to a structure for her essay.*

The photos above along with the video-tape and transcript documented how a participant typically transitioned between *popcorning* ideas, producing *visual-spatial* representations of how the ideas inter-related and then proceeded to *sequencing* an essay structure to express those relationships as a line of argument. This scenario illustrates the centrality of *visual-spatial-dialoguing* in a flexible setting for facilitating the shift from *popcorning* (brainstorming) ideas to fostering the emergence of a *sequencing* structure for the participant’s essay ideas.

I usually included time during or near the end of each research session for questioning individual participants about connections they were making to their choreographic practices. I listened to and/or recorded those comments or asked for emailed responses. I also reflected back any connections I observed between their writing process and their reports about choreographic processes and suggested how participants might experiment with metacognitive strategies to incorporate aspects of their unique choreographic processes into their writing process.



## Overview of Research Phases and Evolution of Settings

In this final section I briefly indicate the overall evolution of my research regarding four separate phases of Case Study research, three different settings for individual research sessions and how the changes in settings impacted on the metacognitive writing strategies explored.

### *Four Phases of Case Study Research*

Phase One: The September 2012 to April 2013 individual case study sessions with the Canadian MFA participants each concentrated on practice-led research into *popcorn* processing their materials for their papers and thesis proposals and integrating that processing cycle iteratively with *visual-spatial-dialoguing* strategies. It had been my overall assessment from my prior experiences as a writing teacher and confirmed by the preliminary group workshops with the dancers in both the US and Canada, that sorting, prioritizing and structuring were the weak processing links between generating ideas about an assigned topic and ultimately drafting a line of argument. Hence my primary focus in this phase of practice-led research centred on developing a substantial body of metacognitive strategies around *popcorn* and *visual-spatial dialoguing* that might assist the students with choosing a pattern of argument and *sequencing* their ideas into an essay structure.

Phase Two: The July to December 2013 individual case study sessions with the US PhD participant UL concentrated first on applying findings from the earlier September 2012 to April 2013 MFA practice-led research sessions in a research-led practice manner. Nevertheless, I continued to explore new metacognitive strategies in a practice-led research way based on her descriptions of her choreographic processes and the metaphoric language she also used to capture how she choreographed. When we transitioned into exploring *sequencing* strategies for the first draft of her book chapter I again used a practice-led research method and continued to

do so during the eventual editing phase of her book chapter writing process, particularly regarding her choices of conceptual metaphoric language. Additionally, UL and I had skyped research sessions about several CFPs she wanted to draft. However, the main focus of the research with UL was the book chapter writing.

Phase Three: The October to November 2013 group mentoring sessions with PhD, MA and MFA participants were focused on metacognitive role-playing strategies. I applied research-led practices developed to date with the preceding MFA and PhD participants. I began with a brief version of my 2012 writing workshop materials in order to ground them all in the essential concepts of metacognition and processing modalities. I followed up with three hour-long sessions in which I tested whether I could role-model metacognitive strategies for the participants to apply in mentoring each other during an academic writing process.<sup>44</sup> The three roles modeled were writer, responder, and observer/recorder. We debriefed after each role-playing session to build their metacognitive awareness of what they learned about the writing process through taking on each role.

Phase Four: My final extended individual case study occurred intermittently from December 2013 to June 2015 with MA student ND. As a member of the fall 2013 writing group she had received foundational instruction in the concepts of metacognition, three processing styles and patterns of argument. I at first proceeded with a research-led methodology based on my initial work with the MFA and PhD participants but later zeroed in on a practice-led

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<sup>44</sup> See Appendix J: “October 2013 Triad Group Writing Workshop Agenda” for activities described at “1:15 – 2:00 Modeling a writing triad.” I compared the writing triad to a dance dramaturgy model in which the dramaturg accompanies the choreographer from the very beginning of the choreographic process and acts as a sounding board and contributor throughout.

investigation exploring and documenting her *felt sense* experiences of finding the precise language and symbols to express her analysis of her resource materials for several papers.

### *Evolution of Research Settings Used in Case Studies*

The research settings used in the four phases of Case Study research described above evolved over time to reflect a shift in my interactions with the participants from ‘expert’ writing teacher to co-researcher in an exploratory practice-led situation. Initially each MFA participant sat in a chair and I was either seated with them teaching metacognitive strategies or standing at a chalkboard diagramming and writing notes as we *popcorned* their ideas and sought relationships in the materials they had brought with them. This reflected my habits as a writing teacher and the participants’ initial view of me as the ‘expert’ who would show them how to write a paper. However, when I began to get more feedback about how they choreographed and as I watched their animated body language and gestures even while seated I realized that they needed more literal *and* figurative agency in the research process.

My next research move (literally) was to have both the participant and myself on our feet moving through space while *dialoguing*, taking turns writing and drawing on wall-mounted chart papers using different coloured inks and symbols. The resultant series of chart papers captured the chronology of the participants’ process through which they arrived at a focus for a paper. This was illustrated above in the scenario of a session with VC. The video-recordings captured the change in gestural and other body language when participants were liberated from chairs.

Finally I worked in studios with participants physically organizing (choreographing) ideas in *spatial* relationships literally on the studio floor by arranging and re-arranging 8x11

sheets on which they wrote key words and phrases from their research. A studio research setting is described in the case study analysis of research with MFA participant RT.

In conclusion, the methodologies of educational action research and practice-led creative arts research informed the activities of each session within an ethnographic context of immersion in and documenting of dancer-scholars' writing processes. My familiarity with educational action research guided my practice-led research with participants by informing the *dynamics* of problem-finding and problem solving with dancer-scholar participants during each practice-led working session. Together we engaged in reciprocally diagnosing, contextualizing, implementing, reflecting on, analysing, and/or theorizing about emerging characteristics of their writing and choreographic processes in an informal action-research manner. It was a dialogic non-hierarchical relationship. As an action researcher, I explored with the dancer-scholar participants the *howness* of their composing processes. How did they express their metacognitive experiences with writing? How did they implement their metacognitive awareness as strategies? How did they respond to my suggestions for metacognitive writing strategies and why? How did they connect writing and choreographing? Within this action research context an iterative cycle of practice-led research/research-led practice developed through a creative approach of generating, investigating, devising, testing, and refining their ideas for an essay. Thus both my educational action research and creative arts research methods spoke to the intended outcome of this research – to uncover potential metacognitive writing strategies addressing the particular creative needs of emerging dancer-scholars in graduate dance programs.

## Data Analysis and Interpretation

Data from video-/audio-tapes and their transcripts, emails and field notes supported my qualitative analysis. I focused on addressing the three research questions related to the participants' metacognitive awareness of the processing strategies they employed. First, what did the metaphoric verbal and body language of the dancer-scholars' reveal about their metacognitive experiences (affect) and processing modalities (*popcorning*, *visual-spatial-dialoguing* and *sequencing*)? Second, what explicit metacognitive connections did participants make between choreographing and writing processes? Third, how did participants respond metacognitively to the processing strategies they tried?

As noted earlier, three Case Studies stood out from the rest due to the extensive number of sessions with each participant as well as the subsequent deeper reflections they provided as co-panelists at conference presentations or in an exit interview. Transcripts of video-/audio-tapes from these three case studies were used for detailed coding and analysis of metaphors, gestural language and reflective comments about processing experiences.

### *Coding and Qualitative Analysis of Data*

Using Johnny Saldaña's *The Coding Manual for Qualitative Researchers 2<sup>nd</sup> ed.* (2013) as my coding guide I first applied what he calls Provisional coding to cluster each participant's transcript and reflection data by three categories to reflect the focus of my three research questions. For category one I determined thematic clusters of *metaphoric verbal and physical imagery* each participant used to express metacognitive experiences of feelings and affect indicating either positive or negative progress towards their goal. For example, I found unique clusters of verbal and gestural imagery in the videos and transcripts around themes such as

“anchors and hooks” (JH), “threads and weaving” (RT), “verticality and visuality” (UL).

Category two focused on gathering statements in each participant’s transcripts and emails that revealed their *metacognitive awareness of processual analogies/connections* (knowledge and skills/strategies) between their experiences in choreographic and writing processes. For category three I examined the transcripts and emails chronologically for statements implying the emergence of *metacognitive stages*. I highlighted comments that characterized shifts in each participant’s trajectory throughout the research process as they each developed Personal-Awareness and Social level self-/co-regulation of their metacognitive experiences, knowledge, skills/strategies and judgments.

For these three clusters I relied on In Vivo direct quotations (and/or descriptions of gestures) from the videos, transcripts, emails and field notes. This In Vivo coding therefore foregrounded the research questions by highlighting participants’ actual metaphoric verbal and physical expressions, the implicitly and explicitly stated connections they made between writing and choreographing, and comments they made which provided evidence of each one’s metacognitive evolution. I applied a second round of coding to these verbatim quotes that included the following types: Versus (to highlight contrasting statements about writing and choreographic processes), Emotion (to reveal affective states), Values (to reveal attitudes and perspectives) and Dramaturgical (to highlight participant objectives, conflicts/obstacles, and tactics). In analysing each case study I will refer what these specific codes revealed from the data.

I drew inferences from the coding by focusing on the *howness* of the participants’ growing metacognitive awareness of their writing process, that is, the manner by which it had emerged and how they had used that awareness to inform strategies for their writing process. To

contextualize my analysis of this *howness* within metacognition theory I referred to Anastasia Efklides' "Multifaceted and Multilevel Model of Metacognition," which I describe in the next section (Fig. 3.8).<sup>45</sup> This assisted particularly in framing and analysing the trajectory of the metacognitive evolution of each participant.

After writing up the individual Case Study analyses (Chapters 4-6) I then compared the specific findings from each one in order to identify larger themes. These themes emerged from similarities and differences I found in the metaphors used by all three, in the connections they made between choreographing and writing, and in the trajectories of their unique metacognitive evolutions.

Based on this comparison I wrote a discussion of these themes (Chapter 7). I referred to Efklides' second model of metacognition "Motivation, Affect and Self-Regulated Learning" (MASRL, Fig. 3.9 which I describe in the next section) to background my interpretation and discussion of the metacognitive dynamics at play in the themes that emerged from comparing the case studies. The MASRL model highlighted the role of affect in these themes and facilitated conclusions about what common factors informed the participants' writing process experiences. Finally, I examined these common factors regarding their implications for developing an academic writing pedagogy for dancer-scholars (Chapter 8).

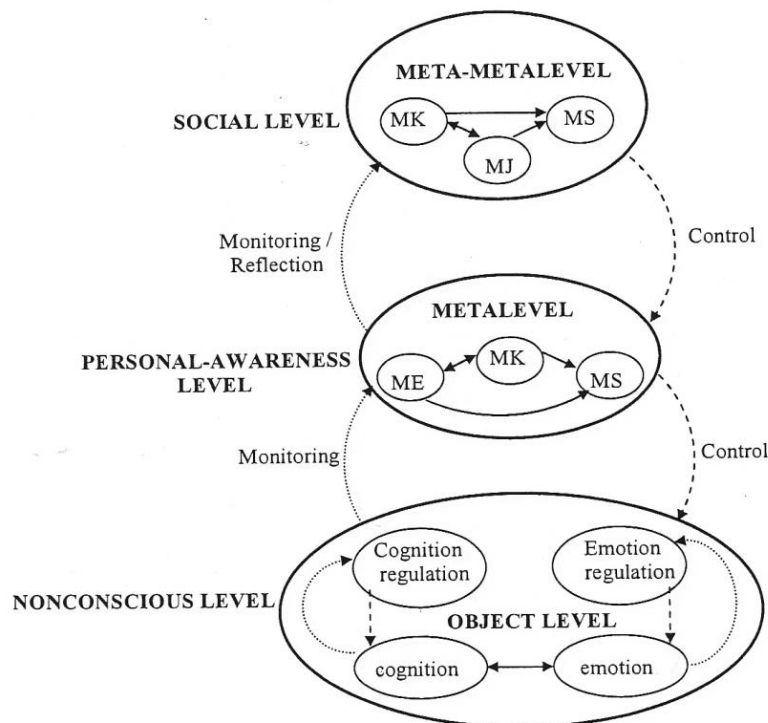
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<sup>45</sup> See Appendix J: "Permission to Reprint" Efklides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8), and Efklides' MASRL model "Motivation, Affect and Self-Regulated Learning" (Fig. 3.9).

*Interpretation of Metacognitive Evolution of Case Study Participants*

In this final section on methodology I describe the specific elements from Efklides' two theoretical models of metacognition, which I used to contextualize my interpretation of the individual Case Study data as well as my comparison and discussion of the cases as a whole.

To facilitate the ensuing discussion of how I used Efklides' "Multifaceted and Multilevel Model of Metacognition" to analyse the results of coding I again include the schematic representation introduced in the literature review (Fig. 3.8 below). When analysing the coding of the participants' transcripts I focused my attention on data that revealed their Personal-Awareness (Metalevel) of their metacognitive experiences (ME), such as affect, emotion, and moods, along with their expressions of explicit metacognitive knowledge (MK) and strategies/skills (MS) that reflected how they monitored and controlled their experiences (ME).



**Fig. 3.8 “The Multifaceted and Multilevel Model of Metacognition” from Anastasia Efklides, “The New Look in Metacognition” 2009, 144. Reprinted with permission.**



I also analysed evidence of the participants' Social (Meta-metalevel) self- and co-regulation of their writing process, which included metacognitive judgments/estimates (MJ). My starting point in using this model was to note ways in which the data (metaphoric language, both verbal and gestural) implicitly suggested their Metalevel Personal Awareness of the nature of their metacognitive experiences in their writing process, and how they were monitoring and controlling those experiences (ME) through emerging metacognitive knowledge and skills (MK and MS). I analysed evidence of the participants' self- and co-regulation of their writing process to illuminate how their metacognitive experiences crystallized into more conscious interrogation of their processing attributes (as metacognitive knowledge, skills/strategies and judgments at the Meta-meta Social Level).

With Efklides' model as an overall analytical lens, I needed to refine her definitions of metacognitive terminology (i.e., metacognitive experiences (ME), knowledge (MK), strategies/skills (MS), and judgments (MK)) to specifically frame what I observed in the coding data about participants' writing and/or choreographic creative processes.<sup>46</sup> Therefore I used metacognitive terminology as follows in the analysis of my case study findings:

1. I defined *metacognitive experiences* (ME) in my research as the implicit affect, emotions and moods revealed in the participants' metaphoric verbal and gestural language.
2. I defined *metacognitive knowledge* (MK) in my research within three contexts:
  - a) the participants' explicitly expressed prior processual knowledge of choreography and/or writing;

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<sup>46</sup> See Chapter Two for Efklides' definitions of these metacognitive elements in her models.

b) the participants' explicitly expressed metacognitive insights/personal awareness of their creative processes, and any interconnections, which emerged explicitly during the research; and,

c) the participants' explicit conclusions about their *declarative knowledge* of their writing and/or choreographic processes (i.e., *what* their trait-like processing characteristics were and therefore what strategies were effective).

3. I defined *metacognitive skills/strategies* (MS) as the participants' explicitly updated/adapted use of *procedural knowledge* (i.e., *how to* use strategies effectively) as they addressed new writing tasks during the research and/or presented their strategy insights at the end of the research.

4. I defined *metacognitive judgments* (MJ) as explicit examples of metacognitive self- and/or co-regulation of participants' *conditional knowledge* of their writing processes (i.e., *when* to use or switch strategies).

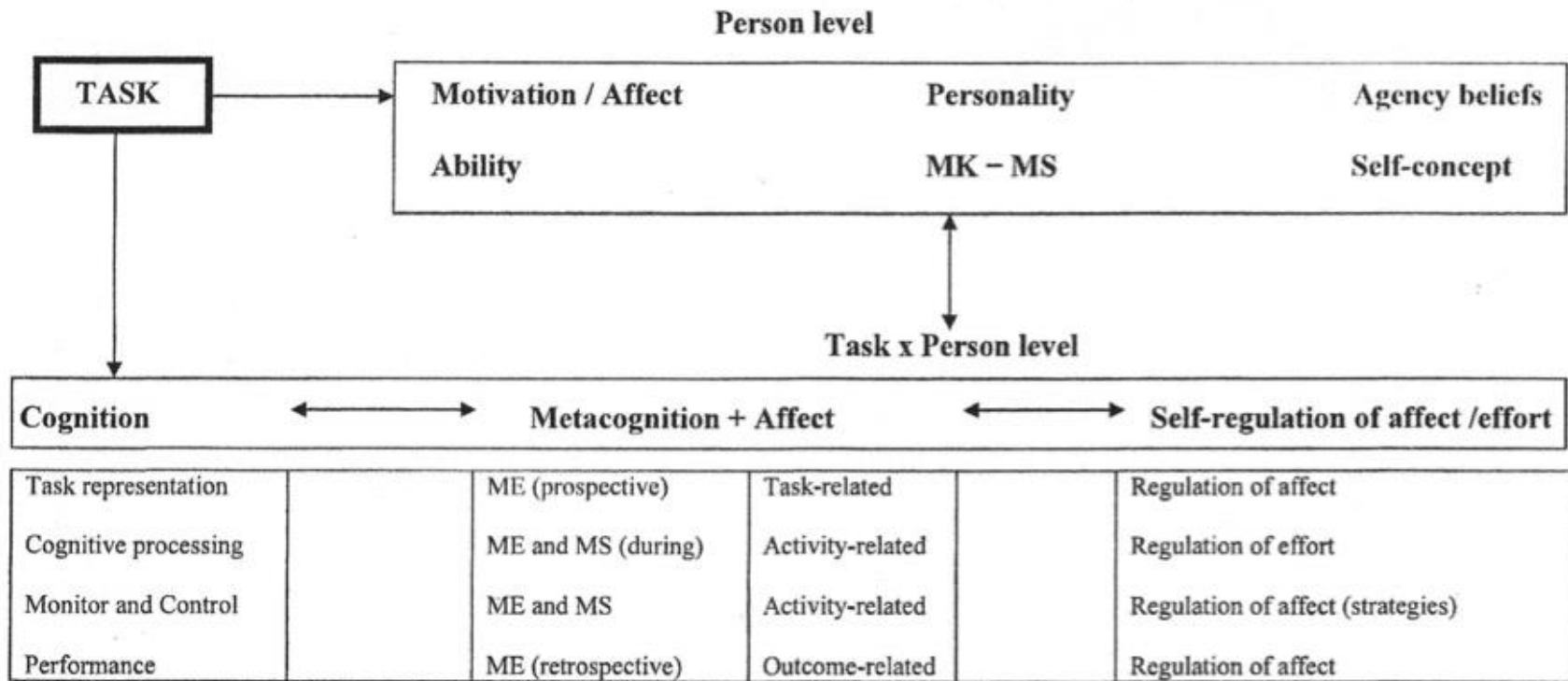
5. I inferred metacognitive *Monitoring and Control of non-conscious cognition and emotion* (operating between the Object level and the Personal-Awareness Metalevel) as evidenced through both the participants' metaphoric expressions and their reactions to my suggestions.

6. I inferred metacognitive *Monitoring and Control of affective ME* (operating between the Personal-Awareness Metalevel and the Social Meta-metalevel) through evidence from the participants' reflections, their commentary in discussions, interviews, and conference presentations, as well as their reports of processing choices they made.

To further refine my eventual discussion of the significance of the common themes uncovered in comparison of the Case Study findings I also referenced the second theoretical

model (Fig. 3.9) from Efklides: “Metacognitive and Affective Model of Self-Regulated Learning (MASRL),” (2009, 146). This model amplified more clearly how the participants used metacognitive knowledge at the Social Level of the first model to build a metacognitive profile of their processing characteristics either across both choreographing and writing or specific to each discipline.

This second model from Efklides’ helped to frame the Chapter Seven discussion of the research findings in which I differentiate between metacognition at the more specific “Task x Person” level and the broader “Person level.”



Note: ME = metacognitive experiences; MK = metacognitive knowledge; MS = metacognitive skills.

**Fig. 3.9 “Metacognitive and Affective Model of Self-Regulated Learning” from Anastasia Efklides, “The New Look in Metacognition.” 2009, 146. Reprinted with permission.**

The MASRL model enabled me to analyse *how* the participants' metacognitive knowledge evolved as they processed the sequence of "task events" arising through his/her "metacognitive experiences (ME) such as feeling of difficulty, and online affective states [which] play a major role in task motivation" (6). In other words during the execution of a *specific* writing task metacognitive experiences generated metacognitive knowledge and strategies through a process of "bottom-up self-regulation" (6). This "Task x Person" aspect of the MASRL model especially assisted me in analysing participants' metaphoric reactions and reflections about their processing challenges and/or breakthroughs when they addressed specific writing tasks both on their own (self-regulated) and in our working sessions (co-regulated).

At the more generalized "Person" level, Efklides' MASRL model (Fig. 3.9) hypothesizes "trait-like characteristics such as cognitive ability, metacognitive knowledge and skills [MK and MS], self-concept, perceptions of control, attitudes, emotions [ME] and motivation" which "guide top-down self-regulation" (2011, 6). Considering the "Person" level aspect of the model helped in contextualizing the personal characteristics of the participants' processing modalities in choreographing and/or writing. I inferred Person level trait-like characteristics from the participants' metaphoric language. I also used their ongoing written and oral reflections, plus their exit comments to confirm or re-examine my inferences.

The trait-like characteristics that the participants themselves began to distinguish represented overarching (top-down) reference points for me in interpreting the participants' understanding of their preferred/effective processing modalities. Therefore, the participants' growing awareness of their Person level trait-like processing characteristics explained how co- and self-regulation operated at the Meta-metalevel of Social metacognition in the first model.

Chapters Four to Six present detailed findings of my research with participants RT, JH and UL. As noted above, Efklides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8) framed the analysis of the findings after coding each of the three Case Studies. This model assisted in clarifying *how* metaphoric verbal and gestural language revealed an individual participant's Personal-Awareness of metacognitive experiences in a writing process. The model also framed how implicit connections between choreographic and writing processes became explicit for each participant. The multilevel nature of the model assisted in analysing the phases of emerging metacognitive awareness through which each participant travelled towards perceiving the trait-like characteristics of their processing modalities.

Following these three chapters I present a chapter discussing the themes that arose from comparing the individual Case Study findings. In my concluding chapter I indicate what those themes may imply for a writing pedagogy aimed specifically at emerging dancer-scholars. As noted previously I analysed the themes using Efklides' MASRL model (Fig. 3.9) as an interpretive lens. The MASRL model places Motivation and Affect at the heart of Self-Regulated Learning. This perspective illuminated my analysis of the themes by highlighting the role of affect in the participants' metacognitive experiences. The MASRL model supported my analysis of *how* the affective nature of metaphoric language informed the participants' insights about their trait-like processing characteristics across choreographing and writing.

I contextualized this research within an ethnographic participant-observer stance in order to enter the situation of emerging dancer-scholars at work in their writing process. I used educational action research and practice-led/research-led methodologies during the individual Case Study research sessions with participants. I interpreted the Case Study findings and themes using two models of metacognition that focused on bringing to light the affect and *howness* of

the emerging dancer-scholars' writing processes and the metacognitive evolution of their processual knowledge about their trait-like characteristics in writing and choreographing.

## Chapter Four

### Locating Liminal Space where Intuition Intersects Logical Form: Case Study of RT

*cloudiness*

*trying to see through a mist*

*bogging down*

*compartmentalizing, not flowing*

*hitting a wall*

*self-reflecting*

*need to loosen up and get things moving again*

*meandering, surrendering, emerging, responding, connecting*

*dialoguing between too tight and too loose*

*bridging, negotiating, tying back,*

*navigating the magical half-light of dawn and dusk*

*creating meaningful order out of the sparks*

*playing with fire*

*moving into the bright light of day*

*weaving between the creative and the logical form<sup>47</sup>*

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<sup>47</sup> This found poem is based on RT's imagery found in transcripts of RT's individual research sessions, emails, interview and/or conference presentation. The only alteration of her wording is the use of "-ing" endings for some verbs to create consistency.



The Case Study with RT revealed how her metacognitive awareness of her composing processes in both writing and choreography emerged over a series of research sessions from Sept. 2012 to May 2013. By the time RT presented an overview of her experiences on conference panels with me in April and July 2013 it was clear that she had analysed her experiences of the events arising during specific writing and choreographic tasks and drawn conclusions about what she saw as the overarching trait-like characteristics of her processing modalities. She did not specifically use metacognitive terminology to frame her understanding of her conscious processual knowledge but instead used rich metaphoric imagery, anecdotes and reflective statements to convey her new-found personal awareness of her composing processes in writing as well as dance. Her metaphors, accounts and reflections all illustrated aspects of Anastasia Efklides' two models of metacognition. RT's comments demonstrated her insights about metacognitive skills/strategies (MS on the models) that she found most effective for her writing process. Her comments also revealed both her personal awareness of the metacognitive experiences (ME) that had generated these strategies, as well as her metacognitive judgments (MJ) of conditions in which to use those skills/strategies. Using Anastasia Efklides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8) as a framework, I contextualized RT's reflections on her approach to writing papers within and between the Personal-Awareness level and the intra- and interpersonal Social "self- and co-regulated" level of "social metacognition" (2009, 145). This theoretical context also illuminated RT's metacognitive thinking about connections she made to her choreographic practice. From Efklides' perspective RT's dialogues with me during the research sessions and through email "represent[ed] shared metacognition and involve[d] MK [metacognitive knowledge] and... metacognitive

judgments/estimates and inferences/attributions about [her] metacognitive experiences” as we processed her writing journey together (145).

Following is an analysis of RT’s case study highlighting what my findings in RT’s Case Study revealed with regard to my three research questions. First I examined the affective qualities of her metaphoric imagery when she described metacognitive experiences of her writing process. I also analysed how these experiences led to specific metacognitive knowledge, skills/strategies and judgments that she used in her writing process (i.e., her declarative, procedural and conditional metacognitive knowledge). Secondly, I analysed the data for implicit and explicit connections RT made between her choreographic and writing experiences. Finally, I analysed the evolutionary stages apparent in RT’s development of metacognitive awareness of her unique trait-like processing characteristics and therefore her writing process needs.

### **Metaphoric Imagery Expressing RT’s Metacognitive Experiences of Writing**

RT’s metaphors from the transcripts, emails and presentations from September 2012 to July 2013 captured her metacognitive experiences of both positive affect in response to feelings of progress and negative affect about difficulties in her writing process. These metaphors allowed me to make inferences both in real time during the research sessions and also later during my qualitative analysis of the transcripts to understand better how specific writing strategies either assisted or blocked her pre-drafting process.<sup>48</sup> Her imagery conveyed RT’s feelings about her creative and logical efforts to find both the content focus and the interconnected through-line for structuring a piece of writing. She concluded during the first conference panel presentation that after completing the research sessions she saw that her major

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<sup>48</sup> As noted in my explanation of my method in Chapter 3 I worked with MFA participants only at the pre-drafting stage of their essay writing process (not the editing stage) because their papers were to be graded for coursework.

challenge in writing was to “weave between the creative and the logical form” (12 Apr. 2013). This image of weaving between intuitive and logical processes captured the pervasive tension between what she described as her usually unstructured inductive creative process and the reductionist writing templates she was taught in high school. The latter produced writing that she labeled “obnoxious” (29 Oct. 2012). However, RT also offered an image to the conference audience, which suggested her metacognitive awareness of how to navigate this tension. She presented a photo of two large trees in the ethereal half-light of dusk/dawn, a visual metaphor for the liminal space that she realized she needed to inhabit while “inductively observing what it is [she] was trying to express” (12 Apr.).

The processual dynamics underlying the pervasive tension she described between her creative impulses and the logical form of an essay emerged through a series of qualitative analyses using Johnny Saldaña’s *The Coding Manual for Qualitative Researchers* (2013). I first used Saldaña’s category of Provisional coding by focusing only on metaphoric In Vivo (direct quotation) expressions from all of RT’s data.<sup>49</sup> I recorded not only RT’s verbal metaphors but also my descriptions of her gestural metaphoric language captured in the video recordings of research sessions and a conference presentation. Next, I clustered these In Vivo verbal and gestural expressions by their predominant metaphoric attribute or theme: qualities of light generating/inhibiting inspiration and threads of ideas weaving together. I then coded these metaphoric attribute clusters of oral and body language for the affective Values they reflected, and thus highlighted RT’s writing process goals and what Efklides’ MASRL metacognition model (Fig. 3.9) refers to as “trait-like” processing characteristics. In some cases the metaphoric language also suggested using Versus coding to capture her metacognitive experience of

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<sup>49</sup> All coding categories listed here and later are from Saldaña’s text.

processual inner conflicts.<sup>50</sup> Finally I enlarged my qualitative analysis to include Process coding in order to highlight the positive and negative affect she associated with the processing strategies she used. This revealed which metacognitive strategy either aided or interfered with her progress in achieving her writing goals. With Process coding I also drew on non-metaphoric self-reflective comments RT made, which further amplified the connotations implied in the two metaphoric clusters of *qualities of light/cloudiness* and *weaving threads*. Further qualitative analysis of these two metaphor clusters also pointed to themes of *inspiration* and *integration*. In the following three sections I analyse how the themes of *inspiration* and *integration* emerged from my analysis of RT's metaphoric verbal and gestural language.

#### *Qualities of Light/Cloudiness: Metaphors of Inspiration/Confusion*

The importance of seeing and light as metaphoric images of insight and inspiration arose early in the research with RT. The very first individual research session 15 Oct. 2012, evoked these images in her reflections. We had created a graphic comparison chart made up of a grid with horizontal and vertical axes. Using these axes we intersected the five types of experiences RT described from her MFA workshop on clowning with three analytical perspectives around which she could write the required reflection piece for her MFA assignment. (When RT arrived for the session she had seen me using the grid charting strategy with participant JH and she asked to try it.) The charting strategy elicited an immediate positive response from RT. It helped her “externalize the swirling of her” ideas because “seeing both the separateness and the relationship visually makes moving into the linear process [of drafting] much more possible” (15 Oct.).

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<sup>50</sup> Interestingly, Versus coding from one of Saldaña's own studies provided a useful insight into RT's inner conflicts in her bright light/half-light and constraint/flow metaphors. Saldaña devised the terms “*Con-Form* [conformity to prescribed and standardized...] vs. *Art-Form* [creative expression...]” (117). These terms *Con-form* and *Art-Form* described the nature of RT's inner conflict as she expressed it metaphorically.

However, two weeks later, after re-reading the draft she had started developing from this grid organizing chart, RT reflected in an email that, “what I had written felt like it had lost the spark...the heart, compared with what I had written...before our conversation... [which] ...*contained more feeling*” (28 Oct. 2012; original emphasis). The lost spark metaphor connoted the negative affect of RT’s metacognitive experience of using the grid to guide her drafting. This metaphor informed RT and myself that her progress in writing had hit a snag. The affect captured in the lost spark image also triggered RT’s self-regulated metacognitive judgment to return to the “meandering, poetic” way of writing she had started before our grid-charting session (28 Oct.). This indicated to me that she had accessed her metacognitive knowledge of what strategy worked best for her and this represented a first step towards RT’s understanding of her trait-like processing characteristics based on what Efklides calls “bottom-up” metacognitive experiences during specific task events. In her subsequent interview RT used related imagery of lacking light to describe experiences of difficulty in a creative process.

In answer to my question about how and where in her body she physically experienced frustration when creating a dance. She reflected that,

Sometimes it’s a sort of *lack, or a cloudiness, or a lack of clarity...kind of represented by a grey cloud right here* [RT raised left arm and gestured her hand to the upper left side of her skull and laughed. Both hands then rose in front of her face and pulled outward as if she was parting the cloud]. I’m trying to *see through the mist*. (29 Oct.; my emphasis)

RT’s metaphors and gestures about the opaque qualities of grey cloudiness and misty (in)sight when she felt lost in a creative process confirmed her embodied metacognitive awareness of losing the spark and thus lacking progress when writing. However, RT’s most significant

metaphor about light emerged in her April conference presentation through the image of the “half-light of dawn and dusk” (12 Apr.).

RT used the photograph below to show the conference audience the affective quality of this half-lit liminal space (Fig. 4.1). This image symbolized the interstices of RT’s unconscious and conscious knowing during a creative process. Her analysis of her metacognitive experience of this liminal space demonstrated how monitoring her affect had generated knowledge of her processing needs:

So for me the creative process involves...the *spark* of inspiration...what it is I’m trying to contact and express...my example here is the beauty of objects at *dawn and dusk* ...how objects in the *half-light* can seem quite magical and then in the *clear light* of day they sometimes lose that magic.



**Fig. 4.1 RT's Image of Liminal Space Where her Inspiration Dwells.**

This is the same for me in both choreographing and writing if I try to bring things into form too soon... Working with Cheryl has *shed light* on how to negotiate that more effectively... how to be true to the *spark* while still finding ways to organize so that *clear* coherent communication is possible. (12 Apr.; my emphasis)

The light metaphors for RT's creative process demonstrated that she experienced the positive affect of inspiration when she was in touch with the "magic" or feeling "true to the spark" of the idea she wanted to express. In terms of Efklides' three-tiered model of metacognition (Fig. 3.8) RT's experiences of this half-lit liminal space are located at the Personal-Awareness level within which metacognitive experiences of affect are monitored and metacognitive knowledge emerges regarding what is working (or not) in a process. In Efklides' model this knowledge then generates control strategies to address the affect.

Despite the apparent contradictions of RT conveying *positive* affect in the opposing images of "sparks" and "half-light" above, and furthermore, attributing *negative* affect to both the "bright light of day" as well as "mist" and "grey cloud" in our 29th Oct. research session, I nevertheless inferred a fundamental metacognitive logic when I analysed these paradoxical metaphors. I concluded that RT's spark was an igniting energy only detected in the half-light where ideas emerged intuitively into her consciousness. These inspirational sparks from the half-light of her unconscious were easily lost in the too-early conscious glare of bright (logical/analytical) daylight and their energy quickly dissipated into grey clouds and mists of frustration and confusion. As RT said at the conference, "To create meaningful order out of the sparks I had to play with fire a little bit first" (12 Apr.). In other words to keep the inspirational spark alive and encourage it into a flame RT realized that she had to stay in the liminal space of half-light between her unconscious, intuitive meaning-making processing and her analytical

processing. Looking too early at her essay ideas in the bright glare of logical connections, such as our grid charting strategy, seemed to extinguish the spark of her affective connection to the meaning-filled essence of what she wanted to communicate in an essay.

Therefore, the metaphoric light/inspiration language captured RT's metacognitive experience and also expressed her metacognitive knowledge of what strategy she needed in order to remain true to the source of her inspiration. RT equated "half-light" with the ability to "contact" the "beauty" and "magical" qualities of her unformed intuitive ideas as they emerged from her "affective understanding" (12 Apr.). Furthermore, she realized she must respect her need for "the act of discovering" (12 Apr.). Therefore, while RT wanted to achieve "clear coherent communication" she nevertheless equated the "clear light of day" with negative affect and had found that "in attempting to write from that [grid] structure it felt very *lackluster* to me" (12 Apr.; my emphasis). This lackluster affective quality also paralleled her metacognitive experience of "cloudiness" and the "mist" of frustration that she reported feeling when choreography was not progressing (29 Oct.). Using Values and Versus coding of RT's metaphoric expressions about light, I inferred that she made progress in a writing process when she found it to be *inspired, magical, poetic, inductive, intuitive, playful, exploratory, extensive,* and *interior driven*. On the other hand RT experienced a lack of progress when her writing process felt *for-shortened, limited, pushed, scrutinized, deductive, didactic, outer-directed,* or *overtly-constructed* using a *template*.

Using Process coding of the light metaphors and related commentary deepened my understanding of the dynamic qualities of RT's writing and choreographic processes that she valued/eschewed and aimed to achieve/avoid. She valued *feeling, sensing, reflecting, searching, meandering, exploring, discovering,* and sought to avoid *spotlighting, isolating, interrupting,*



*defining*, or *limiting*. For example, an early stage writing strategy RT valued was the open-endedness of what I called *popcorn* drafting, to first find out what she thought by writing “a sketch of the full work...doing my best to stay loose and connected to the spark” (28 Oct.).

However, RT herself identified that one of her biggest processing challenges came *after* this free flowing *popcorning* stage. She recognized the difficulty of “*negotiation* between that spark of inspiration (which is inherently tied to something unnameable)...and then taking this *experiential understanding* and bringing it to other people using *form and specificity*” (12 Apr. emphasis added). A second cluster of metaphors opened a window for me regarding *how* RT eventually shifted from inductive experiential exploration to deductive analysis or “from the intuited sense to clear form” of what she wanted to communicate (12 Apr.). RT’s transition was not through using an imposed graphic organizing structure but from identifying the apparent threads of her ideas and weaving them together.

#### *Weaving Threads: Metaphors of Integrating Intuited Sense and Logical Form*

The image of threading ideas arose in RT’s comments during the first individual session, and in her subsequent reflection and interview when she spoke of “different threads” or “separate threads,” of her ideas (15 Oct.), a “central thread” (28 Oct.) or “main thread [that] could have been threaded [interwoven] more” (29 Oct.). RT subsequently used other verbal and physical language variations of the threads metaphor to express how her ideas were “interwoven” or could “tie me back [RT gestured with her hand tracing a weaving line]” (6 Dec., 2012). Sometimes she reported that her writing felt “messy but a little more tightly woven” and other times “not that well stitched together” (12 Apr.).

Other related imagery also conveyed RT's aim of weaving threads of ideas together. She spoke about achieving the “*negotiation between the creative and logical form,*” through “see[ing] the *interconnections* and the *through line* of the ideas,” for example, when “us[ing] colour [marker pens] more consciously...[as] a theme... as a representation of *interconnectivity,*” (12 Apr.; my emphasis). Metaphoric hand gestures also magnified RT's verbal expressions of weaving imagery as she described a movement observation task she had to analyse in a paper for an MFA course:

that was another challenge that came up...they [Laban modes] seemed quite separate...[and I was] able to isolate and then *integrate* those modes [fingers of hands *interlaced*]; the *interplay* of those four modes [fingers rhythmically *fluttered close together* in front of her face]; I feel like [modes] two and three are right now too...[RT *interlocked* fingers of both hands searching for words]... too close to being the same thing. (15 Oct.; my emphasis)

Based on her frequent use of weaving threads imagery I inferred an underlying theme of *integration* as RT's aim while she processed her ideas for writing a paper. Values and Process coding of her thread/weaving vocabulary suggested that RT specifically aimed for the following dynamic processual attributes in her writing process: *weaving, interweaving, tying back, re-reading, connecting, navigating, negotiating, dialoguing, responding, bridging, touching base, being mirrored, self-reflecting, representing, and interconnecting.*

In other words RT monitored her progress in her writing tasks by whether she was using and achieving the *integration* of her ideas and concepts, of her multiple resources, and especially of what she called her “intuitive mind” and logical mind” in the processes of “creating and analysing” (12 Apr.). The Values and Process coding of RT's metaphoric expressions therefore

revealed the affective qualities, which RT used to develop her metacognitive knowledge of what specific tactics produced feelings of either forward progress or difficulty. Based on this metacognitive knowledge her “cognitive regulation [was] facilitated and/or supported by the affective responses that direct[ed her] attention to what might have caused the lack of processing fluency or cognitive interruption” (Efklides 2009, 144).

The metaphor data indicated that RT felt *integration* of her ideas as a positive affect indicating processing fluency. She acknowledged the centrally important role of integrative processes at the April conference by noting that, “the explorations [with Cheryl]...have been a study on how to integrate both the left hemisphere and the right hemisphere of the brain. So, weaving between the creative and logical form.” Finally, RT’s overview slide for introducing her conference presentation (Fig. 4.2 below) concretely demonstrated her focus on weaving creative and logical forms together into an integrated whole.



**Fig. 4.2 Overview Slide for RT's April 2013 Conference Presentation**

Overall, the two metaphoric clusters – *qualities of light/cloudiness* and *weaving threads* – reflected RT’s metacognitive experiences of affect and emotion when processing her materials

for a paper. The metaphors also described the qualities of the processing strategies that RT either valued or found restrictive. At the conference panel presentations her explications of her images and the feelings represented also indicated that by the end of the research RT had acquired declarative metacognitive knowledge of *what* strategies worked for her, procedural metacognitive knowledge of *how* to use them effectively, and conditional metacognitive knowledge of *when* and *why* she needed to turn to a particular strategy. RT also demonstrated metacognitive knowledge of interconnections or differences between the processing strategies she used during our research sessions and her previous choreographic and writing experiences. These similarities and contrasts also shed light on what her personal goals were in a creative process.

To conclude, analysis of RT's metaphoric language revealed the positive and negative affect of metacognitive experiences she encountered during her writing process. In terms of Efklides' three-tiered model of metacognition (Fig. 3.8) this affect surfaced into the Personal-Awareness level of metacognition to generate her metacognitive knowledge of what strategy she needed to dispel or avoid the negative affect. The two key processual strategies involved honouring her intuitive spark in an unrushed liminal space, while simultaneously weaving threads of her ideas together. In other words, RT's metacognitive experiences of both positive and negative affect highlighted how deeply she valued maintaining a lively connection to *inspiration* and *integration* in her writing and creative processes.

Even more of RT's essential processual strategies appeared in her metaphoric expressions and analytical reflections about the interconnections she sensed between her choreographic and writing processes. Following is an analysis of the metaphoric language RT used to convey the affect of metacognitive experiences linking her choreographing and writing processes and how

those experiences generated metacognitive knowledge of her overarching trait-like processing characteristics. RT used images of *fluidity* and *constraint* to convey the affect she associated with progress or the lack of it both when writing and choreographing.

### **Connections between RT's Choreographic and Writing Processes**

Qualitative analysis of RT's metaphors and her observations about how her processing unfolded in both writing and choreographing, revealed significant connections between her metacognitive experiences of these processes. A definite physicality appeared in RT's metaphoric descriptions of her inner struggle between metacognitive experiences of *fluidity* versus *constraint* especially when writing. She related these embodied experiences of affect to similar feelings when she was satisfied or frustrated in her choreographic process. This connection demonstrated her emerging metacognitive knowledge about her trait-like processing characteristics whether writing or making dances. She began to see these traits as informing her processing needs across both disciplines.

In this section I first document and analyse the conflicting affect revealed in the metaphoric poles of *fluidity* and *constraint* expressed in her reflections on choreographing and writing. Next I analyse RT's comments regarding the trait-like processing characteristics she noticed about herself. Finally, I describe an experimental strategy I tried with RT and analyse her assessment of how that strategy addressed her need for *fluidity* and her aversion to *constraints* in her writing process.

*Staying Loose vs Hitting a Wall: Metaphors of Fluidity and Constraint in Creative Processes*

RT elaborated extensively on metacognitive experiences of affect connecting her writing and choreographing processes in both her 29 October interview and her 12 April conference presentation. Her words and gestures centered on images of *fluidity* and *constraint* conveying a tension she said that she often experienced between feeling “too loose and too tight” (12 Apr.). From the outset RT interconnected her loose/fluid imagery with light/inspiration metaphors – she expressed the need to “stay loose and connected to the spark” when she was in the early stages of exploring her ideas (28 Oct.). This insight emerged from her metacognitive experience of feeling frustrated when using the grid organizing chart for the first writing assignment. Other significant metaphors confirmed the importance she placed on a creative composing process that was “meandering” (28 Oct.); “flowing,” “opening,” with “freedom to meander and wander,” (29 Oct.). RT described how in choreographing “I’m surrendering into whatever my object of meditation is...my body is just moving and responding ...I discover something new” (29 Oct.). She expressed the need to “loosen up and get things moving again” when choreographing (29 Oct.) and of “following thoughts willy nilly” as she wrote an initial draft (12 Apr.). Values and Process coding showed that RT directly connected her choreographic discovery process to the embodied feeling of fluidity when following her impulses and intuitions by *meandering*, *wandering*, *flowing*, *opening*, *surrendering*, *moving*, *responding* and *discovering*. RT associated positive affect with a metacognitive experience of free flowing improvisational development of both her movement and verbal vocabularies. RT’s positive affect therefore contributed to her metacognitive knowledge at the Personal-Awareness Metalevel of Efklides’ model (Fig. 3.8) regarding the processing qualities she required for feelings of empowerment and satisfaction in a creative process.

However, Versus coding revealed the metacognitive experience resulting when she sensed a lack of fluid processing. In her 29 Oct. interview, when I asked RT to elaborate on how she felt when frustrated while choreographing and she responded that “I [feel a] need to fit things in... a sense of being too tight [twisting fingers of one hand in the opposite direction of the other as if screwing a lid on a jar];” “I feel disconnected... a sense of compartmentalization... it’s not flowing... I’m hitting a wall, like ‘I don’t know what to do here... this is not really working’.” These very physical metaphors conveyed her metacognitive experience of containment and/or creative block when she lost her spark and her sense of flowing connections in her creative process. These *constraint* metaphors implied all the qualities of the grid style organizing chart we had tried using in her 15 October session. As RT implied in her 28 October email, the vertical and horizontal axes on the chart, which denoted the intersections of analytical categories she could use in writing her paper, felt too rigid and confining when she began drafting her paper. She identified in the 12 April conference presentation that she had used the organizer too soon in her process, i.e., before she had finished discovering and exploring her ideas. RT did not dismiss the charting strategy outright. She noted that the real issue had been the timing of its use: “So this is an example of moving into the graphic [organizer] and then trying to get into the sequential [drafting] too early... moving into the bright light of day before spending enough time [exploring] in the half-light of dusk” (12 Apr.). In this conflation of images – a constricting graphic organizer and the too bright light of day – RT demonstrated new found metacognitive knowledge based on the affect of a specific frustrating experience with her writing process. This then generated her metacognitive judgment at the Social Meta-metalevel in Efklides’ model (Fig. 3.8) about what conditions she needed to avoid in her writing process.

To understand more about RT's conflicting experiences of affect I applied Value, Process and Versus coding to her *fluidity/constraint* metaphors as well as to her related reflections about metacognitive experiences of flow versus frustration. Coding revealed further aspects of what RT valued and aimed for in her creative processes: *not getting bogged down, staying loose, emerging, messing, attempting, spending time, continuing, connecting, and observing*. RT's metaphoric language revealed negative affect when creative processes were experienced as *tightening, compartmentalizing, needing to fit things in, constraining, hitting a wall, disconnecting, or not flowing*. In her conference presentation RT described these trait-like characteristics of her choreographing as they applied to her writing process needs. In so doing she revealed the underlying metacognitive knowledge (MK), strategies (MS) and judgments (MJ) she had developed from reflecting on the affect of her metacognitive experiences during the research. In RT's commentary below about her frustration with the analytical grid chart I signal evidence of her metacognitive knowledge, strategies and judgments in the bracketed lettering.

What this [frustration with the grid chart] made me realize was that in order to work well with Cheryl I had to have already generated and explored material *before* we took the time to look for [analytical] connections...I need to begin by writing, following thoughts willy nilly [MK], as they peak my interest [MJ]. But then once these initial interests have been explored [MK], this is when it's best to touch base with Cheryl [MJ]. At this stage I know what interests me but I don't yet understand the interconnections of all these sparks [MK]. So with Cheryl we take time to externalize and make visual all the thoughts [MS] and from there can begin to see the interconnection and the through line of the ideas [MK]. (12 Apr.)



In this self-analysis RT summarized her Social meta-metalevel metacognitive judgment of conditions she needed to be aware of for making decisions about *when* to shift phases in her writing process. The key to a positive feeling of progress was that her first phase of “following thoughts willy nilly” should not be shut down too early. In addition, fluidity needed to be kept alive at *all* phases of her writing process, just as happened in her choreographic process. In doing so “this process of [choreographic] *discovery* can be brought into the context of academic writing, resulting in not only more *compelling* and *original* writing, but also in a *meaningful* process, an interesting process for myself as a writer...that process of discovery” (12 Apr.; my emphasis). The words, *discovery*, *compelling*, *original* and *meaningful* express the positive metacognitive experience RT associated with choreographing and also desired when writing. RT valued a writing process that explored material in unique (*original*) ways, engaged her full creative powers (*discovering*) because the material was important to her (*compelling*), and was driven by methods that were appropriate (*meaningful*) for her creative needs. She concluded at the conference that her approach to her writing process was now “a process of *learning*, actually learning and stepping into the unknown” (12 Apr.; my emphasis). And, she also told the audience that, “Writing in words has always been a way I enjoyed not only expressing myself but *inductively observing* what it is I am trying to express. There’s the act of *expressing* and also the act of *discovering* at the same time” (12 Apr.; my emphasis). RT’s comment about “*inductively observing*” implied that she already gazed with a metacognitive eye on the analytical objective of her *popcorn* style “willy nilly” writing. Focused on the fluidly inductive process of discovery allowed for meandering and wandering through her ideas to eventually arrive at more precise vocabulary, which captured the essence of her inspirational spark. On the other hand, the standard five paragraph deductive model she had been taught in grade nine

English, symbolized by the Essay-Man mobile hanging in her high school classroom, connoted constraint not fluidity. She reflected that “now sometimes...it feels kind of didactic, or sort of elementary. I feel obnoxious as a writer sometimes [when] following that [Essay-Man] structure” of a simple introduction, body, and conclusion (29 Oct.). Clearly this overt structuring tool did not meet RT’s need for fluidity. Neither did the grid organizing tool I had introduced 15 October. I inferred that the Essay-Man and grid-charting tool constrained her need for discovery by compelling her to use an externally dictated framework rather than inductively uncovering a thread and throughline. She required an extensive loose-feeling period of discovery *before* shifting to work with me and/or creating a graphic frame for analysing and organizing her materials for essay writing.

However, RT’s more analytical observations of the fluidity of her creative processes revealed another key factor, her need for *incrementally* building her ideas. She needed “to get to at least a certain stage of completion on one section before understanding what need[ed] to come next” ...it sounds like I have a bit of a *chronological process* in terms of creating...I need to keep this sort of *moving forward*” (29 Oct.; my emphasis). In reflecting on her frustration with the constraints of the grid-chart tool RT wrote that eventually “I had to actually write and get through one section to know what I wanted to say in the next. I feel this is analogous to my creative process in terms of making dances, at least at this point in my development. I find it hard to move on to the next section without some sense of completion of what came before” (28 Oct.). From these comments I inferred another aspect of RT’s need for fluidity. It was important for her to maintain momentum and forward progress by incrementally building out a new idea from a previously solidified one in an open-ended process of discovering original and compelling interconnections.

Nevertheless, RT also noted definite stages in her writing process. In the following section I analyse RT's observations of these stages, how they accommodated fluidity and how the final writing research session resulted in new metacognitive knowledge and strategies that encompassed her need for fluidity and her understanding of the stages she needed to go through.

### *Accommodating Fluidity in RT's Writing Process*

In her emailed reflection on the failed attempt at using the grid-chart organizer RT's comments revealed how the negative affect of that experience had generated an emerging metacognitive knowledge about interconnections she was making between her writing and choreographic processes:

It might be best for me to approach writing and making dances as a threefold process:

First a *loose brainstorm* of ideas and topics I want to cover – mind-mappingesque.

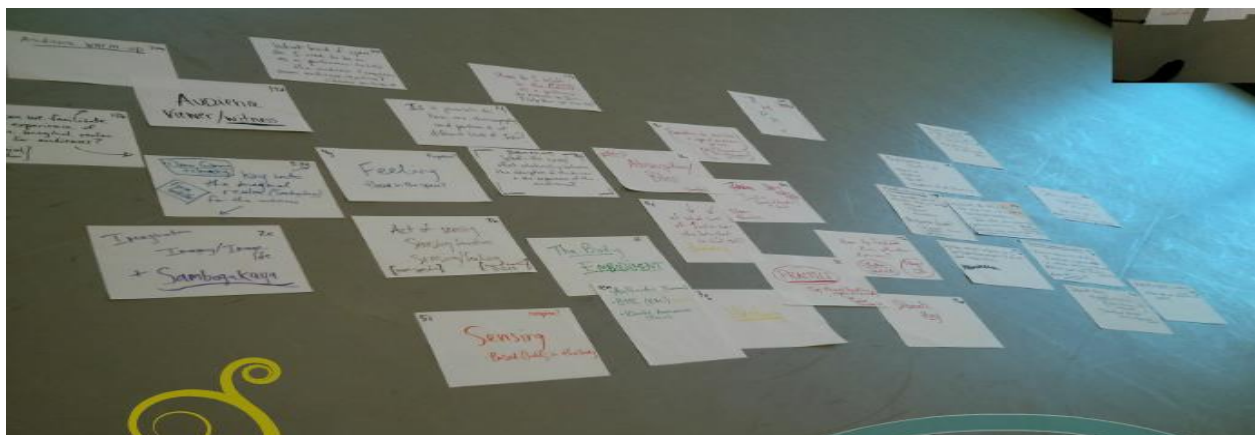
Second a *sketch of the full work* as it intuitively presents itself with one idea leading me to the next ... often I get bogged down in the studio wanting the [movement] vocabulary to be too polished at this stage. And, third, as *re-reading/relooking at the central ideas* in the sketch and then from there [fourth] looking at *creating a graphic representation* to see what needs emphasizing and how things should be ordered to bring greater clarity and cohesion to the work. (28 Oct.; my emphasis)

The phases RT articulated above reflected her goal of fostering discovery and accommodating the extended time she seemed to require in an exploratory phase. For instance, in her list of phases above there are actually four phases and three of them are exploratory. Only the fourth stage of creating a graphic representation begins to focus on cohesive structuring of her ideas for an audience. These insights represented a very early shift by RT into the uppermost Social Meta-

metalevel of Efklides' model of metacognition (Fig. 3.8). Her reflection demonstrated that RT had begun to make metacognitive judgments about the conditions necessary for achieving her goals during a choreographic or writing process.

To address both RT's negative metacognitive experience of affect with what apparently felt like imposed graphic representation tools as well as RT's own delineation of three or four process phases she needed, I chose to locate her final individual research session of 14 March 2013 in a small studio. This was my attempt to replicate, even superficially, the conditions under which she choreographed. This change of setting provided RT with open space and her moving body as the containers of her ideas. She had freedom to physically and intellectually meander and experiment by fluidly and incrementally assembling her ideas into a collage on the floor by writing on loose sheets of paper and visually arranging them like a floor plan sketch for a choreography. In addition I provided RT with coloured markers for helping her visually link her main ideas and their sub-components.

RT presented a photo of this flexible mind-mapping collage as part of her conference presentation (Fig. 4.3).



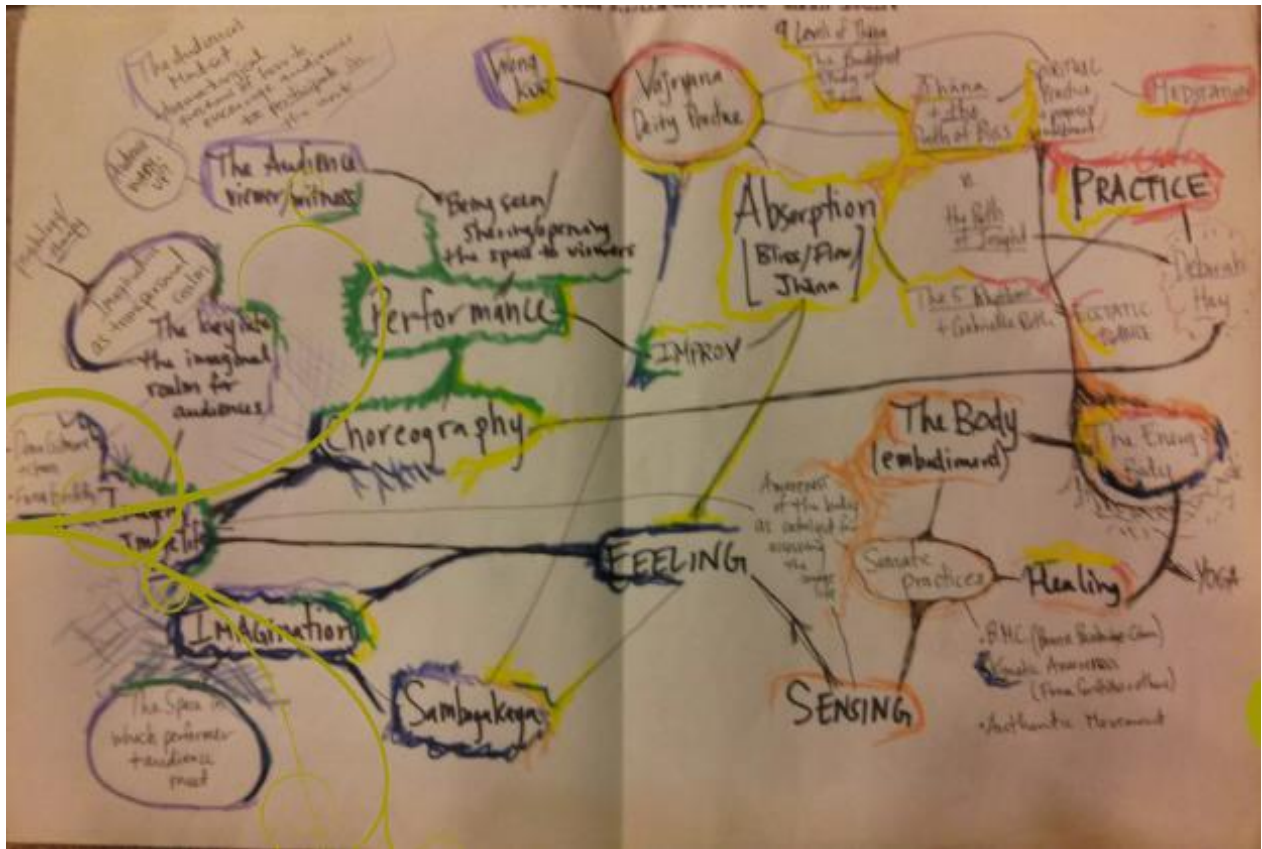
**Fig. 4.3 RT's Incrementally Built Studio Floor Plan of Ideas for her Thesis Proposal**

In two conference presentations she described her new-found understanding of writing strategies that could support future writing projects. Her commentary reflected the criteria that she judged necessary for a satisfying choreographic or writing process. Characteristics of the process included experiences of *incremental building*, *originality*, *fluidity*, *agency*, and *discovery* that generated *meaningful* and *compelling* engagement. I identify examples of these characteristics in her conference remarks below.

So to look at our latest session, which was quite successful...we tried a new approach. We went into a studio together with lots of sheets of paper and coloured markers...[and I] wrote idea by idea on sheets of paper [*incremental building*] using different colours and then laid them out on the floor in space [*originality*]. This was very helpful for me as again I could begin to externalize all these ideas, see them laid out in space as well as have the ability to shift them in relation to each other [*fluidity*]. Try things closer; try things further away [*agency*]; understand how things intersect [*discovery*]. Take a look. Does it fit here? And, if it doesn't fit there, move it elsewhere [*making meaning*]. After doing this I was *then* able to arrange all the ideas on one page...So with this in place, I feel much more prepared to begin writing my thesis proposal while still feeling connected to the curiosity and fascination of the subject [*compellingly engaged*]. (12 Apr.)

In this research session, RT therefore built a *sketch* of her ideas in the more *incremental* fashion of one idea leading to the next, which she found preferable in both writing and choreographing. She maintained *agency* and *originality* in generating and shifting elements in her graphic representation. This led to a sense of continuous *discovery* and choice in connecting her ideas into *meaningful* relationships. Finally, RT remained connected to the *positive affect* of sparks of “curiosity and fascination,” which the use of a grid-chart organizer had previously snuffed out.

Below is the mind-map (Fig. 4.4) RT presented at the conference to show how she later solidified the flexible mind-mapping connections she had made in the studio.



**Fig. 4.4 RT’s Stabilized Mind-map Based on the Flexible Studio Floor Plan**

In RT’s studio research writing session she achieved an overview of the interconnections of her ideas through externalization-in-space, a writing strategy which seemed to replicate her choreographic process in which she tape-recorded her improvisations and then re-viewed them looking for the elements she would include in choreographing a work. The studio provided the natural container for literally moving her creative process along incrementally, either when choreographing or writing. Her remarks also implied that she valued the freedom to continuously generate new discoveries at every stage of her process.

I confirmed the importance of RT experiencing a fluid incremental building process when I video-taped her choreographic process in a studio during the initial stage of exploring

movement ideas for a solo, 10 May 2013. RT began to move improvisationally until her inspiration faded, then restarted from the beginning of the phrase and added on more movement until inspiration again faded. She reported that this was her characteristic way of developing her contemporary choreographic works.

This incremental process contrasted with an experience she had reported in her 29 Oct. interview and led to further insights on my part about her experience of inner conflict that generated the *fluidity* and *constraint* theme in her metaphoric language. In the interview RT described a choreographic composition strategy from her pre-professional training school in which she was required to arrange, re-arrange, and subtract items from a collection of ten personally meaningful objects she had brought along for the exercise. RT recalled that she felt initially frustrated with having to re-arrange or subtract items, but then delighted when the new composition was “actually better.” RT reported furthermore that “manipulating material” in this way was not her usual composition strategy.

In analysing these earlier comments about having to employ a restrictive choreographic strategy, I found a co-relation to RT’s difficulty with manipulating her ideas into the framework of an organizing chart. I inferred that RT had both a lack of experience with and even some resistance towards manipulating materials with what felt like arbitrary criteria suggested from an outside source (either a choreography or writing instructor). Therefore my observations of her improvisational choreographic process in May 2013 confirmed a connection to the metacognitive knowledge she expressed at the conference. She indicated that she needed her creative process to allow for initially making “a sketch of the full work *as it intuitively presents itself with one idea leading me to the next*, doing my best to stay loose and connected to the spark ” of inspiration (12 Apr.; my emphasis).

In conclusion, when viewed through the lens of Efklides' Personal-Awareness level of metacognition (Fig. 3.8), RT 's metaphoric expressions of conflicting affective states provided her with metacognitive awareness about her overall processual values, aims and needs whether choreographing or writing. She valued strategies that supported affective experiences of *inspiration, integration, and fluidity*. As noted in RT's conference comments above, she concluded that the most rewarding strategizing occurred during the 14 Mar. research session in the studio. This session provided RT with a physical manifestation of the liminal space of what she called the inspiring "half-light of dawn or dusk" that she required (12 Apr.). Within this figuratively liminal and literally open studio space she played with her affective understanding of her writing materials and coaxed her ideas into a more defined form of visual representation so that they were ready for the "clear light of day" required for analytical thinking through and writing her thesis proposal (12 Apr.).

Therefore, by reflecting on her specific "bottom-up" experiences of affect and motivation during encounters with writing task events in her various writing assignments and choreographic projects, RT shaped what Efklides calls "top-down" metacognitive knowledge of her characteristic processing traits across both disciplines (2011,6). The following section traces in more detail the chronology of stages I observed in the evolution of RT's metacognitive awareness, knowledge, judgments and strategies.

### **Stages of RT's Emerging Metacognitive Awareness, Processual Knowledge/Strategies**

RT's insights, about connections between her processing needs and aims when writing and choreographing, informed her metacognitive evolution in a recursive way as she attempted each new writing assignment. Framed within Efklides' models of metacognition RT's metaphors



and reflections revealed three distinct stages as she shifted from experiential Personal-Awareness metacognition to a self- and co-regulated level of Social metacognition (Fig. 3.8) with each research session. This shift precipitated RT's eventual recognition of her unique trait-like processing characteristics that bridged her choreographing and writing processes (Fig. 3.9). In this final section of RT's Case Study I describe her three stages of metacognitive evolution as *cognitive receptivity*, *experiential awareness* and *metacognitive insights*. RT cycled recursively through these stages during the overall arc of the research sessions as she tried new tools and strategies, experienced affective reactions and gained metacognitive knowledge of her processing needs.

#### *Stage One: Cognitive Receptivity*

Qualitative analysis of RT's reflections revealed an initial stage of *cognitive receptivity* to new learning about essay writing concepts. Seen through the framework of Efklides' MASRL model (Fig. 3.9) RT's receptivity for learning about patterns of argument and criteria for writing performance critiques etc. supported what Efklides MASRL model calls a cognitive "prospective" phase of "task representation" during which one assesses one's knowledge and skills versus the task requirements (2009, 146). The initial group workshops introduced RT to information about academic writing that she did not already know. Furthermore being open to learning academic reading strategies assisted RT with cognitive task representation of her assigned academic readings. In RT's first two emailed responses following both a group session 24 September and her individual session 15 October, she dutifully noted what I had taught about concepts of metacognition and reading strategies, argument patterns, criteria-based analysis for critiquing a performance and organizing ideas in a grid-chart format before drafting. Before

actually attempting a draft based on the charting exercise she wrote a positive personal response highlighting how the grid helped her in “seeing” the relationships of her ideas:

*Seeing* JH’s ideas and main themes on the flip chart was helpful. This got my brain turning on what it was exactly that I was interested in highlighting (Aha! moment with JH). There was something about *seeing* the main themes laid out on the page separately... When they’re in my head ...it is hard to separate ideas out, and without separating them out it is hard to gauge the relationship. The graphing [grid-chart] process seems to go through these steps. (15 Oct.; my emphasis)

This response indicated RT’s ‘Aha’ that a visual representation of ideas made it easier for her to untangle her ideas and see them in relationship and hence understand her position in developing an argument. She also expressed this metaphorically as “externalizing the swirling” (15 Oct.). However, since RT at that point had not attempted *using* any of these writing tools to create a paper, her responses were *not* based on her metacognitive experiences of actually using them in drafting. Therefore her comments did not reflect the affect of implementing the tools offered. All of her subsequent reflections underlined the importance of metacognitive experiences of affect for developing her awareness of what tools actually did work for her and most effectively informed her choices of writing strategies. Knowing *what* the seven patterns of argument essay were did not equate to knowing *how* to proceed in using them effectively in organizing and drafting ideas for a paper.

#### *Stage Two: RT’s Experiential Awareness of Affect*

Evidence of this problem of knowing *what* versus knowing *how* arrived two weeks after the positive responses quoted above. RT’s follow-up reflections challenged the applicability of

my teacher-led instruction as she expressed her affect, feelings, moods, and judgments on trying to use the grid-charting tool to write her paper:

Thanks for all your on-going conversations Cheryl. They're fascinating and very helpful and I am really excited about your research. I'm *feeling a little concerned* though (perhaps you sensed a little *reservation* from me when we spoke outside on Thursday), because in the end, when it came to actually writing the clown piece it went differently than we discussed and charted. (28 Oct.; my emphasis).

This response signaled RT's shift into a deeper personal awareness regarding her negative affect when she attempted using the grid-chart to structure a draft of her essay. I inferred from this that while it was necessary for RT to achieve cognitive understanding of how essay conventions informed her writing tasks, that information alone proved insufficient for supporting her agency in a writing process. I noted that she expressed concern and reservation about not following my suggested grid-chart structuring and I assumed it was because I had started off in the role of the experienced writing teacher. However, I inferred further that because RT and I were student peers she felt free to challenge my suggested tool. I was pleased that RT gave an honest account of her difficulties since the intent of the research was to discover how metacognitive experiences of affect informed her writing process. The following reflection included many of the metaphoric phrases already discussed but presents them in the larger context of RT's whole experience of trying unsuccessfully to use the grid chart after our first individual session. RT described her experience of negative affect as follows:

After our conversation, I went back to the clown piece [the writing assignment we had discussed in the research session 15 Oct.] and started afresh. I got a page or two in, but then re-reading what I had written [I] felt like it had lost the spark, the *heart*, compared to

what I had written previously [her *popcorn* style writing]. The writing I had started before our conversation was...more meandering, poetic and *contained more feeling*...Everything we talked about proved to be very relevant...only I found it difficult to work from the structure we came up with...I needed to create [more of] the material and then re-look at applying the structure. (28 Oct.; original emphasis)

RT's reflections on her metacognitive experience of negative affect (losing the spark, the heart) when trying to compose based on the grid-chart format illustrated Efklides' concept of how the metacognitive knowledge derived from affect can prompt a shift into metacognitive strategizing at the Personal Awareness-Level of metacognition. In this instance RT stopped trying to use a tool that did not inspire her writing and went "back to the writing [she] had begun earlier and continuing on from there...seeing *what ideas surfaced as wanting emphasis* and needing explanation" (28 Oct.; my emphasis).

This email revealed RT's metacognitive experience of her affective response to using the grid-chart tool and her metacognitive knowledge of what strategy she needed. It also demonstrated her shift into the uppermost level of Efklides' model wherein self-regulated Social metacognition occurs. Efklides states that "the integrated representation of the task/situation and its processing at the personal-awareness level can become the object of *reflection by the person (as a third party observing and analysing the state of affairs)* (2009, 145; my emphasis). Framed in this context, the lost spark/heart imagery captured RT's "integrated representation" of her metacognitive experience of processing her writing "task/situation." She felt disconnected from the poetic feeling or heart of what she wanted to argue. Her affect made her realize the inappropriateness of the grid-chart tool for her writing process. Her analysis of her situation led to metacognitive insights about herself and created a basis for her decision to modify her writing

process to by dropping that tool and returning to her more *popcorn* style of exploratory writing thus reducing her experience of negative affect. Her comments about realizing she needed to follow a sequence of three or four stages (“loose brainstorming,” “sketching,” “re-looking,” “creating a graphic”) *before* she began to draft, demonstrated how her “integrated representation” of the problem and her metacognitive strategizing about a solution became a self-regulated “object of reflection” in Efklides’ terms (145).

### *Stage Three: Metacognitive Insights about Overarching Processing Traits*

RT’s reflections on her processing roadblocks and needs in the previous example facilitated her shift from the Metalevel of Personal-Awareness into the Meta-metalevel of self- and co-regulated Social metacognition. This did not just happen during this first instance of feeling stuck when trying to use the grid-chart organizer. Rather RT’s shift towards self-regulated learning occurred recursively throughout the research in a co-regulated learning relationship with me. RT’s reactions to the grid-chart problem informed my own understanding of her desire for *fluid* writing strategies that allowed her to *meander*. Therefore RT’s emailed reflections changed how I saw my role in co-regulating her metacognitive writing strategies and resulted in my devising two variations of *visual-spatial-dialoguing*.<sup>51</sup> These strategies honoured RT’s kinetic nature. Subsequent research sessions with RT reflected my move away from a traditional teacher-directed mode of writing instruction. I created environments in which RT could have more agency. She was no longer seated at a table taking notes while I listened to, interpreted and wrote her ideas on charting paper as in the first session. Instead, for the 6 December session RT was on her feet dialoguing in response to my probing her ideas about the

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<sup>51</sup> This shift to understanding my role in co-regulated learning about RT’s writing process also influenced the activities in my research sessions with other participants.

assignment parameters and concurrently she scribed her ideas across four pages of chart paper hung on a wall, using red and blue markers, and drawing symbols and arrows to externalize and connect her ideas visually.<sup>52</sup> The papers, in sequence, provided a narrative of the evolution of her ideas towards a writing focus but did not organize the ideas into sections or paragraphs as the previous charting exercise had attempted. RT used these papers at home as a reference for constructing her second paper.

The subsequent 14 March session in a small studio marked yet another aspect of co-regulated Social metacognition to develop writing strategies appropriate to RT's expressed needs. The studio session used our shared metacognitive knowledge of RT's affective responses to her prior processing experiences and hence further honoured her needs/goals for *inspiration*, *integration* and *fluidity* within the three/four-phased process she herself had noted in her 28 October reflection.<sup>53</sup> As well, the 14 March studio session built on our shared metacognitive judgment of conditions needed for positively modifying RT's experience of affect during the writing process by changing the setting to the familiar creative venue of dance studio. RT associated this setting with a free-flowing creative process. She had more room to be kinetically active than in the tutorial room either seated or up writing on chart paper on the wall. In viewing the video of this session without sound I observed RT literally dancing her ideas. She strode about, sat or lay on the floor to write, popped up, stepped back to view the notes she had written on the various papers, tapped her hand or chin with the marker, swooped down to rearrange the papers and created a visual 'choreographic' floor plan of all the moving parts of her ideas.

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<sup>52</sup> The 6 Dec. session was very similar to the example with participant VC as described in the Methodology chapter.

<sup>53</sup> See RT's full description of her three/four step processing needs in section 2. "Connections between RT's choreographic and writing processes," subsection "*Accommodating Fluidity in RT's Writing Process.*"

Finally, the 14 March session demonstrated our application of other specific co-regulated metacognitive knowledge and strategies we had developed during our work together. First, RT had prepared extensive exploratory notes before the session so that she was not jumping into a structuring exercise too early as had happened in the very first research session. Secondly, RT took the lead in how the session unfolded. My role became more dramaturgical in nature. She responded to my clarifying questions, and my mirroring back key words and ideas that I heard her expressing. From this dialogue *she* chose the words to write on the pages instead of me. Thirdly, I provided RT with a wider variety of coloured markers than in December so she could visually thematize her ideas. And, fourthly, I provided a stack of blank 8x11 papers rather than large charting papers hung on a wall so that RT could move them around and experiment with visually aligning/clustering the interconnections between her ideas as they evolved and changed.

In summary, this 14 March studio session literally and figuratively provided RT with a liminal space within which she could apply all the self- and co-regulated metacognitive knowledge she had amassed about her *needs and goals* in a writing process.<sup>54</sup> She *explored* her *intuitions* about ideas, stayed *loose* and *connected to the spark*, while she *inductively observed* and expressed the relationships of her ideas. This final version of visual-spatial-dialoguing allowed her to spiral iteratively and *inductively* through her ideas. She choreographed a floor plan of a concept map, which highlighted and positioned the central focus for her paper by *weaving interconnected threads* of sub-topics around and through the whole picture. This session therefore acknowledged her metacognitive judgment of the *inspirational half-light* conditions she required to help her *externalize the swirling* of her ideas. Literally moving in the studio provided the *integration of right- and left-brain*, and the *inspirational* connection between

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<sup>54</sup> The *italicized* words in this paragraph all refer directly to the specific language RT used in her responses to the research sessions.

*creative and logical forms* of expression and resulted in the positive affect of *fluidity* she valued. This writing process approached her thesis proposal paper a raw *intuitive form* and from there she could then *tighten* her ideas into the required *logical form*.

To conclude, coding and qualitative analysis of RT's metaphoric language about her writing and choreographic processes demonstrated the significance of attending to her metacognitive experiences of affect as sources of metacognitive knowledge, strategies and judgments to support her in writing academic papers. Analysis of the metaphors revealed three informative thematic clusters: *qualities of light/cloudiness*, *weaving threads* and *fluidity/constraint*. The different qualities of light in her imagery revealed negative or positive affect that she associated with processes that either impeded or fostered her access to *inspiration* when composing papers or dances. Images of *weaving threads* revealed her goal of stitching together and *integrating* her ideas and thereby incrementally building a line of argument. Metaphors of *fluidity* versus *constraint* described RT's affective experiences of composition strategies that either supported or interfered with her writing and/or creative process. Overall she responded to writing strategies that led to continuing *discovery*.

Framed in Anastasia Efklides' model of metacognition (Fig. 3.8), the affect RT expressed metaphorically about her "bottom-up" reactions during specific writing tasks yielded a regulatory loop of monitoring her metacognitive experiences to control her progress (2009, 147). At this level of Personal-Awareness she developed metacognitive knowledge and strategizing in response to the affective cues arising during the task situations. RT's sharing of her reflections on these writing experiences along with comparisons she made to her choreographic process informed what Efklides terms more "integrated representation" of her writing problems from a "third person" type of perspective (145). The reflective dialoguing between RT and myself at the



self- and co-regulated level of Social metacognition in Efklides model supported RT's eventual "top-down" metacognitive knowledge of her overarching trait-like processing characteristics and the metacognitive writing strategies that were effective for her (147). RT's attention to the affect generated during her writing experiences therefore resulted in her acquisition of declarative, procedural and conditional knowledge of personally appropriate writing strategies to support her at the pre-drafting and early-drafting stages of her writing process.

RT's metacognitive awareness knowledge, strategies and judgments evolved through her *cognitive receptivity* to learning more about her academic writing process. The combination of this *motivation* and *experiential affect* prompted introspective monitoring of feelings of difficulty and/or confidence that arose in response to specific writing task situations. As a result RT retrospectively formulated *metacognitive insights* that supported *agency* and self-regulation in learning how to manage her writing process. In Chapter Seven I will compare these findings from RT's case study with those from JH and UL, whose Case Studies follow.

## Chapter Five

### Fluctuating between the Global and the Elements of Composing: Case Study of JH

*choreographing a dance*

*learning by osmosis*

*throwing things on the table, seeing how they would arrange*

*kinesthetic intuition...sketch, re-work, re-work*

*my personal voice gravitating towards asymmetry*

*abstracting, playing within a balletic structure*

*discovering a very private world, a forest, a universe*

*intuitive kinetic doing, loving the cacophony of ideas*

*what is this all about... how am I going to pull it together?*

*getting lost when technique was not part of the process*

*I've struggled...I've been in that place before a number of times*

*...and then it's like something comes*

*a key ingredient marrying a state of being and technique together*

*writing a paper*

*scattering random thoughts on a screen, a cacophonous mental state, cerebral*

*not knowing how to do this, not being anchored, at ground zero*

*floundering with this language, frustrated*

*looking for hooks to hang on to*

*muddy thinking slows me down, creates stress*

*I have to have the right answer...like a blank slate I need to fill in  
how do I hang these things together...craft my own version?  
distill down to global chunks, condensed, bite-sized, digest  
I can see it in the distance...but it feels like a report  
I need to come back out...let things go...free associate disparate ideas...  
5a.m., wanting to get back to sleep  
something comes  
this “aha” moment out of the blue...  
like an opening...in the sternum...  
an image...two ideas in tension come into view...marrying  
there’s a point of view, a perspective, an argument!  
a reason for ordering things in a certain way  
using ideas as springboards into each other  
this flows, that is smooth, I like this choice of words  
simultaneously pleasure of expression and a sense of pride<sup>55</sup>*

During his exit interview in February 2013, MFA student JH reflected on how he had come to understand over our research period of September to December 2012, that there was not a *right way* to write a paper, but that he had discovered *his way*.<sup>56</sup> From the outset JH, a professional ballet dancer and choreographer, used vivid verbal and gestural metaphors to

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<sup>55</sup> I created this found poem from phrases found in transcripts of JH’s comments in emails, video-taped sessions and his exit interview from our research period of Sept. 2012 to Feb. 2013.

<sup>56</sup> JH did have one other session with me in May 2013 when he was developing his thesis proposal, but transcript notes from this session were not used in this chapter as they did not add significant new data.

describe his vacillating emotions when he struggled to learn essay techniques for finding a focus within the various elements of his research in order to shape an academic paper. While the metaphors provided details of JH's problematic metacognitive experiences when writing they did not indicate clear solutions. The metaphors did not reflect significant insights by JH into his metacognitive knowledge about the nature of effective metacognitive writing strategies for him. Only when JH began to share his conceptual analysis about how he fluctuated between the *global* and the *elemental* aspects of composing choreography did he begin to make co-regulated metacognitive inroads about understanding his writing process. JH reported in the February 2013 exit interview that the most significant parallel between his writing and choreographing had emerged as a transformative 'Aha' during his struggle to draft his final MFA term paper in December 2012. He reported discovering *his way* of locating the *global* concept or theme at the core of an essay, which in turn allowed him to make sense of the various *elements* in his research materials. His metacognitive 'Aha' illustrated the evolution of his metacognitive awareness to a level of self-regulated learning about his writing process.

I divided the Case Study analysis of JH's experiences and reflections into three sections that addressed the focus of my original research questions. First I examined JH's metaphoric verbal and gestural expressions of the vacillating affect he experienced in attempting to learn techniques for essay writing. As in RT's Case Study, I used Johnny Saldaña's *The Coding Manual for Qualitative Researchers* (2013) for Provisional, In Vivo and Emotion coding guidelines to highlight and analyse the significance of the experiential affect revealed in JH's metaphoric language. I also used Efklides' three-tiered "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8) in order to contextualize JH's reflective and metaphoric expressions of

his metacognitive experiences of affect (ME), knowledge (MK) and strategies (MS) at the Metalevel of Personal-Awareness.

Secondly, I compared JH's reflections about his choreographing and writing to understand the interconnections he drew from his composing experiences in each discipline. Emotion coding did not offer an expansive enough approach for including the many highly analytical observations and conceptual comparisons JH made with regard to his creative process in specific choreographic and writing tasks. Therefore I turned to Saldaña's Dramaturgical coding guidelines, especially for understanding what Saldaña calls the Objectives, Conflicts/Obstacles and Tactics revealed in JH's comments. This coding approach supported my qualitative analysis of overarching links JH made between his choreographic and writing processes. Using Efklides' three-tiered model of metacognition I also analysed JH's new-found knowledge (MK) and strategies (MS) bridging his writing and choreographing. I contextualized these links at the uppermost Meta-metalevel of Social metacognition and co-/self-regulated learning (Fig. 3.8). In order to analyse the abundant metacognitive insights JH offered in his exit interview when connecting specific writing and choreographic tasks, I also referenced Efklides' "Metacognitive and Affective Model of Self-Regulated Learning" (MASRL) (Fig. 3.9). This model contextualized JH's analysis of his processing characteristics at what Efklides calls the "Person Level and the Task x Person level" (2011, 6). In other words, the MASRL model framed JH's comments about his self-regulated learning from a "bottom-up" (MASRL Task x Person) perspective of how he experienced his creative process during the events encountered in specific tasks (6). The MASRL model also highlighted JH's resulting "top-down" (MASRL Person level) perspective about his trait-like characteristics across both writing and choreographing (6).

Finally, I used the evidence from both JH's affective experiences and his comparisons of his choreographic and writing tasks to describe the evolutionary stages of metacognition through which JH had progressed. I analysed his trajectory from implicit metaphoric expressions of his affective experiences to explicit statements of his emerging metacognitive knowledge, skills/strategies and judgments. The latter reflected his emergent co- and self-regulated learning about his writing process.

### **Metaphoric Imagery and Implicit Metacognitive Experiences in JH's Writing Process**

Until I coded JH's transcripts from September 2012 to February 2013 I had not so clearly *felt* the import of his ongoing vacillation between the positive/negative emotions he experienced during his writing process. Two image clusters in his very first reflection established what my analysis eventually revealed as recurring and intertwined metacognitive experiences reflecting JH's sense of either achieving or lacking agency. After an initial group workshop session he responded appreciatively by email about "tools" I had presented which helped him feel "*anchored* in a structured process," instead of feeling un-tethered in the "mental *cacophony*" of his "*scattered* thoughts" (24 Sept. 2012; my emphasis). However, one week later JH commented that he "love[d] the cacophony of ideas and asymmetry" when he choreographed (1 Oct. 2012). This contrasting use of the cacophony metaphor captured his metacognitive experience of inner conflict and confusion when attempting to draft a paper as opposed to making a dance. The positive affect he associated with his choreographic process reversed to negative experiences in his writing process. However, until my qualitative analysis of JH's comments I did not fully grasp *why* cacophony was a positive experience for him in choreographing and a negative one in writing. Coding and analytic memo writing revealed more

clearly how the presence or absence of what he described as *anchored* structuring techniques generated these contrasting experiences.

Using Saldaña's Provisional coding I reviewed all of JH's transcripts from his emailed reflections, video-taped individual sessions and his exit interview for metaphoric verbal and gestural language and coded his In Vivo comments and my descriptions of his gestures. I then re-examined the metaphors with Versus coding clustering them into two groups according to the dominant themes emerging: *mental cacophony* (feeling *lost*, *un-tethered*, or *mired*) versus feeling *anchored* (or *grounded* with *hooks* on which to *hang* his ideas). Using Affective-Emotion coding I further analysed the metaphoric clusters for "emotions recalled and/or experienced by the participant, or inferred by the researcher" (Saldaña 105).<sup>57</sup> The following analysis of JH's metaphoric images and the themes they suggested captured his underlying difficulty with "upsetting" and "distraught" feelings about writing and his struggle to reconcile that with his long history of satisfying choreographic processes (7 Feb. 2013).

#### *Frustrating versus Joyous Cacophonies: Paradoxical Emotional States in Composing Processes*

As indicated above, JH expressed negative affect about his writing process primarily through the metaphor of cacophony. Specifically, he referred to a "mental cacophony in my mind" (24 Sept.), and "feeling frustrated [with] the cacophony of not knowing how to do this," or a "cacophonous mental state [of] what am I doing or saying? How am I going to pull this together?" (7 Feb.). However underlying that overarching metaphor of cacophony were several

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<sup>57</sup> Saldaña cites Goleman's definition of emotion (1995, 289) as "a feeling and its distinctive thoughts, psychological and biological states and range of propensities to act" (2013, 105). I inferred psychological states of anxiety and frustration from JH's verbal and gestural metaphors and interpreted these as metacognitive experiences (ME) such as feelings of not knowing. I posited that such metacognitive experiences were then the impetus for JH to act by seeking assistance from me in learning about essay structuring techniques such as patterns of argument.

other verbal and gestural metaphors that directly stated or implied various themes associated with the affect engendered by the cacophonous experiences. I inferred that JH often felt *anxious*, *unconfident*, *barraged* and *overwhelmed* during his attempts at writing. Some expressions revealed that he felt *lost* or *lacking clarity* because of *muddied thinking* or *fogginess*. In addition JH's descriptions of his writing experiences revealed feelings of instability: *unsettled*, *scattered*, *lacking balance*, having no *grounding*, or *solidity*. His language also implied that JH felt sometimes *distanced*, or *disconnected* on the one hand, yet *restricted*, *not free*, or *impeded* on the other. Qualitative analysis of these *cacophony*-related metaphors and themes revealed what appeared to be a repeating sequence of three negative affects or dynamics operating as he approached each writing task. First, a metacognitive experience of a cacophonous *barrage* of external stimuli as he felt *overwhelmed* by all the seemingly disparate research information he had amassed for an assignment. Second, feeling *lost* and confused and unable to figuratively and/or literally find *clarity* for seeing a starting point and a path forward through the flood of material. And, third, feeling *slowed down*, *mired* or suspended in an *un-tethered*, *floating state* that represented his metacognitive experience of feeling immobilized, stuck, not knowing where or how to begin a writing process. All of these images and related negative affect suggested that JH felt a lack of agency in writing that contrasted greatly with his choreographic experiences.

JH's gestural metaphors as captured in the video recordings further illustrated his embodied experience of these emotional states. While explaining the "mental feeling" of cacophony I noted that JH "splayed his fingers, bent his elbows and reached out to each side while rocking his torso side to side as if gliding in space" (29 Oct. 2012). When JH described his "cacophonous mental state" I observed that he "held his hands in the air on either side of his head as if bouncing his head back and forth between his hands" (7 Feb.). To demonstrate how he felt



lost in where/how to start his writing process he “reached forward with fingers splayed as if trying to grab on to something that was flowing through his fingers and then paused as if stuck” (5 Dec. 2012).

By way of contrast, JH described his joyous feelings about choreographing: “I’m often in another space where I *love* the cacophony of ideas and asymmetry and really gravitate towards those things as an artist” (1 Oct.; original emphasis). Furthermore, in describing an MFA choreographic assignment to remount one of his solos on another dancer he said, “it was a very creative process as I abandoned a lot of *my* [previous] choreographic choices. That was part of my voice, to allow for that cacophony...to throw things on the table and see what...how they would arrange. That still was my personal voice with certain aesthetic choices and sensibilities present” (5 Dec.; my emphasis). Clearly the cacophony metaphor conveyed starkly different affective qualities when he described choreographing versus writing. It was only through qualitative analysis of JH’s images of *anchors*, *hooks* and *maps* and drawing connections to JH’s comments about the role of technique in his choreographing that I began to understand JH’s paradoxical experiences of cacophony.

#### *Anchors/Hooks/Maps: Positive Metaphors for Technical and Conceptual Writing Supports*

Metaphoric expressions of stability in JH’s creative processes appeared in imagery reflecting how JH felt when I presented ideas for sorting and/or visually organizing his writing ideas. He reported “a sense of *grounding*” or being *anchored*” by what he called the “*tools*” (24 Sept.), “*hooks*” (1 Oct.) or “*maps*” (7 Feb.; my emphasis in preceding quotes). In his first individual session I had JH read aloud his writing-in-the-dark-notes followed by circling and grouping the related/repeated words and then comparing them using a T-chart organizer. JH

reflected that using these methods “really just gives me *hooks*. I feel...just simply noticing and clustering things together and then ordering those clusters...gives those things something to *hang on*” (1 Oct.; my emphasis). JH’s reflections on his second individual session revealed that other visual tools also offered a concrete kind of *hook* on which to hang essay ideas. We charted the intersection of his ideas along vertical and horizontal axes in a grid-chart or matrix that he then took home to guide his drafting. He later recalled how referring to the charting paper in helping him organize his draft was like a “pivot...where I went with the big sheet” (7 Feb.). During the third session the video recording showed JH emphasizing his search for *hooks* by using gestural language. I noted that “each hand reached forward and he appeared to clutch at the air trying to grab the hooks” of which he was speaking (29 Oct.). In describing another writing experience during his exit interview he “reached out and grabbed the air and pulled it towards him” explaining that with one writing assignment he knew “how I was going to *hang* these things together and what did it really mean” (7 Feb.; my emphasis).

JH also used mapping images to convey another kind of visual hook for structuring his ideas. Due to time constraints JH and I did not create mind maps using wall-mounted charting paper as I had done with VC and RT, nevertheless he used map imagery in commenting that for his final paper he “was starting with something that was a bit of a map. It wasn’t even that detailed of a map but there were a few key elements” (7 Feb.).

JH obviously responded positively each time I introduced what he called writing “tools” such as the patterns of argument and criteria for critique writing, or the read-aloud clustering and T-chart, or the grid-chart matrix (24 Sept.). As noted above he described these tools metaphorically as *anchors* and *hooks to hang on to*. This suggested the high value that JH placed on structuring techniques to support his writing and without those overarching frameworks on

which to organize his ideas he felt lost and did not trust that his writing process would eventually produce a high quality analytical paper. I inferred that he believed mastery of writing techniques would inform the *right way* to compose an essay.

In considering JH's comments about the importance of technique in his dancing and choreographing I gained insights into *why* JH placed such emphasis on learning to use writing techniques. JH reported that the "rigid structure" of ballet supported him with the freedom to improvise *within* it while he fed off the cacophony of his multiple creative ideas (7 Feb). He had had decades of ballet training and performance along with exposure to choreographic techniques from a wide range of national and international ballet choreographers. By contrast, with only high school level training in essay writing he had developed little essay technique to support his current MFA academic writing goals and the metaphors indicated he felt overwhelmed by the "cacophony of not knowing how to do this" (7 Feb.). Therefore, my qualitative analysis of JH's *anchors, hooks and maps* metaphors threw light on his negative *cacophony* metaphors about writing. I inferred that a central processual requirement for JH to achieve a positive affect when writing was his need for locating the cacophony *within* a sense of mastery or competence about how to apply writing tools or techniques. For a dancer with an extensive training in codified ballet technique it made sense that he responded positively to writing instruction that offered tools that felt like *anchors, hooks and maps* on which to hang his ideas. The positive affect JH expressed in using the cacophony metaphor to describe his choreographic experiences suggested that JH had come to trust that his mastery of ballet technique supported his process. I inferred that technique *contained* his creative cacophony and therefore JH saw technique as an invisible and even unconscious type of processual scaffolding. He said he could always fall back on "techniquing it" when composing a section of a dance until further inspiration arose (7 Feb.).

However, there was a second type of processual scaffolding upon which JH relied that only emerged when I *mapped out* for him on a chalkboard a *visual* explanation of how *abstraction* worked in an essay writing process and then linked that to his choreographic process. I include here a brief section of our dialogue from that session to demonstrate the importance JH placed on *anchoring* his writing in the same sense of abstraction that he felt at ease using as a starting point in his choreography. This dialogue from the research with JH indicated his overarching conceptual approach to both writing and choreographing. As well as it demonstrated the usefulness of distilling the cacophony of his confusion into a *visual representation* or map that allowed him to compare his writing and choreographing processes and begin to perceive how he might align them to feel complementary not conflicting.

JH arrived at our third individual research session frustrated and confused. He said that abstraction in choreography came easily to him but he could not make the connection to how it happened “with words” in his essay writing (29 Oct.).

JH: the sense of narrative...I immediately think in terms of that way when it comes to writing but I don't necessarily with dance because dance lends itself to abstraction... the narrative is a problem for me in terms of academic writing or critical writing... in terms of being able to go *outside* of *what happened* to find the questions and the arguments....I'm not very good at finding that language or finding that *way of looking* at a subject and *seeing* 'ok here is this word [for example] the 'unconscious' and I would just write one sentence about that...how can I take that further...so that the relating to other subjects is coming through to make for a richer dialogue within what's being written so that it isn't ...narrative for 'well this is what happened in the workshop and

this is what it made me think of and not going deeper...just not extrapolating out, not abstracting out.

CL: ...going deeper by writing it or sketching it?

JH: I feel I get stuck somewhere in between. I'm lost.

CL: Okay. When you create a dance do you sketch it or do you try and create what will be the final movement right at the beginning?

JH: I definitely sketch and then I rework and rework and rework. (29 Oct.; my emphasis)

To address JH's questions and obvious frustration about not feeling able to draw out the abstraction that would lead to a line of argument I asked him to recall the process he had gone through in writing his previous paper about the clowning workshop, the one for which we had together developed a visual mapping strategy by creating grid-chart matrix to contain the intersections of all his ideas in one large overview. As he recalled that writing process I diagrammed on a chalkboard a flow pattern of the steps he recalled having taken. I emphasized which steps had taken him from the specifics of his material to an abstraction of their relationships and hence to a concept he presented in his paper.

CL: So you have the A>B>C of the *events* [in the clowning workshop] and it occurred chronologically...and that led to *associations* that you were making and that's where you're starting to get to the *abstractions* when you're dealing with the [workshop] experience you've gone through...if it was a research project this [I point to the word *events* on the blackboard] could be the readings you're doing...or the notes that you took. And then you go into the *significance* of them...the *significant associations*... and then you need to push yourself to *elaborate* on them [the associations]. So in terms of your choreography, perhaps you have a reaction to some event. You make some associations,

so that would [generate] your concept or your abstraction, but then in the studio that's your elaboration. So, perhaps you're expecting yourself to come up with elaboration immediately when you write?

JH: Yes, I feel I'm trying to push away from being *literal*... looking for more than just what happened....what argument [I'm] going to make...and I see how I flounder...I guess I'm just looking for ways to feel more confident about "Well I want to say *this*, as opposed to 'there's a right answer and I've got to find the right answer.'"

CL: That's exactly it! There is no right answer! (29 Oct.; original emphasis)

Here, JH demonstrated insights into several factors impeding his progress in creating an analytical piece of writing. He had no conscious technique for switching from simply reporting reactions about the narrative of the event to abstracting out a concept/issue and extrapolating on a line of argument. He seemed to expect himself to produce a final version of an argument immediately whereas in choreographing he reported sketching and then reworking continually. Finally, he appeared to feel pressured to find a *right answer* in writing, which he did not feel when choreographing.

Some connection to choreography began to 'click' for JH at this point in the session because he asked if he could describe to me the choreographic process for the conceptual piece about "an organic form from nature" that he was currently making for his MFA course, "just to share with you the process I went through with that [piece] to try to see what relationships I can make there" between writing and choreographing (29 Oct.) As he described his choreographic process I drew a diagram of his choreographic phases beneath the existing diagram of his writing process phases of *events* > *associations* > *elaborations* > *significance* > *abstraction of concept* and *structuring* an essay. As he described his process for the MFA 'organic form' piece it became

apparent that both the writing and choreographic tasks began with an *assignment* or a *given*. I drew the comparison to a *commissioned dance*. In other words both the writing and choreographic starting points were assignments with defined parameters and in that way were like commissions. To JH these were what he referred to as the *literal* starting points. The following excerpt from the transcript of that session revealed further important parallels. When diagrammed by me on the chalkboard in juxtaposition to his writing process the parallels became obvious and allowed JH to see that in his creative process he followed a similar processual path. Each process began with an *event* and *given parameters* and proceeded through *associations* to *elaborations* to *meaning/significance* to *abstraction* of a *concept*. JH recalled that he had chosen “squash” as his organic form to explore for the assigned choreographic task.

JH: ...and that *led to some other imagery* around squash changing form as it *decays* and how many other different forms of squash can we have, and that’s when I really try to think outside the box. *Thinking outside the box* led me to *pickled* squash in a jar.

CL: So you’ve got *pickled*, and *outside the box* [I wrote these terms on the chalkboard], which I think means *outside the literal*?

JH: Yes, and finding *associations* or *elaborations*.

CL: So is this the part where you are now? You don’t know what the [choreographic] elaborations are yet?

JH: I have some in mind, because this part [he swept his hand towards the words ‘squash, different forms, changing forms, decay, pickled, outside the box’ that I had recorded on the chalkboard] starts to *speak to me of change, aging, generations, preservation, dormant...* but more than generation and preservation it goes on to mean all sorts of *other associations...* And then I took out a fairly literal association to the way our western

cultures *reject aging* and we try to *preserve youth*.... I want to use a live feed camera onstage, filming me, projecting me doing things with these squashes so then it becomes a question about ‘the real thing is right *here*. What are you wanting to watch? The technically manipulated or the organic form that’s right here, that’s me?’

CL: so this [the terms *culture* and *aging* that I have written on the chalkboard] is a kind of larger issue or association? .... [I began to point to the similarities of the terms he used to describe both the writing and the choreographic process.] So the *assignment* is the *commission*, which makes you go to a different place you may not have gone and then does it become a *box* in a way so it has that *concrete aspect* which is sort of the *literal*? But then you have the *literal squash* yet it is still an *image* that connects the *real* with the *imagined* ...so it is some kind of *symbol* for you. Or you started to pull symbols out of it. So this is your process of *abstraction* about the squash choreography. And I think the parallel in here [I glided my hand over the words *event* and *associations* in the diagram of JH’s writing process] is perhaps...it’s the jumping out of the *literal* into the *symbol* and the *image*, all those things you’ve done naturally here [I pointed to the ‘organic form’ choreographic process diagram].

JH: Yeah. I can see the relationship. (29 Oct.; my emphasis).

JH commented in the exit interview that “the visual [comparison diagram of the two processes] really helped me...it makes it all condensed and a nice bite-sized...yeah I can *see* that and *digest* that” (7 Feb.). In reflecting back on JH’s struggle to “see” and “digest” the conceptual and abstract nature of his essay writing process, I inferred that JH’s inspiration for choreographing came from his desire to communicate a concept through abstraction. The diagramming I created apparently addressed his need for comprehending the *whole trajectory* of how he had scaffolded



his way towards abstracting the concept out his various *concrete* and *literal* resource materials by moving through phases of *associating*, *elaborating*, *symbolizing*, and *signifying* in both his essay writing process and his choreographic project.

In analysing JH's Case Study data I inferred that JH's initial focus on learning writing *techniques* and *tools* as starting points for essays had run counter to the conceptual and abstract starting point for his creative process in dance-making. This resulted in frustration, inner conflict and distress such as metacognitive feelings of being *stuck in between*, *lost*, *floundering*, *lacking confidence* and *agency*. In this next section I frame JH's experiences of negative affect about his writing process within metacognition theory.

#### *Framing JH's metaphoric language metacognitively as experience, knowledge and strategies*

The *cacophony* and *anchors/hooks/maps* metaphors offered real-time insights into the metacognitive experiences of negative and positive affect that JH encountered during our initial research sessions. JH's comments reflected how he was monitoring his affect. In addition, my attention to his expressions of feeling overwhelmed by anxiety and *cacophonous* confusion in the first two individual sessions responded to his affective monitoring in that I immediately offered concrete structuring suggestions such as the read-aloud, T-chart, and grid-chart matrix tools for organizing his thoughts. I wanted to demonstrate to him strategies he could access for reining in the feeling of *cacophony*. The *hooks/anchors/maps* metaphors revealed JH's affective response of feeling *grounded* by what he appeared to regard as writing *techniques* that could contain the *cacophony*. Such positive metacognitive experiences supported his evolving metacognitive knowledge of his processing needs at the Metalevel of Personal-Awareness in Eflkides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8).

However, JH's monitoring of his affect at the Personal-Awareness began to shift into a more detached perspective during his third session 29 Oct. as recorded in the section above. JH shifted into the Meta-metalevel of knowledge and strategies as we diagrammed the parallels between his abstraction processes in his recent writing and choreographing assignments. It was at this point that JH exhibited what I eventually came to see as his trait-like processing characteristic of training his highly analytical eye on the situation. (This became even more apparent in his subsequent anecdotes about his teaching praxis.) In analysing JH's Case Study I concluded that during our 29 Oct. discussion JH entered into a co-regulated relationship with me at Efklides' Social level of metacognition. Through our dialogue JH moved beyond monitoring and expressing the affect of his metacognitive experiences of *cacophony* and arrived at an analytical level of metacognitive knowledge about connections between the processing strategies he had used in the two assignments. When writing his final term paper JH moved into the Social metacognition aspect of self-regulation by making his own specific metacognitive judgments about how to deal with feeling stuck when he realized he had no line of argument in his draft. In his exit interview JH indicated that he had found a solution to his inner conflict. He said he realized that his process when creating or analysing choreography involved metaphorically moving back and forth between *the global* sense of a dance (i.e., concept/abstraction/theme) and *the elements* of the dance (i.e., vocabulary, phrases, technique, virtuosity, scenography etc.). Additionally he described how the emergence of an 'Aha' insight had helped him find the *conceptual* anchor for his final paper after a prolonged period of struggling with what felt like just a "report" or a "collage" of the detailed elements of his essay materials (7 Feb).. The following section presents an overview of these and other self-regulated interconnections JH made between his choreographic and writing processes.

## **Explicit Connections between JH's Choreographic and Writing Processes**

As noted above, JH's extensive training, performing, choreographing and teaching background coupled with his characteristic philosophical and analytical approach to his creative processes prompted him to continually reflect on his progress in academic writing. In his first individual session he said that choreographing and writing were "like two so separate worlds for me [he gestured, pulling his hands out to the sides] that if they could come together more...I believe that it would have a strong effect...impact" (1Oct.). Clearly, JH was hoping that these two separate worlds could be connected through our research together. By the time of his exit interview he concluded that academic writing "feels like the same way that dance technique is another language... learning to speak another language...or learning to speak in another accent... or it feels like a new ballet" (7 Feb.). These metaphoric comments still implied metacognitive experiences of separation or difference between the two processes. However, after further questioning by me during the exit interview JH recalled aspects of specific creative projects that indicated that these two processes actually had much in common. He recounted that when drafting his final term paper he had a metacognitive experience of a creative 'Aha' confirming that a successful writing process for him was just as conceptual and abstract in nature as his choreographic process, in that an 'Aha' insight emerged to suggest the conceptual heart of his argument just as such an 'Aha' often emerged to inform his choreography. JH's deeper reflections on how his choreographic experiences felt reflective of his most recent academic writing process brought to the fore both explicit and implicit connections between choreographing and writing. Coding JH's analysis of these connections revealed the level of metacognitive insight he had achieved.

After my initial Provisional, In Vivo and Emotion coding of JH's metaphoric comparisons of choreographing and writing, I found that many of his other comments exhibited analytical and metaphoric content and needed a different coding lens. JH's analysis of his processual experiences highlighted the *objectives* and *tactics* he seemed to be trying to reconcile between his metacognitive experiences of choreographing and writing. Therefore I built on the earlier coding of his metaphors by next using Saldaña's complementary Dramaturgical coding for JH's metaphors as well as his analytical comments.

Dramaturgical codes highlighted what Saldaña calls "*objectives*, motives in the form of action verbs" (OBJ); "*conflicts* or *obstacles* confronted by the participant... which prevent him or her from achieving his or her objectives" (CON/OBS); *tactics* or *strategies* to deal with conflicts or obstacles and to achieve his or her objectives" (TAC) (123, emphasis in original).<sup>58</sup> In addition, I created my own code which I called "Meta" in order to highlight still other comments from JH which I felt expressed a high degree of self-regulation at the Social metacognition level of Efklides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8). Lastly, I re-coded these Meta statements from the perspective of Efklides' MASRL model (Fig. 3.9). I noted how the data revealed JH's "bottom-up" acquisition of "Person X Task" metacognitive knowledge and strategies as a result of specific task situations as well as his eventual "top-down" understanding of his "Person" or trait-like processing characteristics (2011, 6). I wanted to uncover what JH's comments showed about his emerging explicit understanding of his writing and choreographic processes and any potentially transferable processual metacognitive

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<sup>58</sup> Saldaña's Dramaturgical coding guidelines also include "*attitudes* toward ...the conflict" (ATT): "*emotions* experienced" (EMO); "*subtexts*...unspoken thoughts...in the form of gerunds [and/or gestural language]" (SUB) (123, emphasis in original). However I felt that I had already sufficiently addressed these categories through my initial Emotion coding of JH's metaphors, so I did not re-code for these aspects.

knowledge and strategies. Following are the conclusions I drew from my Dramaturgical and Meta coding of JH's reflections in his exit interview.

In coding JH's *objectives* or motives in both his choreographic and writing projects the words *elements* and *global* came up together frequently indicating an overarching theme in JH's approach to processing. The Dramaturgical coding revealed how JH linked these words to his processing *objectives* or preferences, (italicized in the following analysis). As a ballet dancer he reported striving to *master* the *elements* of codified technique so that he could use them overtly in making "minute" choices as he *played* and *improvised* freely within its "rigid structure" (7 Feb.). I inferred that JH achieved a high degree of subtlety and sophistication in his choreography based on his high degree of technical mastery. He also recalled the challenge and satisfaction of working with an internationally renowned contemporary ballet choreographer who required JH to *experiment*, *discover*, *explore* and *develop* new choreographic ideas. As a ballet teacher JH's goals were for the students to very quickly *embed elements* of codified ballet technique within the *global* "momentum" of their *moving* bodies, and also to get the students/dancers to "invest" themselves in their movements in order to create "something real [meaningful]" on a "conceptual" level (7 Feb.).

Similarly, as a new MFA student his goals focused on *elements* and *global* aspects of writing papers. He wanted to *learn*, *apply* and *master* the *elements* of analytical and critical thinking and writing. He appreciated models of argument patterns and criteria checklists to support his writing. He emphasized wanting to *understand* the concepts and techniques of structuring an argument and how to *incorporate* the "meaty bits" of his research material into the global "context" of an essay (7 Feb.). And as a developing academic writer he also wanted instruction in *practicing* how to *abstract* and/or *conceptualize*, *argue*, and clearly *express* his

ideas. He also found it helpful after submitting a paper to *receive* and *reflect* on specific feedback from his professor, and in response to that feedback to *rethink* and *refine* his use of language in order to *clarify* the concepts he wanted to express.

Complicating JH's desire to achieve these *objectives* and preferences were specific *obstacles* and inner *conflicts* revealed by the Dramaturgical coding. JH demonstrated his metacognitive knowledge at the Social metacognitive level when he identified in the exit interview that his primary problem was his "lack of technical skills and contextual skills around writing in the academic environment...that struggle of feeling lost when [he] didn't have technique" for building an argument or "using MLA" style (7 Feb.). However, he acknowledged that even with his high degree of technique in dancing, relying on technique alone was unsatisfying. It created an inner *conflict* because he saw it as just "churning out steps" that did not "mean something" unless they "justify what came before and support what comes next" (7 Feb.). In other words, the steps had to support the trajectory of the dance in the development of its *global* context. Similarly in writing his final term paper he sensed that without the *global* sense of a context and meaningful line of argument to "tie" his ideas together, he was just creating a "collage" or a "report" and "not a cohesive paper" (7 Feb.).

The common *obstacle* JH identified in both writing and choreographing was in understanding "how is it coming together?" (7 Feb.). I inferred from this comment that JH needed a clear vision of the *developmental* relationships, patterns and/or dynamics of segments in a dance or paper and how those were linked through transitions. Finally, during his exit interview JH realized that another frustrating *obstacle* was his misuse of colloquial or imprecise language in academic papers. This related to his earlier assessment of his often *muddled* thinking about the concept he wanted to express. All of these examples demonstrated JH's self-

regulated metacognitive knowledge about interconnections between his choreographic and writing processes at the Meta-metalevel of Social metacognitive thinking.

Dramaturgical coding also showed that JH consciously used metacognitive knowledge and judgments of his characteristic processing traits to develop *tactics*, or strategies, to address his metacognitive experiences of inner *conflict/obstacles* and thereby achieve his *objectives*. Overall he saw technique as the vehicle for creating both expressive body language in dance and verbal expression of ideas and concepts in writing. Metaphorically, technique was a structural “cushion” when he choreographed and he appeared to view writing technique as a similar support (7 Feb.). JH reported the following techniques, tactics, and metacognitive strategies as useful in writing and/or choreographing. First, he found it useful to have *visualizing tools* for organizing ideas (e.g., pre-drafting charts, chalkboard diagrams when writing, floor plans when choreographing). JH acknowledged the usefulness of the metacognitive strategy of *visually mapping* central relationships of the elements, or writing a brief overview of the key ideas and sequences, when composing both choreography and papers. JH seemed to distinguish using a writing strategy such as a map or chart as a means to *access* the concept he wanted to communicate as opposed to being merely an end in itself as a codified writing formula. This metacognitive knowledge generated a strategy: “when I got to understanding that a plan can really help [in writing] ...it lessened that cacophonous mental state” (7 Feb.).

Second, JH referred to relying on *codified techniques* for expressing ideas (for writing, JH cited using the writing workshop handouts, e.g., patterns of argument and criteria for a critique). As noted earlier, he reflected that his technical ballet know-how provided a supportive *cushion* in his choreographing, but he realized that he was without sufficient experience with similar technical framing supports for his writing processes. Thus he concluded that a third

metacognitive strategy to support his writing would be further *practice/rehearsals* with the support tools introduced in the writing workshops. A fourth strategy that JH felt would help was *to receive feedback*, especially in early idea-relationships-organization phase, and in the evaluation phase via commentary and questioning from his from his MFA course instructor. Fifth, he found *letting go* helped when stuck in a writing or choreographic process. He trusted that in free-associating his disparate ideas “something comes” to “marry” them (7 Feb.). It became apparent through later coding that this was not only a strategy but also represented a characteristic processing trait of relying on his unconscious to mull over details and connect them to a global concept. Overall, coding of JH’s exit interview revealed forty-seven examples of JH consciously using various *tactics* to achieve his *objectives* in choreographing and writing. He used virtually all of these tactics across both processes.

Dramaturgical coding does not specify the category of metacognition, therefore I created my own code which I called Meta to further analyse JH’s *objectives*, *obstacles/conflicts* and strategic *tactics* noted above to draw deeper inferences about what they revealed concerning his trait-like processing characteristics across his choreographing and writing. Efklides’ MASRL model (Fig. 3.8) positions these characteristics as top-down insights not only about Metacognitive Knowledge and Strategies but also about one’s Motivation/Affect, Personality, Agency beliefs, Ability, and Self-concept.

When drafting his final paper JH realized that his motivation during a composition process was inspired by his *kinetic intuition* just as he reported happening when making dances. In exploring materials for choreographing this emerged during play and improvisation. However, in preparing to write his final term paper, the kinetic intuition he described emerged



as his embodied ‘Aha’ sense of a *relational tension* between two key elements and the transformation of that tension into words that expressed the relationship.

Furthermore, when comparing recent choreographic and writing projects during his exit interview, JH concluded that the inner turmoil he experienced in both processes when he did not have a sense of where to go next seemed to precede a creative breakthrough to such an ‘Aha’ vision of how/why the *whole piece* flowed with meaning. In other words, through sensing this ‘Aha’ affect he arrived at an embodied sense of the *global* import of the *elements* in his materials and this identified another personal trait: his continual *fluctuation* between balancing or discerning the *global* perspective that framed a piece versus the details of the *elements* he wanted to include to develop that *global* concept.

Meta coding also revealed JH’s characteristic personality trait of *investing himself* in a project. This attitude supported or framed his use of techniques, tactics, and metacognitive strategizing in choreographing and writing: “It worked when I was able to invest myself in making something real and not finding the right formula” (7 Feb.). His statement implied that JH came to recognize the need to abandon the self-concept that he did not know the “right way” or some external formula for writing an essay. His comment about *investing himself* in communicating something *meaningful* also supported his insight in the exit interview that *his way* was the right way<sup>59</sup>. He found that *investing energy* in the communicative flow of meaning-filled ideas more effectively supported his composition process than using formulaic structuring techniques. Reflecting on his final essay writing process JH metaphorically called this flow of *invested energy* “spring-boarding” which occurred when there was “a *reason* for sequencing”

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<sup>59</sup> JH also commented that in teaching ballet students he emphasized the idea of “Invest[ing] yourself. He told the students, ‘That’s going to be the first best choice you can make rather than [asking] which hoops do I have to jump through to get the prize I want?’” He also encouraged investing in the movement momentum and not focusing solely on learning isolated aspects of technique.

and one idea naturally led to the next (7 Feb.). Significantly, this also related to JH realizing something about his ability and his agency beliefs after his final term paper. He noted that “my feeling frustrated about the cacophony of not knowing how to do this... that there was something okay in that...that this wasn’t a problem *per se* or it wasn’t necessarily wrong as much as ‘this might be your style and this is how you can work with that style’” (7 Feb.).

Another trait-like characteristic linking JH’s choreographic and writing processes regarded his self-concept about himself as an artist-writer in that he had “a level of trust” that “something will come” (7 Feb.). When stuck in choreographing JH reported that if he just *let go* and *free-associated* or *improvised* eventually his kinetic intuition locked on to a sense of where to go next with the piece. However, he had only experienced letting go once in academic writing. This *letting go* experience, when he found himself stuck in drafting his final paper, proved pivotal because JH made the conscious decision to apply his *free-association* strategy from choreographing. This decision also represented his Meta-metalevel metacognitive judgment that a processing trait that was characteristic of one discipline could be transferred into self-regulated application in another discipline. He recognized the problem from the bottom-up experience of the specific task situation (*conditional knowledge*), recalled an effective strategy from his choreographic process (*declarative knowledge*) and applied it in the writing task situation (*procedural knowledge*). In doing so he also changed his sense of his own Agency in a writing process. When the strategy achieved the same result of as the ‘Aha’ experience in his choreographic practice he generated a top-down realization that trusting some insight would come was a trait-like processing characteristic applicable in both disciplines. Overall then these characteristic processing traits identified from my Meta coding suggested JH’s emerging awareness of his “Person level” processual attributes, as Efklides calls them. He realized that his

trait-like processing characteristics influenced his self-regulation of his creative process across both choreographing and writing.

In the next section I analyse how JH's metacognitive experiences of affect informed the developmental stages in his emerging understanding of his overarching trait-like processing characteristics in choreographing and writing.

### **Stages of JH's Emerging Metacognitive Awareness of his Processual Knowledge**

In this section I analyse evidence of three evolutionary stages over the course of the research (Sept. 2012 to Feb. 2013) that revealed JH's progression from Personal-Awareness of implicit metacognitive experiences to explicit self-regulated metacognitive knowledge, strategies and judgments. His progression through these stages generated his explicit knowledge of the six themes around his trait-like characteristics as analysed above. In the first stage his metaphoric language revealed him *immersed in the affect* of his vacillation between positive/negative affective states. His metaphors and comments also revealed feeling disconnection between the metacognitive experiences of writing and his more agentive choreographing processes. However, in the second stage JH began to see *clearer interconnections* that implied the *potential for agency* in his writing process. Finally, JH reported a transformative 'Aha' stage of embodied metacognitive experiences while drafting his final paper, re-cognition of a writing task situation directly related to his choreographic process and subsequently an *explicit metacognitive choice* to solve his writing impasse. I background section three with Efklides' models of metacognition (Figs. 3.8 and 3.9) and outline *how* JH's metacognitive awareness evolved to reveal the six themes of Person level trait-characteristics noted above: Motivation/Affect, Personality, Agency beliefs, Ability and Self-concept (Fig 3.9).

### *Stage One: Immersion in Feelings of Frustration and Lack of Agency*

Qualitative analysis of JH's metaphoric and self-reflective language revealed his feeling of being overwhelmed by a see-sawing alternation between affective states of hope and despair as he began each writing assignment from Sept. to Dec. 2012. Even with his final paper he reported feeling "distraught" at first and then feeling inspired by an "Aha moment" of insight (7 Feb.). As noted in the analysis of his metaphoric verbal and gestural language above, JH's very first emailed reflection of 24 Sept. noted both his feelings of being overwhelmed by the *cacophony* of his research materials for his first paper and yet feeling *anchored* and calmed by the handouts I supplied for criteria-based critique writing and patterns of argument models. This alternation between negative and positive affect repeated in his first individual session 1 Oct. as his verbal and gestural language at first expressed confusion and anxiety metaphors about how to start organizing the *cacophony* of materials for his critique writing and then expressing relief after my demonstration of how to use aural cues for clustering and then a T-chart for sorting out and comparing his critical observations about a dance performance. JH subsequently emailed his pre-session draft and his post-session submitted paper so that I could see the difference that these structuring supports had made in organizing and presenting his critique.

However, with his 15 Oct. 2012 individual session JH again began in a state of anxiety and not knowing how to start. Nevertheless he left the session expressing that he felt *grounded* by the visual charting format we had created during our discussion of his research materials. The grid-chart matrix crystallized and literally made visible several categories of analysis emerging from his data, which would structure his paper into *global* or overarching themes within which to analyse specific elements. JH expressed confidence as he folded up the chart papers to take home as a guide for writing. Yet, he indicated that "this [charting method] doesn't feel like abstraction

in the same way [as choreographing]....whereby you can contextualize this” (15 Oct.). JH’s comments reflected his pervading metacognitive experience of disconnection between the two processes at the Metalevel of Personal-Awareness (Fig. 3.8). He immediately raised the issue of how to *abstract* and *contextualize* his writing ideas in the next session (29 Oct.), but I sensed that his query was no longer just from feeling immersed in frustration at the Personal-Awareness Metalevel. Instead, JH’s metacognitive focus shifted to analysing his process in discussion with me at a Meta-metalevel of Social co-regulated metacognition.

### *Stage Two: Conceptual Interconnections*

Even though JH arrived at the 29 Oct. session expressing unease about his writing experiences, this time it was not about metacognitive experiences of difficulties in getting started to write but about fundamental questions regarding his metacognitive knowledge of “abstraction” at work in his choreographic process, which seemed to have no parallel in his writing process.

JH’s questions indicated that his metacognition had shifted to an initial stage of Social co-regulated metacognition at the highest level of Efklides’ Multifaceted and Multilevel Model of Metacognition. At that level the focus is more analytical than experiential and his queries reflected this shift. He analysed his writing to date as too “narrative” and not “conceptual” whereas his contemporary ballet choreography most often *began* from a conceptual standpoint. A clue for addressing his frustration again came from JH’s metaphoric language, which revealed that he could not “see” parallels. By the end of the session his affect became increasingly positive as I diagrammed the chalkboard comparison of his anecdotal account of his process in

organizing ideas for a recent paper and in exploring ideas for a new choreography assignment. He expressed relief that he could now literally see *abstraction* parallels between these processes.

Yet, in our final individual session JH again arrived with negative affect and questions of where and how to start on his latest writing assignment. My tactic this time was to start with having him read aloud the assignment parameters, a strategy similar to our first session. He then read aloud his *popcorn* writing about the related assigned readings and reflected on “what really jumped out at [him]” (5 Dec.). JH’s notes revealed concepts and opinions on which to build the structure of a paper and I reflected this back to him: “that’s a great phrase...it sounds to me like there’s your title....can you think of some specifics?....that’s a marvelous example...so you’ve got these three and they’re really quite strong examples. Do you have another one?....Let’s just get a sense of what you *feel* is clustering...what’s really significant for you that you want to talk about?” (5 Dec.). This more dramaturgical approach to working with JH seemed to build upon our previous analysis of parallels in how he reached abstraction in choreographing and writing. But it also prompted an immediate, unsolicited metaphoric reflection, which crystallized what he meant about the central role of abstraction in his processing. JH arrived at the metaphor of balancing the *global* and the *details* (sometimes called the *elements*) by comparing his analytical process for a movement observation assignment to that of his essay writing:

JH: This is an interesting part of the process for me and I recognize it as an important one for me. It showed up in the movement analysis course *repeatedly*, and I know I wasn’t the only one who tended to go into the *detail* and [then] tried to find [he opened arms wide to create a sphere-like shape] the links, the clumps, the chunks, the global, *after*.

CL: And, that was not a good thing [going into the details]?

JH: Not for *me*. Not a good thing because I would get lost in the ....[he reached forward with fingers splayed as if trying to grab on to something that is flowing through his fingers, and then he paused his hands as if stuck]....

CL: Oh, so you weren't able to create the clumps [categories]?

JH: It took longer and it was messier and it was [gestured as though in exasperation] harder to accomplish the *whole* task [gestured to make a large sphere shape again]...the task of seeing the whole *and* the details. So it was about, 'what's happening *globally*...and start to *break down from there*. And I see even in *this* [pointed to the current materials], my tendency to go...when you asked me that question I go 'right, I need to come back out' [leaned back in chair lifting arms up and back] because I've gone into the personal [he dove his upheld arms and hands forward and down in front to the table where his notes lay and scrambled his fingers along the pages]. (5 Dec.; my emphasis)

These comments from JH demonstrated his metacognitive awareness that he needed a sense of the *global* within which to contain the *details* when analysing either movement or essay materials. This insightful comparison led to a fundamental aspect of his co-regulated metacognitive discovery about how he approached his conceptual-abstraction process in dance or academic writing. His metaphor of the *global* and the *elements* solidified a fundamental link between his choreographic and writing processes. JH shifted from a metacognitive experience of disconnected *cacophony* to a co-regulated connection about his need to *globally* conceptualize the *details* within his materials.

The shift had begun at Efklides' Personal-Awareness Metalevel with his metacognitive experience of inner conflict – “not knowing where to start” with his mass of essay resource

material. My previous response of diagramming how he abstracted and conceptualized in two specific projects began to move his metacognitive knowledge of his processing into a co-regulated discussion at the Social level of metacognition. But in this final session JH began to move on towards the self-regulated aspect of metacognitive knowledge when he put forward *his own* analysis of connections he made between his processes. He demonstrated metacognitive knowledge of the common affect generated by his frustrating metacognitive experiences during his movement observation and writing attempts. JH's metaphoric language clarified that, for him, abstracting and conceptualizing were *global* frameworks within which he could order the *elements* of his choreographic or writing materials. Therefore a co-regulated discussion facilitated JH's shift from disconnection to connection of his writing and choreography. In Efklides' MASRL model (Fig. 3.9) this would be described as a task-specific (Person X Task) *bottom-up* metacognitive experience and knowledge that led to *top-down* metacognitive knowledge of his trait-like (Person) processing characteristics.

JH's subsequent February 2013 exit interview reflections, which represented the third stage in the evolution of his metacognition about his writing process, revealed further evidence of his readiness to again monitor his task-specific reflections and draw more explicit connections between his choreographic and writing practices. And, these subsequent reflections reiterated many trait-like processing characteristics, which had already begun to emerge from his self-analysis in December.

### *Stage Three: Linking Specific Processual Steps across Disciplines*

Through yet another task-specific (Person X Task) comparison between his choreographic and writing experiences, JH revealed a deepening awareness of his trait-like



(Person) characteristics when processing research materials in either form. During the exit interview, in response to his comments about needing to “invest” himself in a process so it felt “real” I asked for an example and he made an immediate interconnection replying that he “could talk about [that] both choreographically and in writing” (7 Feb.). JH compared a specific task of creating a solo on a dancer in Montreal with his experience of writing his final paper for the MFA fall term. Qualitative analysis of his comparison revealed the following three themes characterizing comparable composition phases. First feelings of being either *stymied*, *lost*, *struggling*, or *distraught*. Then consciously deciding to *let go*, *open up*, and *free associate*. Finally, experiencing the emergence of clarity as *something comes... a key ingredient marrying these things together*. In terms of writing his final paper JH went on to describe this final phase as the emergence of *a tension... an image... an ‘Aha’ that gave him a point of view, a perspective, an argument!* He remarked that the *image* had clarified *the relationship of all the bits... a reason for ordering things a certain way... and he began generating other ideas as springboards into the next* when he commenced drafting. As a result he experienced the positive affect of *composing with pleasure and pride*. Finally, he remarked on the importance of *receiving feedback* on the paper from his MFA professor because this assisted him in developing a self-critical internal editor. This specific comparison of two projects revealed the series of experiential stages that closely linked feelings of success and agency between both processes. JH’s self-analysis also indicated that he had achieved a high degree of self-regulated metacognitive knowledge of his trait-like processing characteristics.

To conclude, I found three distinct stages in JH’s acquisition and strategic deployment of his metacognitive awareness. As indicated in section one of this case study, JH’s metaphors for his metacognitive experiences first informed his Metalevel Personal-Awareness (Fig. 3.8) of his

metacognitive experiences of writing, and these in turn informed his emerging metacognitive knowledge about what aspects of his processing engendered problems or opportunities. He initially gravitated to valuing the writing “tools” I introduced as problem-solving strategies for addressing his negative affect (24 Sept.).

However, his move towards analytically reflecting on how the conceptual nature of his choreographic process might be mirrored in his writing process helped him shift into a Meta-metalevel stage of co-regulated metacognitive knowledge the interconnections he was noticing between his choreographic and writing processes.

Finally, his exit interview revealed his independent shift into a third stage: self-regulated Social level metacognition (Fig. 3.8). New metacognitive knowledge, strategies and judgments emerged as he compared his final essay writing process with his choreographic project. These observations of specific task-events at what Efklides’ MASRL model (Fig. 3.9) posits as the Task X Person level became the basis for his insights into his trait-like processing characteristics at the Person level.

JH had discovered metacognitive connections that grounded his concept of his process in the centrality of alternating between the *global* and the *elements/details* of his materials and addressing frustration and feelings of being stuck in his process by allowing himself to *trust* that *something comes* when he can *let go, free associate* and wait for an insightful ‘*Aha*’ to offer him a perspective from which to *springboard* his ideas into a line of argument.

## Chapter Six

### Breaking Down a Wall Between Choreographing and Writing: Case Study of UL

*It's been fascinating... to learn*

*I'm "die mauer im dem kopf,"*

*the wall in your head...the Berlin wall.*

*There's been a lot of bifurcation*

*between choreographing and scholarly work*

*I wasn't making the connection!<sup>60</sup>*

*I'm a resource junkie generating and generating material*

*adding elements in to the space to see what the space becomes*

*I have some sort of conceptual idea and I keep circling,*

*Building on movement that relates, grabbing on...*

*the space is telling us...*

*the centre might not look the same at the end*

*but the whole has an identifiable shape*

*that is given to the audience*

*I have a real aversion to force-feeding audiences*

*In both choreography and writing*

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<sup>60</sup> This found poem uses phrases from audio-transcripts of conversations, emailed reflections and a conference panel presentation by UL.

*I kind of write from feeling, just hoping  
things are falling into the page in a logical pattern  
leaving my writing way too open to interpretation  
so many ways to say something that I get bogged down...  
trying to corral those thoughts, lasso them up...  
...trying to contain too much...  
I'm in it and all my ideas are swirling...  
how to pull apart my thinking?  
I have a little bit of an aversion to the deductive  
I like the inductive process much better*

*There is a moment that once you kind of sit and look at all this stuff...  
there is a space between generating the material...  
in choreography and writing...  
between the popcorn thing... and sequencing...  
finding a way of locating  
the spine of this thing...  
you're determining what has relationships...  
the components of the spine and putting it together...  
there has to be transition...structure...  
you take them on some sort of journey*

The case study with UL, a Dance PhD student in the US, covered the most ground literally and figuratively in this research. From February 2012 to July 2014 I mainly researched with UL via Skype© but I also met her in person in the US on three occasions. With UL my research method expanded beyond the practice-led research method used with the Canadian MFA students. With the MFA research I had focused only on the very initial stages of their pre-drafting thought processes when sorting, focusing and beginning to structure their materials into a line of argument. Since they were writing course papers for evaluation, I could not give detailed feedback on later draft stages nor suggest specific editing of papers. However, in researching with UL, I extended the research beyond such preliminary focus-finding dialogues as UL drafted, edited and submitted her writing for public audiences: one conference presentation proposal (April 2012), two abstracts for conference CFPs (May and October 2012), a panel presentation and a conference paper (February and July 2014). The most lengthy and intensive research however focused on UL's writing process in developing and submitting a book chapter (July to December 2013). In addition, we had extensive discussions of how the research informed her pedagogy for undergraduate dance courses, as well as for writing her dissertation in future.

In July 2014 on a conference panel presentation along with research participant MR and myself, UL wrapped up her observations and reflections about what she had learned from over two years of our research into her writing process and its connections to her choreographic process. She said that her overall metacognitive challenge had been to progressively dismantle "*die mauer im dem kopf* - the wall in [her] head" which she felt had "bifurcated" her understanding of connections between her choreographic and writing processes (7 July 2014). UL's use of *die mauer* and other strongly metaphoric verbal imagery conveyed her negative

metacognitive experience of academic writing and how she had compartmentalized it as divorced from her creative processes of dance-making. But in using the metaphor of *die mauer* she revealed her metacognitive understanding of this disconnection.<sup>61</sup>

The analysis of research findings which follows, contextualizes UL's metaphoric language and reflective comments through the lenses of educational psychologist Anastasia Efklide's two models of metacognition (Figs. 3.8 and 3.9), to reveal how the *affect* of UL's metacognitive experiences (ME) contributed to the evolution of her metacognitive knowledge (MK) about interconnected choreographing and writing processes and subsequently to her formation of metacognitive judgments (MJ) regarding (in)effective strategies/skills (MS).<sup>62</sup> The lengthy transcripts of our research sessions also revealed numerous examples of what Efklides calls intra- and interpersonal "self- and co-regulated" metacognition operating at the Social Meta-metalevel (Fig. 3.8). In other words, the transcript dialogues captured our back-and-forth sharing of insights (co-regulated metacognition) as I questioned, mirrored and re-stated her comments and documented UL's emerging insights (self-regulated metacognition) about her own traits. Our dialogues were extensive given the duration of the research time frame and UL's additional focus on pedagogical strategies for her undergraduate dance classes. UL's transcribed comments and emailed reflections also revealed the overall operation of her metacognitive *monitoring* and *control* functions at and between the Personal-Awareness and Social levels that Efklides' "Multifaceted and Multilevel Model of Metacognition" describes (Fig. 3.8). Framed within Efklides' model my analysis of the data from these dialogues revealed UL's initial

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<sup>61</sup> I have only one video-tape of UL (her 7 July 2014 conference panel presentation) from which to gather the sort of metaphoric *gestural* expressions that analysed in the Case Studies of RT and JH. All other recordings with UL were audio only. I have used transcripts of those audio-tapes, along with her numerous emailed reflections, and my field notes as sources for the majority of examples of UL's metaphoric language.

<sup>62</sup> On Efklides' diagrams of her models she uses the abbreviations noted above. For reasons of readability I will use the full wording in my text.

negative affect in response to writing task-events and how feelings of lack of progress spurred her into “bottom-up” self-regulated *monitoring* of her writing (2011, 6). In turn this monitoring prompted the evolution of her metacognitive knowledge about her characteristic processing traits and that knowledge prompted UL’s “top-down” self-regulated *control* (i.e., conscious choices) of metacognitive strategies that assisted her (6).

In analysing UL’s Case Study I again used Johnny Saldaña’s coding parameters from *The Coding Manual for Qualitative Researchers* (2013), to contextualize UL’s metaphoric language about her experiences. I then re-framed my findings within Eflkides’ two models of metacognition (Figs. 3.8 and 3.9). The coding provided deeper amplification of UL’s metaphoric expressions of affect as well as her analytical reflections about her processing challenges and successes. By re-framing the coding within Eflkides’ models I connected UL’s metaphors and reflections within a wider picture of her metacognitive evolution from unconscious reactions to conscious reflections and self-assessment of her academic writing process.

As with the other two case studies I used Provisional coding to organize the data regarding metaphoric expressions, choreographic connections and statements indicating evolution of UL’s metacognitive awareness. Within each of these three categories I then created thematic clusters from UL’s In Vivo comments. Next I applied multiple aspects of Saldaña’s Dramaturgical Coding: Obstacles/Conflicts, Emotions/Attitudes/Subtexts, Objectives and Tactics. I analysed UL’s metaphoric expressions mainly for what they revealed about internal and external problems she voiced and how those revealed when or if her experiences of affect led to metacognitive knowledge, judgments and strategies about her processing preferences and needs. I also used Dramaturgical coding for both metaphors and direct comments she made about

connections between her choreographic and writing Objectives as well as comparing Tactics she used across both disciplines.

UL brought the inquiring mind of both a PhD scholar and an established post-secondary educator to this research and hence we engaged in extensive discussions of her emerging metacognitive awareness of her academic writing process as well as applications to her teaching practice in a university dance department. She made observations about her personal writing process and comparisons to her students' learning tasks especially in choreographic composition and writing assignments. I have included this unexpected supplementary data about connections she made to her teaching practice. Dramaturgical coding highlighted a range of interconnected insights about problems/solutions that could enhance choreographic and writing processes for herself and her students.

As in my analysis of JH's case study, I married Saldaña's Dramaturgical coding with my own category of what I called Meta coding by filtering UL's Objectives, Obstacles/Conflicts, Emotions/Attitudes/Subtexts and Tactics through Efklides' two models of metacognition (Figs. 3.8 and 3.9). This allowed me to contextualize the *bottom-up* nature of UL monitoring her metacognitive experiences (Objectives, Obstacles/ Conflicts, Emotions/Attitudes/Subtexts) and the *top-down* nature of how she analysed her metacognitive strategies or Tactics).

The following analysis of this data unfolds in three major sections reflecting my original research questions. I examine UL's metaphoric expressions of affect that revealed her metacognitive experiences in a writing process. I analyse the connections UL made between her writing and choreographic practices *and* also connections to her pedagogy for undergraduate dance composition classes. Finally I outline the evolutionary stages of UL's metacognitive processual knowledge as it emerged during the research.



## Affective Expression in UL's Metaphoric Language

In July 2014, after twenty-nine months of working together, UL surprised me during our conference panel presentation regarding metacognitive insights into links between writing and choreographing when she used totally new verbal and gestural metaphors to express her overall conclusion about her experience of “*die mauer im dem kopf*” (the wall in the head) separating her artistic and scholarly processes (7 July). To emphasize this to the audience, she raised a hand vertically in front of her forehead to divide it in two. Then her right hand reached up to the right side of her head as she said, “*This* is artistic and *this* [pointing her left hand to the left side of her head] is scholarly!” (7 July; my emphasis). She explained to the audience that,

It's been fascinating... to learn through working with Cheryl... I'm *die mauer im dem kopf*, the wall in your head. It's [a phrase] about the Berlin wall, and I feel like I have this a little bit because I can be extremely organized – I run a dance department with over 200 students... and that wouldn't be happening if I didn't have some sort of organizational skills – but *creatively* there's a lot of....there's a lot of *bifurcation* between [creative work and] how I've come to understand scholarly work – and I do attribute that to some extent to my training as a younger person... how I was taught to write... There were certain ways that I was taught to write, even in my MFA work that *didn't focus on the reader*. Or it assumed that the reader was just the professor...it didn't have a wider *audience*. So it's kind of fascinating to me now, that my interest in choreography has always been the spectator as the 'reader,' but I could never organize my skills to do that in my writing....my [PhD] research is about spectatorship and engagement and accessibility, so you would think that would be pretty normal but again *die mauer im dem kopf!*...so [I've

been] trying to make some inroads between... [her hands wove back and forth left to right/right to left in front of her forehead]. (7 July; my emphasis)

This metaphor of a wall *bifurcating* her creative and scholarly processes and her attempts to make inroads connecting them emerged as the major theme of UL's entire presentation commentary, and clearly symbolized the challenge she experienced. As she exclaimed, "Like it's 2014! Get over the wall!" And, in my subsequent coding and qualitative analysis of UL's reflections, I began to see how her bifurcated metacognitive experiences of a "wall" between her creative and scholarly lives had manifested in opposition and eventually resolved through her experiences of feelings of familiarity that supported their integration.

Put into Laban dance terms, some metaphoric imagery suggested that her writing experiences often felt *bound*. Dramaturgical coding revealed the Obstacles/Conflicts characterizing unproductive writing strategies. However, other metaphors suggested UL's sense of *free flow* and revealed Tactics that helped her meet her writing/choreographic Objectives. Another revelation in the coding was her metaphoric description of an important reflective pause that she noted in her writing process. She described it metaphorically as "stepping out of" the material she had generated (29 Aug. 2013). However, it was not until later in the research that she became metacognitively aware of how the intermediary "spaces between" the stages of generating material and sequencing it facilitated both her writing and choreographic processes (13 Feb. 2014). Using embodied imagery, she described her purpose in both processes as "locating the spine" (13. Feb.). I inferred that in essay writing, this "spine" was the driving throughline of her ideas for an argument. This gave her metaphorical "distance" or perspective before she began to sequence the "spine" of a free-flowing "trajectory" of ideas (29 Aug.). Therefore, overall, UL's metaphoric language highlighted the affect underlying her negative and

positive metacognitive experiences which eventually led her to verbalize metacognitive knowledge of (in)effective writing strategies/skills.

In the following three sub-sections I analyse UL's use of metaphors that revealed her range of affective experiences during her writing process. I first analyse how her language mirrored *negative bound-flow* metacognitive writing experiences. Then I examine UL's experiences of a *positive distancing* perspective and *positive free-flow*.

### *Bound-flow: Metaphors of Aversion/Resistance*

Dramaturgical coding revealed themes of *resistance* and *aversion* in UL's account of previous metacognitive experiences when writing academic papers. UL reported feeling *bound* by imposed template-style limitations on her thinking. Her comments about such negative experiences were most often framed in contrast to her choreographing habits and her preference for improvisation. Therefore in this portion of my analysis of UL's metaphors I highlight the *disconnections* between her writing and choreographing experiences.

These disconnections came to light during the first writing workshop UL attended in February 2012. In that workshop I had used the term *graphic* to label the exploratory phase between the associative thinking of what I called the *popcorn* generation of ideas and the *linear* sequencing of those ideas into an essay form (Fig. 3.2). In my mind *graphic* meant *visually representing* relationships between ideas, without implying the use of specific graphic organizers like pie-charts or bar graphs or even the standard fill-it-in five paragraph essay template of introduction-body-conclusion often used in teaching the fundamentals of essay writing. UL's initial written reflection on my use of the term *graphic* elicited this cryptic response: "not so graphically inclined – perhaps grids, or more so note cards and space to lay them out" (28 Feb.

2012). So, right from the beginning UL conveyed negative affect about her perception of *graphic representations* of ideas versus her re-arrange-able structuring tool of note cards.

After an intensive six-week *visual-spatial-dialoguing* process with me for drafting her first version of her book chapter she elaborated on her earlier negative affect around graphic organizers: “I tended to be really *resistant* to graphic representation. I don’t like pie charts and I don’t like graphs” (29 Aug.; my emphasis). In her conference presentation a year later she further explained this resistance: “I’m not a big graphic chart person...my mind starts doodling and I start not getting... I get out of focus” (7 July; my emphasis). Paradoxically, the term *graphic* had been intended to connect and focus ideas but actually resulted in her feeling *disconnected* and losing focus. I inferred from her comments that the “doodling” and “lost” focus implied UL’s way of *resisting* the feeling of being *locked in* by someone else’s structuring tool. In other words, UL’s concept of graphic organizers did not provide support for her to understand the relationships of ideas, but instead inhibited her feeling free to improvise her own way towards understanding the material.

UL’s explanation about requiring her choreography students to have “organizing principles” when presenting their initial ideas, clarified her *resistance* to graphic organizers. She said that, “My definition of organizing principles is, *you* organize it [your inspirational resources for making a dance] *however you want*. They’re *your principles*. *You* organize it. But there has to be a way that any person walking in from the outside could walk in and understand what’s going on” (29 Aug.; my emphasis). Clearly, standard graphic organizers were the antithesis of her preference for individually generated manifestations of organizing principles.

Also echoing UL’s affective *resistance* to feeling constrained were her contrasting reflections on her preferred way of communicating with dance spectators: “ I like immersive

experiences because ...you're *not forcing* the audience...you're *not providing something linear* for them" (29 Aug.; my emphasis). At the 2014 conference presentation UL re-iterated the value she placed on not forcing audiences into a singular perception of a dance's meaning and linked this to her attitude about writing as well: "I have a real *aversion* to *force-feeding* audiences in both choreography and writing" (7 July). Both metaphors (*aversion* and *force-feeding*) implied strongly negative visceral resonances of physically imposing restrictive viewpoints on her audience, whether spectators or readers. There was a *bound* quality to these metaphors echoing UL's *resistance* to feeling limited by someone's imposition of pie-chart and bar graph organizers. Another *aversion* further amplified UL's resistance to imposed graphic organizers by implying their links to imposed writing structures: "I have a *little bit of an aversion* to the deductive. I like the inductive process much better" (7 July; my emphasis). I inferred from this that deductive thinking and writing felt lock-step and *bound* while inductive thinking felt like a more *free-flowing* and improvisational process for narrowing in on the main idea of her research.

The conclusion I drew from UL's metaphors and comparisons was that my initial use of the term *graphic* posed an obstacle for UL because it triggered negative associations. During my work with her I eventually came to call this intermediary stage *visual-spatial-dialoguing*. It was the exploratory phase between generating resources and sequencing them into an essay structure. The term *visual-spatial-dialoguing* captured more expansively the modalities through which I observed UL (and other participants) processing both written and choreographic works.

Besides her resistance to *how* she developed her ideas for an essay, UL also indicated internal conflict in the challenge posed by having to be explicitly specific about *what* she said when writing essays compared to when she employed her choreographic voice:

...if I really want them [the readers] to understand ‘*this*’ rather than ‘*that*’ then I *have to make it clear*, and that’s a *challenge* for me sometimes because... going back to the choreography...I guess I always go back to Ann Bogart. She talks about [how in performance art]...you can’t create an experience; you can only create the *opportunity* for someone to *have* an experience. Whereas writing is a little bit different because you are *saying something specific*...when you put it on paper you are saying *this* is what I’m saying right now. (29 Aug.; my emphasis).<sup>63</sup>

Even though UL expressed her awareness of the differing needs of readers and dance spectators she nevertheless struggled with the challenge of having to write in a way that felt overtly specific. This challenge mirrored her *aversion to force-feeding* her opinions on the reader. As well, UL admitted realizing a related negative affect around feeling constrained by the expectation to present a line of argument that did not leave interpretation open for readers. “Semantically the word *argument* is a problem, because I don’t want to argue with anybody. Again, it’s not wanting to commit. I want to *leave it open*” (7 July; my emphasis). This comment echoed her choreographic preference for creating an opportunity for dance spectators to have an open-ended experience. Paradoxically though, UL admitted experiencing negative affect when “trying to contain too much” in an essay or when she found “so many ways to say something slightly differently that [she got] *bogged down* sometimes in where to start” or “*side-tracked* by associative thinking” because she had “not let enough stuff kind of *fall away*” (29 Aug.; my emphasis). Nevertheless, I inferred that UL’s inner conflict of not wanting to commit versus

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<sup>63</sup> Ann Bogart, a theatre and opera director and Co-Artistic Director of SITI Company, New York, and professor at Columbia University School of the Arts has written extensively about performance and created Viewpoints, a training workshop for performing artists. Bogart is the author of five books: *A Director Prepares*, *The Viewpoints Book*, *And Then, You Act*, *Conversations with Anne* and most recently *What’s the Story*. <http://arts.columbia.edu/theatre/faculty/anne-bogart>

feeling compelled to commit was symptomatic of what she in the end called *die mauer im dem kopf* bifurcating her choreographic and writing purposes and processes.

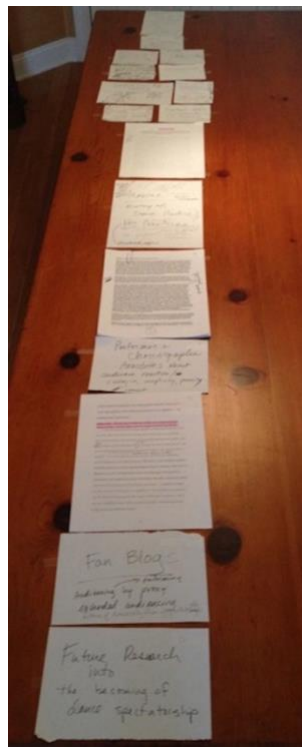
This next section analyses metaphors that signified UL's shift away from feelings of *aversion* and *resistance* into a more metacognitively positive/reflective feeling of *distancing* or *audiencing* when she paused to get perspective on her research material before structuring it into an academic paper.

### *Positive Metaphors of Distancing and Perspective*

UL's positive affect around the exploratory *visual-spatial-dialoguing* strategies we used began to emerge in her final reflections after our intensive six-week series of research sessions in the summer of 2013. From late July to the end of August 2013 we focused on discussing, sorting and organizing UL's research materials and then on her draft of a first version of her proposed book chapter that she could submit to the editor. I documented her written and audio-recorded responses to this process. From the outset I employed a research-led practice approach that had resulted from my earlier practice-led research with the MFA participants. I therefore structured our initial July 2013 weekend session at UL's home in the US such that UL laid out all her chapter research materials in piles on her dining table. We circulated around the table as I pointed to different piles and asked her to describe her materials. This was similar to the set up with RT at her final studio-based session in which she had brought materials and her prep notes. Again in a research-led practice move reflecting my work with the MFA students, I asked for explanations and connections, questioned UL, mirrored back to her for verification what I interpreted as her key ideas. I made notes and diagrammatic representations of the key words and

concepts she articulated. The purpose of this first visual-spatial-dialoguing session was to clarify what ideas she felt needed to anchor her chapter.

Following this wide ranging dialogue which inductively spiraled closer and closer to the key elements and thesis for her chapter, UL then drafted a three sentence abstract to consolidate her focus. I again used a research-led practice strategy (adapted from my earlier work in RT's final studio session) and suggested UL write ideas on note-papers and create an arrangement in the order she might present them in her book chapter.<sup>64</sup> I also suggested to UL that she arrange notes about ideas for different sections of her chapter along a string on the floor in order to begin sequencing them immediately. Later she moved them to her dining table. (Fig. 6.1)



**Fig. 6.1 UL's Vertical Arrangement of Ideas for her Book Chapter Segments**

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<sup>64</sup> RT's goal in the studio session was to establish the central factor and inter-relationships of her ideas for her thesis proposal. RT was not about to write a paper developing her own line of argument but instead needed an overarching perspective on her research ideas before filling in a generic MFA thesis proposal template. By contrast, UL had already established a perspective in her already-accepted application to submit a chapter for an anthology. Her focus was therefore on developing an original line of argument.



The notes on these papers defined the scope of each section along with key terminology, concepts and research examples she might use. UL shifted the arrangement of these note-papers as she got perspective on the whole layout and eventually moved them to her dining table in preparation for keying her first draft on her lap top.

UL later reflected:

*the hardest thing for me to do is to pull out of that [research material] the really main ideas... [so it was] helpful to get things into smaller bits...do some graphic laying out of them so I could actually see it in front of me... Since choreography is such a visible practice, seeing all the little bits of paper, starting to streamline them down [helped]... When we started working on this particular paper [i.e., her book chapter] I tended to be really resistant to graphic representations...when you suggested to just put it in a line, that felt more comfortable...just lay it out in a line and to lay it out vertically that was helpful...(29 Aug.; my emphasis).*

This reflection echoed and confirmed UL's very first written response at the February 2012 writing workshop in which she noted her preference for both "*pulling apart* [her] ideas for clarity" and putting her ideas on note cards with "space to *lay them out*" (28 Feb.; my emphasis). Clearly, the *laying out* strategy produced a positive affect of her feeling *supported* and *more comfortable* with what she deemed the *hardest part* of her processing. This strategy prompted UL's feeling of perspective or *intellectual distance* through the use of *visual distancing*, and hence enhanced her viewpoint for choosing and ordering her chapter ideas. It also began to shift her initial feelings of *resistance* into a broader idea of a graphic organizing tool as an *open-ended* and *flexible visual aid*. She also began to relate this strategy to her familiar *visible* choreographic practices.

UL connected literal and figurative *distancing* to what she also called an *audiencing* perspective on her research materials. “Audiencing” was a term that UL used to describe a teaching strategy she used where she had her students view and discuss video recordings of their works-in-progress with her “because it distances them a little bit from it and they can look at it more objectively...they’re looking at a remediation of the dance,” which “helps them...when they’re so kind of mired and they’re having trouble with the choreography” (29 Aug.). As well, UL researched aspects of *audiencing* in her PhD research of immersive performances.<sup>65</sup>

However, I had to create a second visual distancing strategy after receiving UL’s initial fifty-page *popcorn* style draft of her proposed chapter. With her admitted propensity to include too much, the first draft was way too long and I realized it was still too unfocused. While the vertical layout of ideas on her floor and then dining table had helped with distancing it had not supported UL in building a clearly defined focus and line of argument. So, I requested that UL draft a ten-page PowerPoint© presentation based on the ideas in her fifty-page first draft using a declarative title for each slide and no more than three points below. This second strategy evoked more positive affect evidenced by her metaphors of *distance/perspective*:

power point (sic) helped...I could see the *main frame* that we were looking at but I could also see the other *ideas running down the side* of the power point...I think the scrolling text...putting it in power point is a great way *to segment and then also to distance*... because for me *distancing relates to perspective*. And I think it’s very hard for me to

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<sup>65</sup> UL also coined the phrase “extended audiencing” i.e. fan blogs, artwork, etc. created by audience goers about their experiences at productions of immersive dance that she researched for her book chapter. She acknowledged her term “extended audiencing” as an offshoot from Nick Couldry’s writing on the “extended audience.” See <https://tangc.wordpress.com/2010/05/09/%E2%80%9Cthe-extended-audience-scanning-the-horizon%E2%80%9D-nick-couldry/>

have that sometimes...because *I'm in it and all these ideas are swirling*. (29 Aug.; my emphasis)

This last image of UL feeling overwhelmed inside her *swirling* ideas articulated another negative affect she associated with her writing process. The PowerPoint© exercise addressed that negativity by providing a framework to contain the swirling ideas and shift her metacognitive experience into a positive feeling of attaining *distance* and *perspective*. UL achieved a physical distance using PowerPoint© that transformed her negative internally-swirling writing experience into the positive affect generated by externalizing the viewpoint to that of an audience/reader. It allowed her to *audience* her own ideas. This transformation thus afforded her a third person perspective on the logic flow she wanted to use in her chapter. In addition, as a writer she was able to simultaneously view both the individual “main frame” slide she was working on and scroll through the overall *context* of all the other slides “running down the side” of her screen much like video images that she used in selecting and arranging movement elements for a choreographic sequence. This image thus highlighted what she felt was a “great way to segment and also to distance” her ideas. It also re-iterated the positive affect she expressed earlier about the visual strategy of organizing her exploratory ideas along a string on the floor.

A final set of *distancing* metaphors revealed another helpful aspect of using her lap top in creating a PowerPoint© skeleton: “the computer sometimes is *distancing* too because it is not a piece of paper I can hold in my hand. So I actually think writing...I think that putting it into the power point sometimes *puts it out of me*, which is helpful. It actually *puts it away* from me. I think it helps, maybe it helps *frame* it more” (29 Aug.). These metaphors again emphasize the physicality of UL putting ideas *out of* or *away from* herself into a visible *frame* and positively

embody how the PowerPoint© strategy had given her a tool for gaining perspective, for *audiencing* her line of argument.

Another group of reflective metaphors expressed the embodied nature of UL's positive affect, or what she called a *performative* perspective engendered by the PowerPoint© strategy: ...when we got to the power point, that for me was also a process of *thinking out loud*, even though I had nobody else around. Because...to me it was very *performative*. It's something I associate with *standing up* in front of people and either showing them the slide, and/or *articulating* ideas on the slides. So that helped me *tone it down*...it was still *dialogic*...I didn't have somebody else there. It was kind of, you know, *performative* for no audience at that point. But it helped. ...[by] *raising the stakes* because I'm *envisioning the audience* that's going to receive these ideas and I have to get it very straight in my own mind... I think also it's kind of *hearing yourself, having some distance from yourself, to hear yourself think, or to almost hear what your writing is saying by stepping out of it*. (29 Aug.; my emphasis)

UL's metaphors of *hearing* her thoughts in her writing and feeling the bodily experience of *performing/articulating/toning down* her ideas for an *envisioned* audience illustrated the positively charged affect she experienced through the distancing-effect of the PowerPoint© composition strategy. By immersing herself in a dialogue with an imaginary audience she performed her ideas and UL felt more energetically engaged in the task because this *raised her stake* for getting *her ideas straight*. Within two weeks of discussing her PowerPoint© organizer with me UL had structured a workable draft, which although it was eventually cut down, retained its overall flow and shape in the final submission of her chapter for publication.

Six months after these summer sessions and UL's reflections on her process of writing the book chapter another significant metaphor emerged that provided further clarification about the processual dynamic that had occurred within what UL called the temporal "space between" generating and sequencing either choreographic or essay research materials (13 Feb.). In our audio-recorded conversation about her ideas for two conference CFPs, I found UL's repeated use of *spine* imagery reflected deeper metacognitive knowledge of her earlier experiences and strategies. As we circled through the CFP language looking for key words UL typed notes about connections she was making to her PhD research and then declared: "I already have 400 words [chuckled]...how am I going to *get it down* [to 250 words for the CFP]? Because, now I really know the value of *getting something down to its spine*" (13 Feb.; my emphasis).

I inferred that the image of *getting down to the spine* captured the positive affect she associated with our layout of her ideas along a spine-like string on her dining room floor the previous summer and the spine-like quality of her PowerPoint© overview slides arranged like a stack of vertebrae along the left side of her screen. The physical quality of *getting down* her materials to a controlling idea or conceptual *spine* reflected the positive feeling of recognizing a known strategy for achieving her writing objective. She went on to clarify that the *distancing*, which facilitated her *locating the spine*, occurred for her within a metaphoric *space*:

...well *locating the spine*, it depends on how we define the word locating, because ...if we look at locating as *locating something that's already in existence*...or locating the spine meaning we're *determining the components of the spine and putting it together*. So...there is this *space between* just the generation of material I think, like just the making of ideas, and that's a kind of the *popcorn* thing, the way I tend to make work...very *experimental and free form*...there is a moment that once you kind of *sit and*

*look* at all this stuff and you're determining what has *relationships*... (13 Feb.; my emphasis).

The metaphors of *distancing* and *locating the spine* within *the space between* the generation and sequencing of her materials, implied that the logical flow of her writing, "this through-line, this trajectory that [she] admire[d] in good writing" was hidden like a spinal cord within the mass of her materials waiting to be uncovered (4 May 2012).

In conclusion, three images identified significant metacognitive experiences that UL associated with relieving her *bound* feelings about writing essays. First, she needed a means of pushing away from her materials, or *distancing* herself, in order to obtain a third person/reader *perspective of audiencing* her materials and ideas. Second, she needed an essential pause, to access a temporal *space between* the work of generating and sequencing her ideas. Within this space she uncovered the centralizing idea by *locating the spine* hidden within the material she had generated in her research. Then she could see the separate components of her ideas as sections for an essay and arrange them using other *distancing* strategies. At that point she felt guided by her internal sense of the *spine* (focus or controlling idea) that linked the components.

UL's insights illustrated Efklides' theory that "bottom-up" metacognitive knowledge arose from the "Task level" of her pre-drafting dialogues, from using re-arrange-able note papers, from *popcorn* drafting, and from the application of a *spine-like* PowerPoint© strategy to focus the voluminous output of that drafting (2009, 147). As Efklides posits in her MASRL model (Fig. 3.9), UL's insights about her writing process characteristics arose from her experiences of "task/situation[s] triggering general person characteristics that are relevant to it, such as cognitive ability (general and domain-specific), self-concept, MK [metacognitive knowledge], agency beliefs, and motivation along with affect. Affect takes the form of general

affectivity, attitudes and interests that pave the way for linking of the task goals with one's system of self goals" (147). UL's positive affect informed her that she could use an *audiencing* perspective (agency belief) afforded by several *distancing* strategies (metacognitive knowledge) which each helped her to achieve her goal of creating a compelling trajectory of ideas for the reader/audience (motivation). These insights began to shift UL away from feeling *bound* by writing templates (self-concept). The concrete strategies (cognitive abilities) also contributed to her self-concept as a writer when she articulated how she used them and reflected on her growing understanding of her trait-like processing characteristics. As well her self-concept became increasingly more positive when she began to experience and voice connections to her choreographic process. This also indicated her emerging ability to self-regulate her metacognition at Efklides' Meta-metalevel of Social metacognition (Fig. 3.8). In summary, UL's comprehension of declarative strategies (*what* tools worked), procedural implementation strategies (*how* to use tools) and conditional know-how (*when/why* to use them) appeared to unlock her *bound* affect and open ways to experience her writing process as more *free-flowing* like her choreographic process.

#### *Free-flow: Metaphors of Improvising Through-lines*

UL self-identified as a choreographic improviser and her metaphors of feeling physical freedom, or *free-flow*, when writing revealed the type of circumstances (task-situations) that resulted in positive affect about her writing process. I inferred from these metaphors of physical freedom that she associated these writing situations with feelings of intellectual freedom. An important aspect of intellectual freedom for UL emerged out of the imagery around *how* she *located the spine* of a dance or an essay idea. She commented that she had to "pull to the side,"

“pull away” or “chip away” unrelated material (13 Feb.). These metaphoric physicalizations of *how it felt* as she *located the spine* suggested a subtext of respecting a kind of kinetic intuition while uncovering the essence or meaning within the research materials she had generated for a paper. UL’s positive-affect imagery revealed her enthusiasm for improvising through-lines by intuitively developing their flow with *visual-spatial* strategies that involved creating *verticality* or a *trajectory* – the antithesis of the bound-flow *aversion* and *resistance* imagery she used regarding template-style organizers. Following is my analysis of UL’s figurative and literal expressions of *verticality* and *trajectory* that conveyed the *free-flowing* processes she valued during our *visual-spatial-dialogues* and her *popcorn* drafting.

On 22 July 2013, two days after our first intensive session on finding a focus for her book chapter, UL reflected on the relevance of my strategy suggestion that she vertically organize her preliminary ideas for sections of the chapter along a string on the floor. I expressed my wariness of being too directive, but UL’s response was that “you’re setting up a structure for me...an *improvisational structure*” (22 July; my emphasis). Since structured improvisation was her artistic milieu I inferred positive affect behind this comment in that the string-on-the-floor strategy resonated with a choreographic process she valued. She had also commented earlier in her February 2012 workshop reflection that she liked to write names of dance segments on index cards she could re-arrange on the floor. Obviously this strategy allowed her to improvise upon, explore, move and re-arrange her ideas in such a way that she could see the *spine* and the *components* in relationship.

Interestingly my intuitive inspiration for the string-on-the-floor strategy came from a mobile hanging in UL’s living room. The pages of a hard cover book had been pulled away from the spine of the book to reveal a cascade of linked pages: a revealing visual metaphor of how UL



saw *components* exposed in relation to *spine*. At the time, however, I was unaware of the true metaphoric significance of this mobile as a visual representation of UL's *perspective* on how to relate her research materials when choreographing or writing. It was only in coding and analysing her metaphors that I made the connection to her preference for not only *visuality* but also *verticality* in exploring an arrangement of her ideas for writing and choreography.

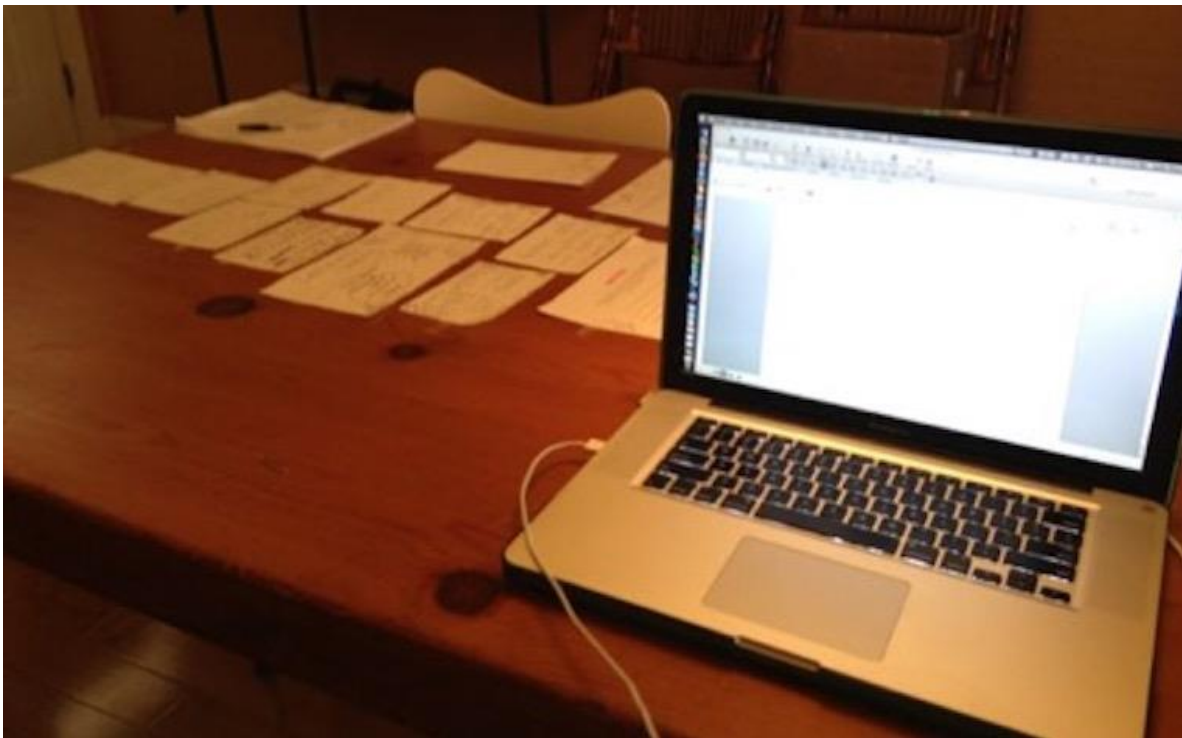


**Fig. 6.2 UL's Visual Metaphor of a Spine and Components in Relationship**

An early drafting strategy that UL devised herself combined the elements of *verticality* with *movement* adding another layer to understanding how *free-flow* might be achieved in her essay writing. UL emailed me excitedly to show me photos of how she was writing the first draft of her book chapter:

As I write *through the list of notes* on my table, I am *moving my computer slowly down the side* so that I can *continue to see what I've worked on* and what is the point of the current focus. It allows me to have what I am focusing on in *my line of vision*, even if I am not actively reading it....There is definitely *something important about visuality* and the actual presence of the ideas in front of me.” (30 July 2013; my emphasis)

UL had transferred the string-on-the-floor layout to her dining table and in moving her lap-top alongside her list of note-papers she literally and metaphorically kept moving through the trajectory of her idea segments (Fig. 6.3).



**Fig. 6.3 UL Integrating *Perspective, Improvisational Structuring and Movement* in Drafting**

Again, the *verticality* of alignment of her note-papers engendered positive affect because it supported her identified need for *distancing* and *visuality*. Additionally, by dragging her laptop alongside the notes she literally *in-corp*-orated the familiar feeling of her *body* moving during a composition process.

UL's use of the movement metaphor *trajectory* reflected another positive aspect of *free-flow* that she identified with successful writing:

When I view good writing I feel that there is always a *trajectory*...there is this *through-line*, this *trajectory*.... I think what makes it [writing] aesthetic is ...the really artful crafting part is, finding a structure that's satisfying...that *leads the reader through it very smoothly*...you *take them on some sort of trajectory*. (4 May).

These movement metaphors – *through-line*, *leading* the reader, *taking them on a trajectory* – each directly echoed UL's later use of the *spine* metaphor. I inferred that UL's *purpose* when *locating the spine* was to uncover and develop a line of argument for a paper so she could move the reader *smoothly* along a *through-line* in a logical *trajectory*.<sup>66</sup> UL did indicate a challenge though. When she analysed a dance scenario from her research in order to introduce a section of her book chapter she told the conference audience that she worried: “*how do I take it through...take the motif [from the scenario] and then unfold it in the paragraphs that follow in [my] analysis [of the scenario]?*” (7 July). This *unfolding* the *motif* metaphor again indicated the physicality UL associated with how effective analytical writing took the reader on a gradual logical *trajectory*. Eventually she expressed a solution to this problem through yet another physical metaphor: “*I weave in the theory and ...[thereby] strengthen my through-line*” (7 July).

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<sup>66</sup> Interestingly UL never used the term *narrative* to describe a through-line. She had a clear idea that she was building an argument not a chronology.

In sum, these metaphors all implied that UL valued writing processes that embodied the *movement* qualities of *verticality* and *trajectory*.

From this analysis of UL's metaphoric language and the affective experiences and metacognitive knowledge they revealed about her writing process, I drew the following conclusions. UL's *bound-flow* metaphors described negative feelings of *aversion* and *resistance* regarding writing strategies that did not connect to her preferred improvisational approach to a composing process. On the other hand, UL's *distancing*, *space-between* and *free-flow* metaphors revealed positive affect associated with writing strategies that supported structured improvisations for both *locating the spine* of her ideas and also for developing a *through-line* for a paper that took the reader along a meaningful analytical *trajectory*. As well, strategies such as laying out note-papers along a string-on-the-floor or scrolling through PowerPoint© slides on the computer screen helped UL achieve both *verticality and visuality*. These strategies provided *distance*, a more detached *perspective* on her ideas from which she could simultaneously *build* (write) and *audience* (read) the *trajectory* of those ideas.

The key take-away from the analysis of UL's metaphoric language appeared to be that metaphors with positive affect seemed to resonate with *feelings of familiarity* that UL experienced when writing strategies mirrored her existing creative processes in developing choreographic work. In the next section of this case study I analyse several more direct connections that UL made between such positive academic writing experiences and her work as a choreographer and dance composition teacher.

### **Choreographic Connections: UL Breaking Through ‘*die mauer*’**

Right from the start of the research I solicited feedback from UL about choreographic connections to the writing strategies she tried. This provided an extensive body of self- and co-regulated reflections at the Social Meta-metalevel of Efklides’ model of metacognition (Fig. 3.8), revealing UL’s growing repertoire of metacognitive knowledge, strategies and judgments connecting her writing process needs with familiar choreographic habits. In coding UL’s metacognitive reflections about these interconnections I used the Dramaturgical coding categories of Objectives and Tactics. I highlighted the processing *actions* implied by UL in each Dramaturgical category and assessed the types of actions UL *valued* for helping her to break down “*die mauer*” in her head that she felt “*bifurcated*” her attitudes towards writing and choreographing. (7 July; my emphasis).

UL’s feelings were triggered by what Efklides calls task “events” encountered during a process (2011, 6). Framed within Efklides’ MASRL model (Fig. 3.9) UL’s metacognitive experiences of encountering and reflecting on these tasks led her to draw conclusions about the interconnections she noticed between her writing and choreographing. As Efklides describes it “the level at which SRL [Self-Regulated Learning] events take place, metacognitive experiences, such as feelings of difficulty, and online affective states play a major role in task motivation and bottom-up self-regulation” for achieving one’s goals (6).

Dramaturgical coding allowed me to describe the Tactics UL identified as most effective (*bottom-up* self-regulation) for achieving both her writing and choreographic Objectives. In addition UL expressed metacognitive knowledge (*top-down* self-regulation) of her characteristic *trait-like* processing Objectives and Tactics and how they spanned her practices of choreographing and academic writing. In the following analysis I examine UL’s metaphoric and

direct comments, which revealed her *top-down* understanding of her interconnected Objectives and Tactics for writing, choreographing and teaching her undergraduate dance composition classes. I include the *bottom-up* knowledge she expressed about specific task situations.

### *Interconnecting Objectives in Choreography and Writing*

Qualitative analysis through Dramaturgical coding revealed interrelated Objectives for UL's choreographic and writing tasks as well as for her teaching with undergraduate dance students. The theme that emerged in the coding was *performance*. UL aimed to create a quality of *compelling* performativity in an academic paper or dance by *leading* or *taking* [the audience] *through a trajectory*. UL expressed these Objectives both metaphorically and in analytical self-reflections about her metacognitive experiences of feelings of difficulty and accomplishment. For example, when we discussed developing a line of argument for her book chapter she commented that the idea of "argument" in academic writing is comparable to her Objective in choreographing: "it is experiential" (20 July 2013). She expanded on this by saying that

the [choreographic] argument is working when you feel the audience is really with you and the whole room is engaged in what is going on...[it is] *compelling* for the audience...*compelling* is a key word. It is compelling if it has done something to me... it is not a static experience but a *drawing towards...moving....* The excitement of unknown *discoveries* is in the '*continuation desire*.' (20 July; my emphasis)<sup>67</sup>

Here UL made reference to her PhD research on the concept of "continuation desire" as a theoretical way of explaining what she thought was the underlying impetus making a written or

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<sup>67</sup> UL used the concept of "continuation desire" from Stuart Brown and Christopher Vaughan's 2009 *Play: How it Shapes the Brain, Opens the Imagination, and Invigorates the Soul*. New York: Avery, 2009.

choreographic argument *compelling*. Such an argument *performed* a *trajectory* engaging a reading or dance audience in a meaning-filled experience. By contrast, she described the negative affect she experienced when a piece of writing or choreography *did not* work to engage an audience because it did not evoke continuation desire:

when I'm watching a piece that I feel is not particularly successful...I start thinking about *my own* choreography. I leave that [current] experience in my mind and go somewhere else. And, it's the same thing with writing that isn't well crafted. It seems like lots of *bumps in the road* and you take *different turns*. (4 May; my emphasis).

This physical imagery contrasting *smooth* versus *bumpy* trajectories also implied the problem of direct versus indirect through-lines. Bumps and tangential turns disrupted the transitions in an essay or choreographic structure and interfered with her Objective of *compelling* a reader/spectator *through* the trajectory of her discursive path in a paper or the experience of a dance performance.

The importance of creating a structure to support the *trajectory* of a piece also emerged in UL's comments about her teaching practice with undergraduate dancers. In reflecting on the struggles of her students in choreography classes UL commented ruefully about "the lack of structuring from young choreographers. They tend to want to make it very much about sensation and emotional impact and they don't structure their work with some sort of trajectory" (4 May). Here UL noted how a student choreographer's subjective focus (sensations and emotions) often occluded their vision for crafting a structure that can take a spectator on a meaning-filled *trajectory through* the emotional and sensory content. When UL voiced this concern I replied by comparing these emotive student choreographies to the students' journal writing for her choreographic class, pointing out that the student her/himself was the intended audience for both.

Neither addressed an external audience. UL replied: “That’s a great parallel... a great analogy... I know that I’m going to have a lot of ‘journalled dances’ ....if it just stays in the personal then we say it’s indulgent...it’s too much *for you*” (4 May; my emphasis). Here, UL recognized the problem of a writer or choreographer being too submerged within their work and being unaware of the unstructured/unfocused experience they had created for the eventual public audience. This comment also mirrored her initial workshop reflection about her tendency for subjectively writing “from feeling, *just hoping* that things are falling into the page in a logical way” (28 Feb.; my emphasis). Her reflection indicated UL’s metacognitive knowledge that her reader needed logical flow. As well, it revealed that she did not have a conscious metacognitive strategy for crafting that flowing structure, only hope!

UL’s comments about her students’ problems echoed her own metaphor about feeling like she was inside the *swirling* of her ideas for an essay, not able to *pull away* or get enough *distance* in order to read it as an audience would. Significantly, UL eventually expressed her awareness that her students also “don’t have a process for determining the relationship of their ideas” (13 Feb.). It appeared to me that the theme of these struggles for UL and her students related to a lack of metacognitive awareness of their individual processual trait-like characteristics. They appeared to lack metacognitive knowledge of their processing habits and preferences (*what strategies worked*). They did not consciously discriminate either procedures (*how*) or conditions (*when/why*) for effecting a *conscious* metacognitive shift between the exploratory purposes of a personal creative, improvisational, intuitive composing focus and the more conscious purposes and strategies of crafting or drafting efforts when composing for their intended public audience.



From analysing UL's comments I concluded that her early stage composing purposes were characterized by improvising on ideas to figure out *what* she thought/knew/wanted to present, versus her later stage audience-centered work around *how* to deliver a meaning-filled *trajectory* of those ideas. UL also said that her students had to have "composition... transition... structure: they have to structure and create a form" (4 May). So, as their instructor she tried "to guide them and model for them how improvisation *leads to* choreography" (4 May; my emphasis). UL gave her students instruction in compositional tools and choreographic devices but she had no background in metacognitive concepts for also developing their metacognitive knowledge and strategies so that they could identify, catalogue and implement their own individualized Tactics. These comments from UL at the early stages in the research revealed that she had not yet consciously observed and verbalized her own metacognitive experiences of affect when she shifted from improvising to structured choreographing or writing. She had not yet attended to or recognized the occurrence of a liminal *space between* her improvising and choreographing. Once she did though, the imagery of *distancing* and *audiencing* suggested a strategy for achieving her choreographic and writing Objective of *locating the spine* of a work.

As noted in the earlier analysis of her *distancing* and *spine* metaphors, UL labeled the purpose of the *space between* improvising and sequencing her materials as one of intuitively *locating the spine* of her ideas. In reflecting on her writing experiences she said, "So then *my gut would tell* me [that] after this category of determining the relationships of the ideas is...[I am] beginning to, I guess, kind of chunk things.... I'm just going to call that *locating the spine*" (13 Feb.; my emphasis). After UL made this comment she immediately connected her *locating the spine* purpose in her writing process to her choreographic process.

She recounted a similar metacognitive experience when she had talked with her choreographic collaborator about the title for a not yet completed dance: “It’s funny...we skyped for about 5 hours the other day and we kept going back and forth about the title...you know everybody wants the publicity stuff now, and we still don’t even know what it’s about! So we skyped back and forth on the title and what it’s about and I think that’s right, we were kind of *locating the spine* of this thing” (13 Feb.). UL’s metacognitive experiences of feeling her way towards the essence or *spine* of her essay ideas immediately aligned with this insight about what they were really searching for in working out a title. She realized that in both choreography and writing she unconsciously performed an *intermediary process* of intuitively *locating the spine*, the meaningful core or central thread linking her materials on which she could then focus a title or ultimately build a conceptual structure. In terms of dance-making she described the subsequent shift from *locating the spine* to preliminary structuring as follows:

...the way I tend to make work is very experimental, a free form. There is a moment that once you kind of *sit and look* at all this stuff and you’re determining what has relationships. And the stuff that doesn’t tend to have relationships you just kind of *pull to the side* and then from there you start...I would say then you start sequencing...you *figure out how to put a spine together*...it has the vertebrae, the discs...like what are the *components* of the cervical...the thoracic...the lumbar. I mean that’s kind of beginning, middle, end of the dance [she chuckled]. (13 Feb.; my emphasis)

In these comments UL revealed her metacognitive knowledge of what up until then had been an unconscious strategy for *locating the spine* of a work that seemed divided into several stages. First she *paused* to discern how her materials were inter-related and hence suggested the essential spine, or trajectory, of what she wanted to present. Second, she *pulled aside* unrelated

materials leaving only the skeletal components of related ideas in view. (In other metaphors analysed in the previous section I noted that she also referred to this as *distilling down to bite-sized pieces*, and *streamlining down* her materials.) Finally, UL deliberately *sequenced* the components in a logically structured top to bottom (vertical) trajectory. In this next section I examine the tactical interconnections UL made regarding how she effectively facilitated her shift *out* of the liminal *space between* where/when she had located the spine, and *moved into* sequencing and structuring for both essays and choreography.

### *Interconnecting Tactics in Choreography and Writing*

A central clue to an effective Tactic for sequencing and structuring the *elements of the spine* in writing/choreographing appeared in UL's comments after she used the string-on-the-floor and PowerPoint© strategies for organizing the sections of her book chapter in the summer of 2013. As noted in my previous analysis of her metaphoric expressions she reported metacognitive feelings of *distancing* and *audiencing* when using both the string and PowerPoint© strategies and she made direct comparisons with her choreographic process.

*It allows me to have what I am focusing on in my line of vision, ...* There is definitely something important about *visuality* and the actual presence of the ideas in front of me. I think this is important because when I choreograph, even if I am focusing on one or two dancers, I can see the others in my *peripheral vision* and know what is going on and how the action in my *peripheral vision* does or does not work with what I am focusing on. (30 July 2013; my emphasis).

UL had intuitively transformed the positive *peripheral vision* strategy of her choreographic process into a mirror image metacognitive felt-experience when writing. The attendant feelings

of familiarity, know how and confidence when using her peripheral vision were in this way re-experienced when transitioning to the first step of drafting her chapter. This positive experience thus led to metacognitive knowledge of what Efklides calls “Person level” “trait-like” processing characteristics (2011, 6). UL knew that in both writing and choreographing she benefited from strategies allowing her to view writing materials or dancers simultaneously in both *specific* and *peripheral* contexts. A month later she reflected on a further interconnection between her PowerPoint© writing and her choreographic practices:

...it’s analogous to when I ask my students to video tape their dances and then come in and talk to me with the videotape and not the dancers present...it *distances* them a little from it...so it’s *another way of audiencing* the dance. (29 Aug.)

This was another sign of UL’s self-regulated metacognitive learning about her characteristic processing traits and what she felt worked as effective strategies. She realized that this dual-perspective Tactic prompted the student choreographer and herself to *audience* their composition. Her comparison of using *distancing* techniques at the draft stage confirmed a *trait-like characteristic* crossing between both disciplines. She realized how the Tactic helped both herself and her students shift out of their swirling ideas and into creating logical order for a reader or spectator. The string and PowerPoint© writing Tactics had yet another positive resonance. UL characteristically preferred *visual verticality* in her choreographic and writing process:

...actually this working it out in this sequence...I know I do this *vertical sequence* often. Because when I made my piece *L...A...D...*, which had musical elements...props...actual text...choreography, I had to put everything on note cards. I had to *organize it vertically*. Not horizontally. Vertically. And literally for me, it was the idea of the *top of the show to*

*bottom of the show*. And I think that's me thinking 'take it from the top,' like that's a kind of dance thing. It has to be vertical.... It's also a way that I can, I think, more *visually control* my ideas. When it goes horizontal it gets too far from me.... So there's something about this *verticality* [the-string-on-the-floor] that helps me. (22 July; my emphasis)

The positive affect that UL expressed in *taking it from the top* stemmed from her *recognition* of a *familiar* fluid way of processing her choreographic ideas. Both the string-on-the-floor and PowerPoint© Tactics replicated the literal verticality of arranging her note cards from the top to bottom of the show when she had choreographed her piece *L...A...D....*. Vertically arranged note-papers/cards/slides gave her a way to *visually control* her ideas because she could *rearrange* them and also because the layout gave her the *distancing* of an overview *perspective* which she also valued. To sum up, UL had metacognitive experiences of feeling comfortable and in *control* with strategies that generated a *perspective* on how to structure her paper or choreography. This feeling of control confirmed UL's metacognitive knowledge about the efficacy of metacognitive strategies that offered her *visuality* and *verticality* in her early drafting stages.

Overall, the interconnections UL made bridged her awareness of preferences and effective strategies that signified trait-like processing characteristics across both disciplines. Based on metacognitive feelings of *familiarity* that arose when she applied *physicalized distancing* strategies she metacognitively expressed declarative knowledge (*what* strategies worked), procedural knowledge (*how* to perform strategies), and conditional knowledge (*when/why* to use them). In the final part of this chapter I analyse the evolution of UL's metacognitive knowledge.

## **Evolutionary Stages of UL's Metacognitive Knowledge, Strategies and Judgments**

Emerging from the preceding analysis were three phases in UL's evolution that can be framed within Efklides' "Multifaceted and Multilevel Model of Metacognition (Fig. 3.8). UL's Metalevel Personal-Awareness evolved into Meta-metalevel Social metacognition (self- and co-regulated knowledge, judgments and strategies). This evolution occurred in an iterative manner throughout the research as each new writing task event generated metacognitive experiences (feelings of *resistance*, *confidence*, *familiarity* etc.) to inform UL's expanding metacognitive awareness of knowledge, strategies, and judgments for addressing her writing process needs. Due to the iterative nature of UL's evolution towards metacognitive self-regulation, my analysis of the three stages is not strictly chronological but reflects the way in which UL continued to cycle through recurring aspects of metacognition. First, she demonstrated increasing metacognitive awareness as she recognized feelings of *familiarity* and *connection* between her writing and choreographic experiences. Second, she introspectively presented metacognitive knowledge of specific writing strategies that mirrored her preference for *improvisational structuring* when choreographing. Third, UL retrospectively analysed her *characteristic interdisciplinary processing traits* within contexts of self-regulated learning.

### *Stage One: Metacognitive Awareness of Familiar Experiences*

UL's metaphoric expressions and the specific choreographic connections she made revealed stage one of her evolving metacognitive awareness of her writing process. Her metacognitive experiences of *familiarity* as I modeled several writing strategies that resonated with her choreographic habits began to resolve the feelings of *resistance* and *bound-flow* that she had associated with previous secondary and post-secondary writing instruction and even with

some suggestions I had made in the writing workshop.<sup>68</sup> The Dramaturgical coding data revealed that UL's reflections on her negative metacognitive experiences of Conflicts and her perceived Obstacles about academic writing shifted into positive metacognitive experiences of achieving her Objectives following sustained interaction around three writing tasks in the spring and fall of 2012 and the summer of 2013.

UL had about four weeks in spring 2012 to prepare and submit a detailed presentation outline for a conference and in autumn 2012 she needed to draft an abstract for another CFP. The focus in summer 2013 involved developing the book chapter based on the approval of an abstract she had previously submitted. The book chapter research was extensive as I traced UL's metacognitive evolution from development of her ideas and line of argument in July 2013 through drafting a first version for submission in August 2013 and subsequently revising her chapter up to December 2013 as she responded to the editor's input.

UL began to experience feelings of *familiarity* and make *connections* in May 2012 between the use of structural tools in both choreographing and academic writing. These *connections* suggested her emerging metacognitive awareness of strategies that supported her goals. Following is an excerpt from a Skype© conversation about her CFP in the spring of 2012.

UL: I'm still working to be able to quickly identify these patterns of argument...but I also think it might be interesting for you in terms of your research when you're looking at choreography and the connections is *how these patterns of argument might find kind of*

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<sup>68</sup> "Feelings of familiarity" is in fact a term often used in metacognition studies. For example, as noted in the literature review, Jérôme Docik includes the term in his "partial and non-exhaustive list of noetic feelings" such as "Feelings of knowing/not knowing, Tip-of-the-tongue experiences, Feelings of certainty/uncertainty, Feelings of confidence, Feelings of ease of learning, Feelings of competences, Feelings of familiarity, Feelings of 'déjà vu,' Feelings of rationality/irrationality, Feelings of rightness" (302, emphasis in original).

*analogous existence in choreography*, because I feel like things like comparison and contrast...I think people do that in choreography.

Cheryl: that's levels and dynamics?

Julia: exactly, and *cause and effect, and even classification*...I feel like people who work very isolated with the body in some ways...you know it's like *different parts of the body working*...there's...

Cheryl: Forsythe?

Julia: Yeah definitely. That kind of stuff, even Bill T. Jones who works with a lot of...and Trisha Brown who *juxtaposes a lot of body parts*...I feel like there's almost a *classification of the body* there and what they... you know the arms might be going this direction but the lower body is going another direction...everything is one unit but it's being classified... (3 May 2012)

I inferred that her metacognitive awareness of parallels had begun to emerge through her use of structural terminology from writing to describe the work of choreographers. Similarly, in our emailed exchanges about her October 2012 work on drafting an abstract for a CFP, UL and I discussed more comparisons between the patterns of argument she was considering for developing her paper versus how she taught choreographic composition using a focus on structure to support the creative process. UL wrote that

when I teach improvisation, I discuss that the tools we use as dancers and improvisers are the five elements of dance: body (what), space (where), time (when), energy (how) and relationship (with whom/what)...*the elements themselves have sub-elements...I frame it for the students much like you would frame the components of writing*....When I teach choreography to second year BFA majors, I separate the process of generating and



crafting movement into 1) *compositional structures* and 2) *choreographic devices*. We focus on motif and development as representative of choreographic devices and theme and variation as representative of compositional structures. (7 Oct. 2012)

In the same email UL also stepped back to reflect in a parallel way about my research into her writing process being “engaged in a specific process of *identification, classification, etc.*” (7 Oct.). She employed further language about structural relationships of materials in reflecting on her PhD research as well: “there is something in there [her chapter ideas] about *cause/effect*, particularly in terms of how artists are creating [immersive] works to affect their audiences...thus compelling audiences to return over and over for more chances to experience the work in new ways” (7 Oct.). These different reflections by UL marked her emerging metacognitive awareness of links between choreographic and writing structures and acknowledged the significance for herself and her students of learning about structure to support creative processing and performance in each discipline.

Following several Skype© sessions about her ideas for her spring 2012 presentation outline I interviewed UL for her reflections on that writing process and asked her, “Did it unfold in a helpful way?” UL’s response indicated another metacognitive experience associated with feelings of *familiarity*. She remarked on the importance of my *modeling* the *how-to* of writing strategies: “I was very cognizant of you in terms of *how you were modeling* both the *deconstruction* [of the CFP] and *reconstruction* of ideas. Being a teacher myself and seeing... ‘How can I do this and approximate what you just did with me?’ “(4 May; my emphasis). Perhaps it was UL’s teaching role that prompted her to be *cognizant* of how I was modeling strategies. She was not only observing what I did from the point of view of an academic writer focused on a specific task but also as a professor looking to pick up additional

writing strategies to use with students. UL went on to highlight two modeling strategies in particular that evoked positive feelings of *familiarity* linked to outcomes that she *valued*:

I think what was really clear... is that you are able to take *chunks of information and distill them down* very quickly so that they are *bite-sized* pieces and then they are *easily shifted around on the table or surface or dance floor to be recombined*... I think also what was really important for me was how *you were able to lead me from*... (it was circuitous in terms of the data) but then by the end you were able to [say] ‘okay this is a past-to-a-future’ [i.e., a process analysis essay pattern of argument]... There is this *through-line*, this *trajectory*... that I think you helped model *how we got there*. (4 May; my emphasis)

UL recognized a familiar choreographic experience of *shifting around* “bite-sized” segments of her ideas on a *surface*. As noted earlier, she had reported that when choreographing her dance *L...A...D...* in 2001 she wrote out her ideas for visual, spoken word and movement ideas on index cards that she shifted around on the studio floor as she built the structure of the performance. In addition she recognized *how* this strategy successfully achieved the sense of *through-line* or *trajectory* that she valued in both writing and choreography.

The key phrase I took from UL’s reflection was “I think you *modeled how we got there*.” Therefore it was not only the strategies *per se* that evoked the positive affect of UL’s metacognitive experience, but more so the *modeling of how to use* them in a series of steps for finding and building her through-line. As well, UL expressed *recognition and familiarity*: “So you kind of helped show... or *you helped demonstrate that it was actually a process I’m used to doing*... that I’m just not used to doing it with words [laughed]. I’m used to doing it with movement” (4 May; my emphasis). UL’s reports of specific studio experiences as a dancer and choreographer (e.g., creating *L...A...D...*) as well as her comments about teaching choreographic

composition had similarly focused on the *process of making* the eventual product or the *how* of getting there. Therefore, a modeling strategy that reflected *familiar* choreographic Tactics helped UL break through her negative metacognitive experiences of *resistance*, *aversion* and *feeling bound* in a writing process.

The July 2013 chapter drafting sessions added deeper insights about the role of UL's experiences of *familiarity* in helping her evolve metacognitively. As noted earlier in the analysis of UL's metaphoric connections between choreographing and writing, I questioned UL about whether I was being too directive with my strategy suggestions for drafting her book chapter and she reflected, "Well you're setting up a structure for me; you're setting up an *improvisational structure*, so you're *demonstrating*" (22 July; my emphasis). Since UL relied on improvisational structures in choreographing she felt *comfortable* with accepting strategic structuring tasks within which she could improvise on her writing ideas.

Another aspect of *familiarity* and *connection* also arose in UL's comments about her experiences of our *dialoguing* during the drafting sessions for her book chapter:

The *dialoguing* part about my ideas is so important, to get *feedback* on them. And I think that's again...*I can relate so many things to the choreographic process, because it's so often how we work in the studio...* even if I'm the choreographer I'm getting feedback from the other dancers. Like, I'll say to another dancer 'What do you think?' Or I'll even ask a dancer themselves, 'How does it feel?' So, there is a *dialogic process*...and I think there's two things going on there: there's the *dialogic formation of understanding between, you know, sharing ideas*. And then I think there is also just the *knowledge that comes from self-reflection and being able to think out loud* and to say your ideas out loud. (29 Aug.; my emphasis)

UL framed her experience in theoretical terms of “dialogic formation of understanding” as it occurred both between she and I, as well as within her own self-reflections. This theorization signaled the emergence of UL’s co-regulated metacognition as she reflected on my question, shared her interconnected composing experiences and began to analyse her own processing traits from a third person perspective.

In our August 2013 wrap-up interview about the visual-spatial-dialoguing and drafting process for her first submission of the book chapter UL also noted that: “When we started working on this particular paper, I tended to be really resistant to graphic representation...but when you suggested to just like, put it in a line [on the floor/table] that *felt more comfortable*...so that helped me think a little broader about what it meant...what does graphic representation mean, or visual representation of ideas?” (29 Aug.; my emphasis). This self-analysis illustrated that as feelings of familiarity increased UL was prompted to reflect back on her initial feelings of *resistance*. UL went from a metacognitive experience of familiarity to a metacognitive awareness that she had had a restricted understanding of visual representation strategies when it came to drafting her writing projects. *Die mauer im dem kopf* had initially impeded her when she approached her writing tasks. The following reflection demonstrates another example of her emerging metacognitive awareness of ineffective writing strategies.

I think I’m *trying* to think in a linear way, like what goes next? But I *get side-tracked* by *associative* thinking. So I do *try* to be chronological so to speak, or linear. But I’m more of an associative thinker. So it *goes in different places*. And, I do think that I respect in language what I respect in movement, that there are so many *different ways to say something* that I get *bogged down* sometimes in terms of where to start...and then how to

say what I want to say. Because, I feel like there are so many *different ways you can slightly phrase it or do it, just like you would do in movement*. (29 Aug.; my emphasis)

This self-assessment and recognition of her tendency to default to *associative thinking* and then get *bogged down* contrasted to UL's initial reaction to my workshop presentation in February 2012 regarding what I called *popcorn* thinking. UL initially thought that because she was skilled at running an organized dance department that she was not a *popcorn* style thinker (28 Feb.). But by observing her processing habits she gained metacognitive knowledge of how this *popcorn/associative* thinking trait was indeed active and affecting her writing process. She also eventually recognized that her habit of writing three sentences in a row, each echoing the same idea but from a slightly different angle, mirrored her choreographic device of having a dancer repeat a phrase several times with a slightly different weight or energy. She concluded that this choreographic habit did not work effectively to provide a reader a smooth trajectory through an academic paper.

To conclude, stage one of UL's metacognitive evolution from *resistance* to *familiarity* and *connection* built iteratively with each new writing task. She began to re-cognize/re-think and verbalize her subjective metacognitive experiences of the writing in relation to *familiar* feelings and processes that she employed in choreographing. Her insights thus formed the basis for her shift out of the Metalevel of Personal-Awareness into the Meta-metalevel of Social metacognition in Efklides' model (Fig. 3.8). She began to frame her Personal-Awareness of her metacognitive experiences of affect and her knowledge and strategies from the Social metacognition level of a third person co-/self-regulated analytical and comparative perspective rather than from a reactive or "feeling of..." experiential perspective.

### *Stage Two: Introspective Co-/self Regulation of Strategies*

UL first showed signs of emerging Meta-metalevel awareness at Efklides' Social co-/self-regulated level of metacognition (Fig. 3.8) during research sessions around drafting an abstract for a conference CFP in the fall of 2012. She prepared the first two tasks before our session and I guided her through the next eight as we dialogued via Skype© in October 2012. In a follow-up reflection UL did her own process analysis highlighting specific structuring strategies that she had noticed as I had guided her through a series of ten strategies for determining her central focus and the components of her abstract.

I am learning that having structural frameworks is efficacious for me in many ways... First, the [key topic] words and phrases in the CFP was very helpful in terms of determining the level of connection of my research interests to this particular conference. As I related the words and phrases I had *circled* to Cheryl, it was apparent we had both honed in on the same words as applicable to my research, which helped validate my thinking. Second was find[ing] any specific language related to *criteria* for the CFP [format]. This progressed into [third], *making the chart*. I appreciate the suggestion to immediately organize the data I already had in order to cross-reference and analyze it through a different lens, meaning through criteria we identified via the CFP.<sup>69</sup> Cheryl then suggested [fourth] *thinking about a title* and how the title can shape and reinforce the process of writing the abstract. I often think of the title last, so this will be an interesting exercise in challenging my habits. [Fifth], Cheryl discussed finding an introduction to the paper [and] *phrases that might shape the intro*. [Sixth] we talked

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<sup>69</sup> I suggested a matrix style chart in May 2013 when UL was preparing her dissertation prospectus materials. In August of 2013 she emailed to report , "I made a matrix based on the one you and I made for my prospectus [in May 2013]" in order to put two "taxonomies into conversation" or "dialogue." Clearly a matrix-style charting tool was a useful strategy as UL again responded positively above.

about *lines of argument* and also [seventh] the importance of *connecting to a theory* within my abstract while [eighth] keeping the through-lines in mind. [Ninth, Cheryl suggested] *considering a conclusion* even at this very preliminary state. Cheryl pointed out a phrase [in the CFP] that might help to shape my conclusion. A final [tenth] suggestion from Cheryl to *write approximately double* the amount of words required – 600 for a 300-word abstract – is brilliant. No more and no less is a probably a good framework for me, as then I can hopefully stay succinct and focus more immediately on what Cheryl has termed the ‘energy’ of the writing and also the ‘elements’ which in this case are coming directly from the CFP and are the ‘checklist’ we’ve culled from the document. These are *all* tools for organizing my ‘*popcorn thinking*.’ (4 Oct. 2012; my emphasis)<sup>70</sup>

In recalling this lengthy list of *tools* UL implied a metacognitive experience of feelings of support, progress and confidence. She commented later in the research that these new writing strategies felt comparable to the sort of “improvisational structures” she relied on constantly when choreographing (22 July). UL’s positive affect in response to these structuring strategies led to her reflective email list of her new metacognitive knowledge (declarative and procedural) of a bank of potential strategies (*what* and *how*) for future use and her judgments (conditional knowledge) of *when/why* it helped to use them. UL also demonstrated emerging self-regulated learning about her composing process. She saw this series of linked procedures as strategic tools, or *improvisational structures*, to address her previous metacognitive experiences of *feeling bogged down* by her tendency for *popcorn/associative* thinking and not knowing where to start. In addition her reflection revealed the underlying nature of what prompted insightful co-

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<sup>70</sup> This is an edited version of the transcript. In the original UL first gave an explanation of what steps she did and how each was helpful. Then she summarized by briefly listing the steps. I combined UL’s quotes for clarity.

regulated learning for her, that she later referred to as the “dialogic formation of understanding” through shared knowledge or self-reflection (29 Aug.). The list of strategies and accompanying reflections thus provided evidence that UL had begun to shift into a Meta-metalevel type of Social metacognition in a co- and self-regulated fashion. Efklides’ MASRL model offers another framework for contextualizing this stage of UL’s metacognitive evolution from monitoring experiences to formulating decisions about efficacious strategies. Efklides states that,

when executing a specific task...information coming from the monitoring of features of online task processing (e.g., fluency, cognitive interruptions, conflict of response etc.) receives precedence; it is this monitoring that triggers control decisions. At this level, *metacognition and affect take the form of a subjective experience*, that is the person is *experientially aware* of the ongoing thinking, feelings, emotions or physiological states denoting effort exertions during task processing; this awareness provides the input for online *self regulation* of task processing and/or effort and affect. (2011,7; my emphasis)

Foregrounding UL’s comments against Efklides’ theory revealed that she also associated this process with familiar metacognitive experiences of choreographing. Her feelings of *familiarity* also served to positively reinforce her judgment that *dialoguing* offered another effective metacognitive strategy for her writing process:

Cheryl’s process, which I feel she aptly and correctly is defining as dramaturgical, continues to be incredibly helpful in encouraging *reflexivity* on the part of the writer (in this case me!). As a dramaturg focuses on both the potentiality of the ideas and the necessity of structuring them (research and development), Cheryl frames her coaching similarly to expanding and extending ideas – *allowing for metacognition (thinking about*



*my thinking) to occur* – while also directing the writer towards structure and form. (4 Oct.; my emphasis)

Here UL identified the importance of *reflexivity* and linked it to how working with a writing “coach” or a dance dramaturg prompted her to think metacognitively. Therefore UL characterized a beneficial writing process as one not solely about improvising within procedural strategies, but also one that prompted *reflexive thinking*. In other words, the dialoguing prompted her to take into account the impact of her choices on the broader contexts and implications of the ideas she wanted to convey. Such reflexive thinking furthermore assisted her in focusing on “structure and form.” UL’s account of the dialoguing “represent[ed the] shared metacognition” achieved in a co-regulated learning process as described at the Social level of Efklides’ model of metacognition (2009, 145).

In UL’s July 2014 conference panel presentation she summarized her metacognitive writing experiences and highlighted her acquired metacognitive knowledge, strategies and judgments. Her self-analysis demonstrated that she had gained independent insights into her trait-like processing characteristics, both problematic and agentive, that supported self-regulation of her writing process. In addition she demonstrated her metacognitive knowledge of effective tactics for consciously monitoring, evaluating and controlling her feelings of progress in a writing task.

### *Stage Three: Retrospection about Characteristic Processing Traits*

UL’s commentary at the 2014 conference demonstrated what Efklides’ MASRL model (Fig. 3.9) describes as a *retrospective* alignment of metacognition and affect that engendered her “Cognitive” self-assessment of her “Performance” in an “Outcome-related” context (2009, 146).

Based on her *retrospection* I inferred that UL had learned about her personal trait-like processing characteristics via the positive and negative affect generated during the metacognitive experiences she encountered across her various writing tasks. Framed in the MASRL model UL's self-analysis showed what she had learned about her "Motivation/affect, Personality, Agency beliefs, Ability, Metacognitive Knowledge (MK), Skills/strategies (MS) and Self-concept" as a scholarly writer (Fig. 3.9). I inferred that UL's conclusions about her personal processing traits had emerged as she recursively addressed the cognitive work of what the MASRL model terms "Task representation, Cognitive processing, Monitor[ing] and Control, and Performance" for each writing task (Fig. 3.9). UL's summary comments at the 2014 conference indicated the explicit self-knowledge she had learned in regulating her affect and effort during the different writing tasks. In addition, UL expanded her self-knowledge by making interconnections to her choreographic practices.

For the following analysis of UL's retrospective conclusions about her characteristic processing traits I grouped her comments into two clusters based on terms used in Efklides' MASRL model description of the factors perating at the "Person level" self-regulated learning. First I examined what UL's remarks about her characteristic traits revealed about her *Self-concept, Personality, Motivation* and *Affect*. Second, I analysed how her retrospective comments about her *Metacognitive Knowledge (MK), Metacognitive Skills/strategies (MS), Ability* and *Agency beliefs* revealed about her characteristic processing traits. All of the following citations of UL's comments come from her 7 July 2014 conference presentation.

*UL's Self-concept, Personality, Motivation, Affect*

The majority of UL's retrospection about her trait-like processing characteristics appeared under the categories of *Self-concept* and *Personality*. UL opened her July 2014 conference remarks with comments about her self-concept: "When you pull up *popcorn* thinking in the dictionary there's a picture of me there!" Throughout the presentation UL also referred to herself as an "associative" thinker whose "mind doodles" and goes "out of focus" in response to graphic organizers. She felt she was "organized" as evidenced by her ability to chair a dance department with 200 students, but on the other hand she said she was "not a linear thinker." This self-assessment seemed related to her self-concept as a choreographer: "So, I'm an improviser as a choreographer. My work tends to be improvisationally structured and also site specific and immersive." And, in explaining her sense of herself as being "extremely organized" on the one hand and very improvisational and creative on the other, she attributed the contrast to her feeling that her scholarly and artistic practices were "bifurcated" by left and right brain separation. However, UL was also aware of her "lap-top management style...I have to be able to take it [all her materials] with me." She used technology to support her efforts at containing and organizing her disparate materials: from PhD research to teaching and administrative materials. In addition, UL revealed the influence of her new self-concept of herself as a writer as on her role as an educator. She reported perceiving vagueness as a major drawback in her undergraduates' writing and said she wanted to apply insights from her own writing experience with students, especially the metacognitive strategy of "physicalizing the language." She felt that this strategy could support her students because "if they really go into their physical self and start exploring 'what did this feel like when I did it?' I think that's the way I can help them better frame their scholarly

work...[by] getting to the kind of detail that I would like them to, and also let that detail feed into analysis” as she had experienced in her chapter writing.

In terms of assessing her *personality* UL called herself a “resource junkie” both for choreography and writing tasks, thus implying an addictive high from the process of generating materials. Related to her love of creating copious materials was her habit of leaving “everything in there” when she wrote a paper. This habit echoed her dislike of having to commit to a point of view. She also disliked arguing a point. She realized that she wanted to leave things open for the reader’s interpretation just as she aimed to do for spectators of her choreography. Nevertheless she stated that these traits of including too much, as well as avoiding commitment and argumentation were “something I’m trying to change about myself as a writer that I normally do as a choreographer.”

Finally, UL portrayed herself as an intuitive person in her ability to make connections, especially by “going back to the kinesthetic sense” when writing and questioning, ‘Does that [wording] *feel* not right?’ (my emphasis). For example, she recalled needing to decide whether the metaphor of “ripple” or radiate” captured the concept she wanted to convey in a section of her chapter writing: “I kept saying ‘ripple’ but that... [UL paused and gritted her teeth and grimaced]. I was saying it but it didn’t *feel* right. And then I went and slept on it and then came back to that word ‘radiate’ which was much better.” UL’s intuitive nature was also apparent in the many affective and strategic interconnections she noted between her choreographic and writing practices.

There were only a few examples of UL commenting on her *motivations* in writing and/or choreographing. She noted the importance of “honouring specificity” in language use for scholarly papers. And she was happy to discover during the research that academic writing

“doesn’t have to be so static and jargon-filled but that it can...allow that poeticism to be there.” Therefore the acceptability of writing poetically in a paper emerged as a motivation that echoed her self-concept as a creative right-brain artist. Allowing herself to write poetically in a paper incorporated her creative sensibility into her self-concept as a scholar. In this way her motivation assisted her in overcoming her bifurcated self-concept about herself as *either* an artist *or* a scholar. Another motivation both in choreography and writing was that of creating a trajectory for the audience that moved them and took them on a journey. She reported achieving this by “really analysing each sentence to make connections for the reader and almost a literary *curation* to my theoretical ideas. So connecting it back [to her descriptive scenarios] or connecting it to other people’s theoretical ideas, or historical, or philosophical.” This comment demonstrated that UL’s metacognitive knowledge of this writing strategy fulfilled her self-concept as an artist curating a journey for her audience.

Finally, with respect to *affect*, UL’s overt comments at the conference mainly focused on the negative affect of the perceptions she brought to writing academic papers. At the outset she declared her “aversion to force-feeding audiences in both choreography and writing.” However, she also mentioned in a positive way that it was “fascinating to learn” that she had this characteristic aversion. This comment implied that in just recognizing a negative attitude her process of metacognitive self-discovery became a positive one. Later in the presentation UL also stated her “aversion to the deductive. I like the inductive process much better.” But she did note that despite her aversion to “committing,” a positive outcome resulted when I pushed her to develop a title at the beginning of her chapter writing process. She reported that she “found that it’s helpful to at least have *something* as a beginning statement that you can keep referring ideas back to as you’re writing.” UL’s positive affect shone through in her eagerness to share with the

conference audience the metacognitive knowledge and skills/strategies she had found helpful. These are catalogued in the following section.

*UL's Metacognitive Knowledge (MK), Metacognitive Strategies (MS), Abilities, Agency Beliefs.*

At the conference UL presented several clusters of *metacognitive knowledge* and *skills/strategies* that she had acquired during the research. In discussing effective *visual-spatial-dialoguing* strategies she reflected on the benefit of “a little bit of *playing around* with ideas before actually putting pen to paper or fingers to keys.” She cited examples such as “considering the title” and “phrases...that might help shape the Introduction if it's chapter-related or even if it's just section-related in an article. What might you be talking about in each beginning? So you can understand how that [each beginning statement] is linked up.” In addition she mentioned “brainstorming lines of argument” and “considering the end before I start.” UL also noted the importance of considering the “positionality of your audience” so that “you haven't made too many wrong assumptions” before beginning to draft. But in the main, the strategies to which UL seemed drawn presented her with what she called parameters for “improvisational structuring.”

She highlighted two types of improvisational structuring tasks that she found most effective: figuring out the “math” and using PowerPoint©. UL felt that the “math” had been “the most important strategy” for her. For example, she recalled the benefit of “working out the duration of the segments” when you know the word limits for an abstract or the page limits for an article and “writing exactly double of the amount that is required.” Another example of the *math* strategy, which she did not mention at the conference, had emerged in an earlier transcript as what she called the “*rule of three*...[it] is what I can remember. So this idea of ‘*essential to know, need to know, nice to know*’... three [ideas] on the PowerPoint© [slides]...*that* seems to

be my magic number...what I can remember and focus on” (29 Aug.; my emphasis).<sup>71</sup> UL also said that, “it was helpful to give me ...*three kinds of directives* to help edit and frame whether or not an idea, or a theorist is important to include. [It] helped to prioritize, which is a hard thing for me, because I just think everything is interesting and great. Why don’t we just throw it all in!” (29 Aug.; my emphasis). Other rules of three UL had used, but again did not mention at the conference were to create *three versions of a potential title* for her chapter, and then, choosing one of those to write a *three-sentence abstract* using key words from that title. UL summed up her affinity for using *math* constraints by saying “It helps to focus the energy of your writing if you can give yourself those kind of parameters.”<sup>72</sup>

The second major improvisational structuring strategy UL commented on was the use of PowerPoint© to limit the scope and organize the flow of her popcorn first-draft ideas for her chapter. “PowerPoint© really worked for me. I could find the structure and I could also move the slides around as I wanted to.” But she also realized that she had had “another *mauer im dem kopf*” when using the PowerPoint© slides because “I do that all the time in my choreographic work...I use little index cards in my choreographic process. But I wasn’t making the connection. How could that work for me in my writing process?” In these examples, UL conveyed new-found metacognitive knowledge about processing tools that worked for her and how her

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<sup>71</sup> The three parameters of “essential to know, need to know and nice to know” mentioned by UL came from my explaining to her the curriculum design principles of Jay Wiggins and Grant McTighe in *Understanding by Design*. I had previously used these when giving workshops during my education career.

<sup>72</sup> With regard to her subsequent phase of preliminary drafting UL used another variant of the rule of three, which I called SQA (situation/quotation/analysis) or *close textual analysis* of the text under examination. SQA was a writing strategy based on my previous teaching with secondary students for structuring their literature analyses. It began with describing how the overall situation/setting exemplified an aspect of the line of argument (in UL’s case how a scenario from the dance performance supported the theoretical framework she was analysing in her chapter draft). The second step was to quote the author’s words, which specifically illustrated the theme of the argument (in UL’s case she gave a detailed movement description). The third step was to analyse how distinctive qualities of the language within the quote (or in UL’s case the movement description) supported the line of argument. UL referred to her “close analysis” process in another part of her conference presentation.

processes were interconnected. Clearly these structuring parameters echoed her preference for using both improvisational structures and visual tools/perspectives for making dances. I also made an inference about the importance of dialoguing in both her writing and choreographic processes.

A final set of metacognitive strategies revealed by UL's conference comments centered on tools that helped her refine her composing skills to revise and edit her chapter draft. She recounted to the audience how her editor's feedback on her first submission included a note that there was too much "marble." This led UL to metacognitive knowledge about her writing and she identified a related revision strategy:

It was the process of realizing, you know, I had *everything* in there, and I just had to keep finding a way... 'chipping away the marble' is now a phrase that I keep in my head when I'm looking at something, even if it's something that's short... ok where's the marble? I have to get in there and dig a little deeper.

UL also spoke about applying this revision strategy after writing double the amount required for an abstract: "then you go back and begin chipping away at the marble" to bring the draft down to the specified limit. Another editing strategy that UL used was "physicalizing language to show not tell." I had used this phrase during her chapter editing to point out to her that I could not visualize a dancer's movement from the language in her scenario description. UL told the audience that this feedback helped her realize that there was a "difference between saying that a performer leaned on the *furniture* and the performer leaned on a *sofa*" because it highlighted "the very different sensation that the reader gets...if you say a 'sofa' there's a different *sensation of weight and touch and texture* there. So those kinds of things have helped me really get to what I want to say about what I'm witnessing." This insight about her growing kinesthetic awareness of



language also reflected the metacognitive experience she reported about the difference in “sensation” between using the word “ripple” or “radiate” to convey a concept in her chapter draft. She had made the choice by “going back to the kinesthetic sense” to determine which word felt “right.” Both these examples illustrated UL’s acquired metacognitive knowledge for achieving the degree of “specificity” in language that she said she admired in choreography as well.

With regard to her self-assessment of her writing *ability* UL noted at the end of the presentation that one outcome of the research was her new-found *agency beliefs*. She felt more confident in identifying

structural frameworks within my students’ writing and my colleagues’ writing. As the chair of the department I read a lot of personal statements and writing that goes up for review, for appointments of tenure and things. So I’ve been able to say ‘hmmm, based on my experience with Cheryl, let’s look at this a little bit.’ It made me a better, I would say, dramaturg, or coach, or mentor for my students and my colleagues.

With more confidence in her own writing abilities UL’s self-concept as an educator and administrator also changed.

UL’s feelings of success in acquiring metacognitive knowledge about effective strategies ultimately engendered other *agency beliefs* about her writing process. She said that in the past her “interest in choreography has always been the spectator and the reader but I could never make myself organize the skills to do that in my writing.” Given UL’s list of metacognitive knowledge and skills/strategies noted above, I inferred that by the end of the research she felt agentive about accessing supportive skills for her writing. Furthermore UL said that her new metacognitive knowledge and skills/strategies “helped me really get to what I want to say about

what I'm witnessing through my writing." Therefore, UL's development of interconnected processual knowledge and her experiences in learning a bank of metacognitive strategies supported an increased sense of her *ability* and *agency* as a writer.

In this analysis of UL's metacognitive evolution, I concluded that in stage one she broke through feelings of *bifurcation* between her academic writing and choreographing processes. Her attitude helped in that she was eager to make connections: "Why do I feel so confident about choreography? I *don't want to separate them* [writing and choreography]. I run into the same challenges" (20 July; my emphasis). Her initial feelings of *aversion* and *resistance* evolved into positive affect through UL's metacognitive experiences of *familiarity* as we experimented with improvisationally structured writing strategies and UL made *connections* to her choreographic processes. Recognizing *familiar* processes allowed UL to begin shifting from metacognitive feelings at the Personal Awareness Metalevel of metacognition into stage two characterized by analytical Meta-metalevel of Social metacognition as she reflected upon, shared and deconstructed her insights. Integral to stage two were *co-regulated dialogues* about her emerging metacognitive knowledge and strategy building. In going through many different writing tasks and *introspectively* reflecting on each, UL identified her declarative and procedural knowledge of strategies that resonated with her desire for the kind of *free-flowing* creative processes she associated with choreographing. Stage three appeared in UL's *retrospective* reflections at the conference panel in July 2014 as she gave a comprehensive assessment of her *trait-like processing characteristics* and her metacognitive judgments and conditional knowledge of when and why specific writing strategies became effective.

In the next chapter I compare the findings from UL's Case Study to those from my research with RT and JH. I discuss the role of affect in the metacognitive evolution of the three

participants as they became aware of negative and positive metacognitive writing experiences and shifted into metacognitive awareness of themselves as both creative artists and academic writers. In addition, I connect the findings to theory and applications from experiential phenomenology as well as to research from dance, writing and creativity studies.

## Chapter Seven

### Metacognitive Insights of Emerging Dancer-Scholars: Comparing the Case Studies

Each participant's evolutionary trajectory reflected growth in metacognitive awareness of their writing process through their attention to affective responses experienced both during and after our research sessions together, as well as during their individual drafting experiences. Initial writing experiences generated feelings of losing the spark (RT), overwhelming cacophony (JH), or feeling resistant to perceived restrictions (UL). But eventually their expressions of affect reflected feelings of discovery (RT), letting go (JH) or agency (UL). Conscious attention to metaphoric expressions of their affective responses then facilitated metacognitive shifts in each one's knowledge and judgments about personally effective writing strategies.

The data analysed in the Case Studies demonstrated the presence of metacognitive evolution by each participant as framed within Efklides' "Multilevel and Multifaceted Model of Metacognition" (Fig. 3.8).<sup>73</sup> Each Case Study demonstrated how the individual shifted from the Object level of unconscious affective responses to the Personal-Awareness level of declarative and procedural knowledge and strategies based on their metacognitive experiences. Finally, metacognitive awareness evolved into co-/self-regulated judgments about the unique conditions each needed for effective strategizing. However, to construct a comparative analysis of the Case Studies for this chapter, I built on Efklides' other model "Metacognitive and Affective Model of

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<sup>73</sup> I used Efklides' "Multifaceted and Multilevel Model of Metacognition" (Fig. 3.8) in analysing the individual Case Studies because it underscored the individual progression of each participant through aspects of the Personal Awareness level and into the Social level of co- and self-regulated metacognition. The MASRL model (Fig. 3.9) proved more useful for making comparisons *across* the case studies because it emphasized how "bottom-up" task-related experiences prompted reflections by the participants regarding their "top-down" perceptions of their "Motivation/Affect," "Personality," "Agency beliefs," "Ability," "MK-MS" (Metacognitive Knowledge and Strategies), and "Self concept."

Self-Regulated Learning” (MASRL Fig.3.9) to illuminate the *howness* and *whatness* of the metacognitive insights the participants gained. The MASRL model highlights the role of “Motivation/Affect” in the evolution of several aspects of metacognitive awareness, knowledge and strategizing. More importantly for this research, the model emphasizes the interaction between the Person and the Task and how this interaction leads to developing an increasingly refined metacognitive picture of one’s trait-like processing characteristics with each new task encountered. The model also privileges affect and hence provided a lens through which to draw out the significance of similarities and differences in the metaphoric language used by the three participants. Efklides posits that, “from the moment a person comes across a learning task to its end...ME [metacognitive experiences] and, especially, metacognitive feelings ...have a dual character, that is, a cognitive and an affective one. This dual character gives them access to the respective regulatory loops [metacognitive monitoring and control] that involve different processes for the self-regulation of behavior” (2006, 3-4). Therefore Efklides’ MASRL model supported a comparison of the metacognitive feelings/affect expressed by participants. As well, the MASRL model assisted in comparing the self-regulated learning that each achieved regarding the trait-like characteristics of their respective writing processes.

### **Framing the Comparison of the Case Studies within Efklides’ Metacognition Theory**

The MASRL model of Motivation, Affect and Self-Regulated Learning “posits particular emphasis on the person’s *subjective experiences* (metacognitive and affective) and *how* they change self-regulation from a top-down [macro-level] process to a bottom up [micro-level] one and vice versa” (2011, 7, emphasis added). At the macro-level the participants each came to the research with generalized prior knowledge of what Efklides calls their own “person

characteristics (e.g., metacognitive knowledge, achievement goal orientations, self-efficacy, beliefs etc...that function across tasks or situations” (6). In their initial workshop reflections the participants each expressed individual knowledge of such top-down macro-level factors including their perceived deficits in academic writing strategies, an understanding of their preferred/dominant processing mode (*popcorning*, *visualizing*, or *sequencing*) and their current writing goals. During the individual research sessions however, the participants shifted their focus to the micro-level as they expressed bottom-up insights about feelings of difficulty with specific tasks. Efklides describes the micro-level process as follows:

Specifically, [the participants’] metacognitive experiences...manifested during task processing and t[ook] the form of online task-specific knowledge (i.e., task information heeded), active MK [metacognitive knowledge], metacognitive judgments/estimates, and metacognitive feelings (Efklides, 2001; Flavell, 1979). One such ME [metacognitive experience], namely feeling of difficulty (Efklides, 2001, 2006), [wa]s crucial for awareness of problems, regulation of effort, recognition of need for help, or use of strategies. Moreover, feeling of difficulty implicate[d] affect (Efklides, 2006) and, therefore, bridge[d] metacognition with affect and motivation. (2011, 8)

Efklides’ MASRL model therefore assisted in interpreting how the affective qualities of feelings of difficulty versus feelings of progress changed the participants’ metacognitive awareness of their needs and thus their motivations as emerging academic writers. This awareness developed on both the micro-task and macro-characteristic-traits level. With each subsequent task the participants expressed affect that mirrored new micro-level challenges they encountered and modifications in their evolving macro-level understanding of their processing characteristics and strategy needs. The participants collectively demonstrated a progressive iterative cycle from a

micro-level task experience that generated macro-level insights about characteristics and strategies for use in the next micro-level task experience. The MASRL model therefore provided concepts and terminology within which to frame comparisons of the participants' evolutionary cycles through motivation and affect towards self-regulated learning. From the Case Study comparisons I drew inferences about the commonalities in the participants' processual experiences, and the metacognitive knowledge, skills/strategies and judgments they acquired.

In comparing the participants' metacognitive journeys, I examined how the individual participants approached a writing task from what Efklides' MASRL model defines as a "Person level" of metacognition characterized by variables such as Motivation, Affect, Agency beliefs and Self-concept (2009, 145). Efklides calls these Person level attributes "top-down" perspectives brought to the task by the participant, that eventually became modified by "bottom-up" experiences during engagement with Task events and hence re-cognized and re-integrated into a new "top-down" metacognitive understanding of their unique trait-like processing characteristics (2011, 6). In Efklides' model, metacognitive evolution springs from one's attention to, and expression of, the *experiential* nature of processing the Task.

Therefore to compare the three Case Studies I first analysed the participants' metacognitive experiences (ME) during various writing tasks and looked at positive and negative metaphors used for expressing the feelings or affect that participants encountered. These metaphors in turn revealed each participant's metacognitive evolution towards personal awareness of the resonant "trait-like" processing characteristics and motivations manifesting across their choreographing and writing. Ultimately, participants expressed some degree of insight about their metacognitive knowledge (MK) regarding their characteristic processing traits/needs. Using those insights they made metacognitive judgments (MJ) about (in)effective

writing strategies (MS). The interactions of metacognitive knowledge, judgments and strategies underscored self-regulated learning (SRL) about themselves as scholarly writers.

Based on this analysis I drew inferences about commonalities in the participants' individual metacognitive experiences of attending to affect, becoming aware of (un)motivating influences on their writing processes, and developing co-and self-regulated learning strategies for essay writing. I analysed similarities and differences in the evolutionary processes of the participants as they each attained metacognitive awareness and strategies and in addition made connections to their choreographic processes. Framed in Efklides' MASRL model the data revealed generalizable metacognitive writing strategies for envisioning a writing process reflecting the needs of emerging dancer-scholars.

This chapter highlights three overarching themes that emerged from this comparison: *frustration*, *familiarity* and *agency*. Each theme revealed a key aspect of the participants' shared experiences during the evolution of metacognitive awareness, knowledge, strategies and judgments about their individual writing process needs. Evidence of these themes arose via the participants' metaphoric expressions and reflective commentary in the individual session transcripts, emailed responses and exit commentaries.

The analysis of these overarching themes thus offered insights into the three-pronged focus of the central research questions. Specifically the research had asked: 1. In what ways do the affective processual experiences of dancer-scholars during their academic writing tasks inform the development of metacognitive awareness? 2. What kinds of metacognitive processual connections do dancer-scholars make between their writing and choreographing experiences? 3. What kinds of metacognitive writing strategies emerge when dancer-scholars attend to affective experiences and/or inter-connected processes of writing and choreographing? The participants'



metaphors and analytical comments revealed the nature and impact of their affective experiences, the connections they made between choreographing and writing, as well as the metacognitive knowledge, skills/strategies and judgments they developed for the self-regulated learning required in an independent academic writing process.

### **Additional Theoretical Framing of the Case Study Comparisons**

To further complement my use of the MASRL model as an analytical framework I compared the findings of the Case Studies with the research by Nesbitt/Hane (elementary level writing and choreography) and Negretti (undergraduate writing) regarding the development of metacognitive awareness and strategies. Findings from Nesbitt/Hane and Negretti provided further background for discussing the themes of *frustration*, *familiarity* and the *agency* that generated *metacognitive self-regulation*. Both studies offered related discipline-specific background against which to analyse the participants' acquisition and use of metacognitive awareness.

I also referenced Iain McGilchrist's distinctions between left- versus right-brain functioning especially in relation to how people use specific denotative or contextually connotative language to express their understanding of metacognitive experiences. The use of metaphor as an expression of affect during metacognitive experiences proved to be a key piece of data but this relationship is not examined by Efklides. Therefore McGilchrist's distinctions helped in understanding the strategic significance of the underlying affect implied in the participants' metaphoric imagery.

As well, Eugene Gendlin's theorizing augmented my use of the MASRL model because it describes the process by which a *felt experience* elicits *felt meaning* and leads to a *felt sense* of

the language that will express that meaning. In other words Gendlin's theory offers a way to explain the process by which bottom-up affective experiences in the MASRL model actually produce the expression of top-down metacognitive self-knowledge for use in a self-regulatory loop of monitoring and control. In addition, his detailed six-stage description of *how* one's *felt meaning* of a conceptual idea eventually generates a precise choice of words to express the concept also provided insights into how the participants' found the language that united the *felt meaning* they intuited in their essay materials with the concept it represented.

To create a cross-disciplinary context for moving my analysis into considering the impact of affect within a composing process, I further backgrounded the comparative analysis using the practical applications of Gendlin's *felt sense* theories and *Focusing* technique by Perl, for academic writing (2004), and Bacon/Midgelow, for voicing a choreographic practice (2014). Thus, beyond the metacognitive relevance of attending to affect when progressing through a task, the applications of *felt sense* theory by Perl and Bacon/Midgelow provided a framework for looking at the role of affect in finding the language to express one's ideas. Specifically, these applications of *felt sense* as guidelines for writing (Perl) and for elucidating a choreographic practice (Bacon/Midgelow) supported my analysis of *how* the participants' affective experiences yielded a conceptual focus for orienting the initial drafting of their essays. I compared how participants in the Perl and Bacon/Midgelow processes were instructed to attend to affect to inform their writing and choreographing process versus how the participants in my research used affective clues to develop metacognitive strategies that *bridged* their writing and choreographic processes.

In addition, arts-writing research by Mitchell *et al* (2000) and Orr *et al* (2005) provided background for comparing the role of affect (especially metaphoric expressions of affect) in my

research versus the creative and academic writing processes of dance and fashion design students respectively.

The following discussion therefore frames the Case Study comparisons within references to theories of metacognition and experiential phenomenology, applications of *felt sense* experiences in tertiary writing and choreographing settings, as well as research into arts-based writing processes.

### **Comparing the Data and Identifying Themes across the Case Studies**

As noted above, the central research questions in my study of writing strategies for emerging dancer-scholars focused on the participants' experiences and expressions of affect, and how that reflected the evolution of their metacognitive awareness and knowledge of strategies they found effective in writing and/or choreographing. Answers to my research questions began to emerge as I analysed similarities and differences between the affect that the participants experienced as their metacognitive awareness of themselves as strategic writers emerged. I particularly compared and contrasted their metaphoric expressions (both verbal and gestural) as key indicators of the positive/negative affect they associated with their pre-writing workshops and their individual post-workshop writing tasks and experiences.

Secondly, I compared statements they made that demonstrated emerging metacognitive knowledge of their individual trait-like characteristics, especially as they recognized commonalities between their choreographic practice and academic writing process.

Finally, I analysed the participants' exit commentaries about their metacognitive understanding of themselves as academic writers. From these summary comments I compared the emergence of the participants' self-regulated metacognitive strategies and judgments about

procedures and conditions they deemed personally effective for their writing process. I also inferred similarities and differences between their individual conclusions about personally (in)effective writing strategies and determined which comments pointed towards generalizable factors influencing the academic writing process of these emerging dancer-scholars.

The overarching themes of *frustration*, *familiarity* and *agency* that emerged from the data indicated that the participants progressed via an iterative cycle that occurred not only during each writing task but also throughout the overall arc of the research sessions. Initially each expressed *frustration* during their writing process. This eventually shifted into increasing feelings of *familiarity* and *agency* as they made connections to their choreographic processes. Each of these broad themes thus offered insights into the overall research questions about how affect, choreographic connections and the evolution of metacognitive awareness and strategizing informed the writing process of emerging dancer-scholars. In the following sections I elaborate on how these themes emerged from the data.

### **Theme One: Feelings of *Frustration***

Participants indicated that they were initially motivated to join the research in order to learn tools for successful academic writing and to receive individualized feedback and support. Each reflected in their initial group workshop that they felt anxious about lacking academic writing skills/training for their current level of study. JH had only high school level English training in essay writing. Despite one year of undergrad essay writing RT still relied on her high school “Essay Man” template but felt the writing she produced using that structure was “obnoxious” and “didactic” (29 Oct.). Only UL had written both undergraduate and graduate level essays (BFA and MFA) but now a decade later on reviewing some old essays from her

MFA courses, she expressed surprise that she had no idea of how she had composed them (28 Feb.). Therefore all the participants were receptive to the direct instruction offered in the various introductory workshops. Their written reflections indicated enthusiasm with regard to identifying their preferred/default processing style (*popcorn, visual, sequential*), learning about essay structuring tools such as common argument patterns and/or criteria-based critique writing and becoming acquainted with metacognition theory and/or metacognitive reading strategies.

However, the participants expressed frustration and disconnection in attempting to *apply* the workshop instruction. JH identified his need for extended practice exercises in order to fill the vacuum left through his lack of prior university experience. He viewed learning the argument patterns as equivalent to learning “technique” in his ballet training (7 Feb.). RT enthusiastically asked for help with creating a charting tool for organizing ideas for her first essay. However in attempting to use the chart at home alone she reported that her drafting became “flat” and uninspired so she had to abandon that conceptual tool and return to her natural preference for *popcorn* style of drafting that followed her intuitive sense of the connections between issues in her materials (28 Oct.). UL noted the benefit of an argument patterning exercise in the workshop and in looking for these argument patterns in other academic writing. However, she subsequently commented on her frustration with how long it took her over the course of 29 months of research, to become conscious of how these patterns worked in her own writing. She appreciated ongoing modeling, input and direction in seeing and using these patterns thus echoing JH’s recognition of his need for more in-depth and ongoing training. Overall, the participants expressed negative metaphors of feeling *restricted, bound, and/or floundering* when trying to implement workshop tools/concepts in their essay writing.

Similarly in the research by Mitchell et al at Middlesex University, UK, the dance student participants also reflected that their experiences of an introductory module on the concept of processual connections between writing and choreographing was ultimately not effective in helping them later to write papers. Instead they indicated the need for direct instruction *during* a major writing project: “The students felt strongly that the module came too early...*Help with thinking about their writing* should happen when the writing [of a major paper] was happening so that needs and support could coincide” (Mitchell et al, 93; my emphasis). The responses of the Middlesex students and those of the participants in my research pointed to the necessity of incorporating the essay writing instruction in real-time, *concurrent* with their attempts at assigned writing tasks.

In my research the depth and breadth of the participants’ affective experiences of frustration became apparent through the metaphoric expressions of their written responses to the workshops and to working alone at home. They vacillated between expressing hopeful engagement with the initial instructional material and then strong feelings of difficulty in implementing it on their own. Collectively their metaphoric language revealed that in addition to feeling figuratively *restricted, bound, floundering* and/or *disconnected* as noted above, they also felt *lost, overwhelmed, swirling, unanchored, hitting a wall, resistant, and/or side-tracked*. The negative physicality of these metaphoric expressions mirrored the findings of Orr, Blythman and Mullin with fashion design students’ academic writing experiences. The metaphors used by students in the research by Orr et al revealed that academic writing felt like “beating my head against a wall,” “being painfully constipated,” “pulling teeth,” or “walking over hot coals” (2005). Orr et al observed that these metaphors were

physical associations [that] always include something that was being inflicted upon them. Even though ‘they’ may be beating their heads against a wall or walking over hot coals, there is an outside element that caused the pain: the wall, the coals, the dentist. It is as if they have recognized their agency in the act of writing, but uncontrollable, outside forces inevitably disable their ability to act (2005).

Therefore in my research and in the study with fashion design students, frustrations with the writing process seemed to focus upon experiences akin to physical restriction or pain, which implied the feeling of lacking agency in academic writing because they associated such writing with the expectation to conform to externally imposed standards.

The metaphor of *die mauer im dem kopf* that UL used to frame her conference remarks about her experiences during the research offered another perspective on the frustrating difference she experienced between her creative processes and the academic writing process. UL put this feeling of “bifurcation” down to the divide existing between her “scholarly” left-brain writing versus her “creative” right-brain choreographic work (7 July). This also reflected the divide that JH and RT reported between their creative choreographic experiences and their academic writing process. JH labeled this bifurcated disconnection as “two so separate worlds:” one felt “cerebral,” and the other driven by “kinetic intuition” (1 Oct.). When choreographing he felt a liberating cacophony of movement ideas as he improvised *within* the “rigid structure of ballet” (7 Feb.). On the other hand, JH experienced a “cacophonous mental state” of “scattered thoughts” when attempting to begin an essay draft and felt he had no “hooks” upon which to “hang” his ideas. (24 Sept.). I inferred that these metaphors indicated how he felt *unanchored* and lacking the degree of experience with writing tools and processes equaling that of his training from an extensive professional ballet career. RT contrasted the incremental flowing

quality of her choreographic improvisations to feeling a *bound* sense of *compartmentalization* when trying to “fit things” into a writing template (the chart organizer) that felt “too tight” when drafting her first essay (29 Oct.). UL found even just my use of the term “graphic” during the workshop actually elicited strong negative feelings of *limitation* and *rigidity* because as she reflected later, “I tended to be really resistant to graphic representation. I don’t like pie charts and I don’t like graphs” (29 Aug.).

These metaphoric expressions of the participants’ bifurcated metacognitive experiences of writing versus creating choreography again echoed those expressed by the fashion design students in the research by Orr, Blythman and Mullin (2005). That research revealed that while the students associated both processes with “pain” the writing process “is *only* pain” whereas they referred to the designing process “as a puzzle, or as pain plus gain” (2005; original emphasis). Another revelation from Orr et al was that in designing versus writing, the metaphors revealed that “the student is the active agent, not the one being acted upon” and that they felt “a sense of joy versus a sense of pain; a sense of control versus no control. Their ability to shape their medium is absent when that medium is language” (2005). Not only were the students’ metacognitive experiences of writing and designing in opposition, so too were their approaches to each process. When making art, student A reported letting “intuition take over,” and B “let the pencil guide [me],” whereas when writing student A “tr[ie]d to meet the guidelines” and B would “sit at the desk for maybe a half hour, [then] look at what I got, which is not much” (2005). The researchers concluded that, “Instructors, therefore, face a major challenge over the difference in the emotional response these students have to writing and to art and design” (2005). These findings reflect similar outcomes in the three Case Studies analysed for my research. The Cases each revealed that participant frustration resulted largely from the sense of bifurcation they



experienced between their processual experiences of writing versus choreographing. Like the fashion design students, the three Case Study participants appeared to approach academic writing like they were entering a foreign and unfriendly country!

I inferred from the conflicted affect expressed by UL and RT about the writing concepts and organizers presented versus their experiences trying to implement them, that they desired a writing process that accommodated their characteristic creative processing needs as choreographers. In other words they needed to work from improvisation and intuition to find form. Perhaps this reflected that as contemporary choreographers they had developed creative processing habits quite different from JH who had decades of classical ballet training, performance and choreography in his background and who enjoyed improvising *within* “the rigid structures of ballet” when choreographing (7 Feb.). The data about UL’s and RT’s frustrations suggested that while JH achieved agency *within* a framework, nevertheless, UL and RT did so *outside* a rigid framework.

Overall, I concluded that participant remarks from both the workshops and the early research sessions pointed towards a combination of factors that had unintentionally emphasized a bifurcation of writing from choreographing. First, the workshop instruction focused on concepts and forms rather than the creative process. Second, the initial tutorial settings of tables and chairs had reinforced a static learning environment quite the opposite of the studio spaces in which they choreographed. Finally, the initial pedagogical strategy employed a teacher-directed dynamic that resembled dance instruction rather than choreographic process. I inferred from the data that the workshop activities spoke to the denotative specificity of left-brain thinking rather than accessing the participants’ already strong right-brain global and intuitive approach to their established creative processes in dance-making.

Psychiatrist Iain McGilchrist offers insights into understanding the participants' reports of bifurcated processing experiences. He describes left-brain thinking as having detached “*selectivity*” with a narrowed “*local*” focus on details, versus right-brain functioning that employs the sustained “*intensity*” of a “*global*” connotative and contextualizing perspective” (39; original emphasis). Participants RT’s and UL’s feelings of *restriction* and *containment* in response to structured essay organizing formats revealed their need for agency. Their expressions of frustration diminished once I shifted the sessions to focus on playing flexibly with their materials and intuitively determining the essay structure that appeared to be emerging organically from our wide-ranging discussions. I inferred that their sense of global connotative perspective was facilitated by open-ended exploration of details from which the global context for their essay ideas subsequently arose.

JH on the other hand appeared to first need grounding within organizing structures *before* he could feel at ease playing with details. He purposely sought out techniques for organizing structures and I offered T-charts and grids to contain his thoughts and to deal with feeling overwhelmed by the “cacophony of not knowing how to do this” (7 Feb.). He wanted to feel “anchored in a structured process” to give him a “sense of grounding” and agency for *getting started* on sorting out his ideas (24 Sept.). He explicitly connected his search for containment within writing structures to his ballet training, which had allowed him “to get to the level of being able to improvise with it, within its rigid structure...to play within that structure” (7 Feb.). Therefore initial containment and not initial open-endedness created feelings of familiarity for JH about how to start processing his ideas. The transcripts showed that once he got started JH wrestled through a process of consciously and simultaneously “distilling” left-brain “details” into right brain contextual “clumps, chunks, the global” and that this process occurred even in his

movement observation class (5 Dec.). Even though he found “it took longer and was messier and it was harder to accomplish the whole task of seeing the whole *and* the details” he recognized that he often became enmeshed in the details and realized that “I need to come back out [of the details]” (5 Dec.). I inferred from his metaphors that JH’s ultimate aim in the pre-drafting research sessions was to construct an internalized conceptual framework similar to his choreographic approach in which he juggled the details of his material to fit within a global sense of the choreographic whole. Tools such as the chart organizer assisted him in stabilizing this internal sense of how the details fit into his overall intuited global sense of the relationships between his ideas.

RT’s and UL’s feelings of reduced frustration and increased agency occurred when research sessions shifted into studio and other spacious locations for open-ended exploration and discovery through *visual-spatial-dialoguing*. These sessions emphasized what McGilchrist calls “visuospatial processing” and “flexible attention” that capitalized on the right brain “being attuned to the apprehension of anything new...new experience...new information or new skills...even if the information is verbal in nature” (39-40). Encouraging flexible attention also responded to what I had already observed in the *popcorn*-associative thinking of my graduate school peers, a quality with which RT and UL had each identified. McGilchrist posits that, “The right hemisphere is more capable of a frame shift” and this appeared to be facilitated for RT and UL once the research sessions transitioned from teacher direction to participant direction and we started to move through space while dialoguing, drawing, and writing about ideas on large chart paper or smaller note papers for rearranging on floor or table (40). Their queries and metaphoric responses then guided the dialoguing and writing tasks, instead of any attempt to fit ideas into a graphic organizer.

Eliciting immediate participant reflections about the workshop and initial research sessions and attending to the affect expressed in their metaphoric responses were the key factors to the participants and I both beginning to think more metacognitively about not only their writing processes but also my approach to teaching them academic writing techniques. Framed within Efklides' MASRL model (Fig. 3.9) it was apparent that the negative/positive affect in their metaphors about writing versus choreographing revealed metacognitive experiences (ME) of bifurcation and internal conflict. Therefore, in my writing-teacher role during the sessions I learned what writing strategies were frustrating and thus ineffective given their self-concepts as creators, their sense of agency and their individual processing traits as artists and writers. As the participants and I monitored their metacognitive experiences during successive writing tasks we arrived at co-regulated metacognitive knowledge (MK) of their self-concept, agency beliefs and personal trait-like characteristics as creators/makers when choreographing versus writing.

The participants' metacognitive experiences of affect began shifting to more positive metaphoric expressions as I adapted the writing process tasks in response to each one's specific input. The adaptations I made began to address their negative metacognitive experiences as well as their emerging metacognitive knowledge of their needs as creators/makers whether writing or choreographing. Their comments also reflected their deepening personal awareness of which particular writing strategies that I offered were effective in meeting their individual agency and artistic needs. This awareness supported them in beginning to develop conscious and deliberate metacognitive skills (MS) for increased control of the affect, effort and strategies in their writing process. For example, after her frustrating experience with the task of using a conceptual grid/chart as a guide to her first essay draft, RT immediately emailed her metacognitive awareness of her actual writing process needs along with the insight that these needs directly

connected to her trait-like processing characteristics when dance-making. She wrote that she needed

to approach writing (& making dances!) as a three fold process: First a loose brainstorm of ideas and topics I want to cover (mind-mapping-esque). Second, a sketch of the full work as it intuitively presents itself with one idea leading me in to the next....And, third a re-reading/re-looking at the central ideas in the sketch and then *from here*, looking at creating a graphic representation to see what needs emphasizing. (28 Oct.; my emphasis)

Therefore, RT's bottom-up metacognitive experiences of frustration with the chart organizer during that first writing task generated top-down metacognitive knowledge of her processing traits along with agentic metacognitive strategies about the processing steps she customarily went through in choreographing.

Similarly UL and JH experienced bottom-up awareness of frustration with a writing task followed by top-down comparisons to their processing traits as choreographers. Verbalizing their trait-like characteristics as choreographers led to insights about their needs in a writing process. Making interconnections between their choreographing and writing process needs reduced their sense of bifurcation and subsequently generated feelings of familiarity. As posited in Efklides' MASRL model, the participants' metacognitive experiences/feelings of familiarity between writing and choreographing then generated motivation to integrate the two processes. For example, after two years of research UL concluded that, "the dancing and writing have such analogous properties, processes, impact...and I don't want the two processes to be so foreign and overwhelming...I don't want to be so bifurcated" (13 Feb.). For all three participants, making personal connections to their familiar choreographic experiences proved to be highly valuable in eventually achieving a positive writing experience.

### **Themes Two and Three: Feelings of *Familiarity* and *Agency***

The data revealed three inter-related factors contributing to the participants' metacognitive experiences of familiarity between their writing and choreographic processes. I present an overview here and then describe in more detail how these factors emerged in the data and what they signified. The first factor prompting feelings of familiar processes arose through setting the *visual-spatial-dialoguing* sessions in flexible studio-like environments. The change of setting encouraged movement and reflection. As noted above, in the cases of RT and UL their frustration began to diminish and positive responses/affect increased as soon as a shift to a more informal and spacious (movement-friendly) location occurred.<sup>74</sup> The change in environment supported a shift from my workshop role as writing teacher to one of a facilitator-participant-observer in an exploratory *visual-spatial-dialogue*. The shift to exploratory dialoguing allowed for more of the *popcorn* style associative thinking that the participants employed in their choreographic process. My role in the dialogues included questioning, mirroring back what I heard, responding with related information to consider, re-stating their comments in other vocabulary to clarify participants' ideas, as well as prompting them to consciously reflect on and share their affective experiences during and following the sessions. This visual-spatial-dialoguing thrust modeled ways for *generating* ideas about what issues engaged them with their materials, and then how to narrow in on identifying emerging themes central to an opinion they wanted to present. As well, incorporating reflection in this approach assisted participants in

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<sup>74</sup> Ten other participants (whose case studies I did not analyse for this dissertation) made similar responses when their sessions also shifted into visual-spatial-dialoguing and they moved around in flexible spaces and assumed more agency.

consciously building metacognitive knowledge of their own particular processing characteristics based on their bottom-up affective experiences during the tasks.

A second factor that evoked feelings of familiar processes emerged from the use of writing tasks that UL called “improvisational structures” (22 July). In response to my query about whether I was being “too directive” and teacher-like during our second visual-spatial-dialoguing session about her book chapter she replied, “Well you’re setting up a structure for me...an improvisational structure; so you’re demonstrating.... [but] I still have to go through this improvisational structure to do the research [of my ideas] myself” (22 July). *Structured improvisational tasks* therefore guided the participants towards narrowing their ideas by focusing on *defining* and *describing* key concepts, terms, and the overarching relationships of ideas within their resources (e.g., cause-effect, comparison/contrast). In addition, improvisational diagramming on chart paper or rearranging small note-papers on the floor into flexible mind maps also aided in visualizing a potential essay focus and organizational structure. Each participant left the research sessions with a clarified focus for a paper and a visual representation of a structure for ordering an initial draft. (With participant UL, whose papers were for public audiences not course work, the research sessions continued further into her writing process with editorial feedback for developing metacognitive strategies when refining her language choices.)

A third factor that created feelings of familiar processes emerged independent of the dialogues. Each participant reported making an intuitive withdrawal from conscious processing into an *interior liminal space* wherein they sought confirmation of the “spark” (RT), the “spine” (UL), the “tension” (JH) of their essay idea. In other words they paused to intuit the energy/affect that was driving their opinion and that would guide their writing. The participants intuitively *gathered* their materials within this *liminal space* until what Eugene Gendlin calls their *felt sense*

guided them in both creating meaning out of their materials and articulating it. The experience of a liminal space pause therefore appeared to support a shift from inductive intuitive thinking into a deductive perspective that informed their focus and structure as they wrote a paper.

These three aspects of familiarity – *visual-spatial-dialoguing* in an open setting, performing *structured improvisational tasks* and retreating to a *liminal space* – operated iteratively as participants continuously cycled through the activities of each session and narrowed their focus for structuring a central argument for an essay. Simultaneously they also broadened their metacognitive awareness of their individual processing traits as they consciously reflected upon and linked insights about their writing process to familiar choreographic practices.

I will now compare the participants' experiences of these three factors and analyse how their insights supported a shift from *frustration* to *familiarity*, increased their metacognitive awareness of transferrable trait-like processing characteristics across writing and choreographing, and resulted in metacognitive strategizing that signified growing feelings of *agency*. I highlight the familiar affective and functional connections they made to their choreographic practices and how these bottom-up connections both integrated their top-down metacognitive knowledge of their personal trait-like processing characteristics and also confirmed appropriate metacognitive strategies for each. As well I provide background for the analysis of the Case Study comparisons with references to writing research presented in the literature review in order to frame the participants' experiences more broadly.

### *The Role of Visual-Spatial-Dialoging within Flexible Settings*

Changing the physical setting of the research and simultaneously introducing a dramaturgical-style of *visual-spatial-dialoging* began to shift the participants' experiences into



the familiar affect of their creative dance-making processes. The literal move out of a typical desk and chair setting into a studio or other spacious informal location afforded a familiar sense of mobility during *visual-spatial-dialoguing* activities. I noted in RT's case study, that her movements and gestures as video-taped during our studio session actually looked like a dance as she flexed and stretched, hopped from one pile of notes to another, stepped back to observe the whole layout or lay on her stomach to write the next theme word in a new colour. As Mitchell et al also observed, in a studio setting "the students could be themselves in their dance personae flexing, stretching, lying down or sitting cross-legged in an atmosphere that seemed warm, light and welcoming" (93).

The change of setting for RT and UL also shifted focus away from the workshop format of teacher-directed instruction about identifying the static patterns of an academic essay. I realized in analysing the Case Studies that this instructional approach in the workshops had implied a single "right way" of writing a paper as JH put it (7 Feb.). My role in the new setting changed to open-ended but focused dialoguing. I brought the expertise of my writing background to my questioning/mirroring with the goal of guiding participants towards accessing the *energy* of what excited them in their materials and firming up an opinion or stance upon which they wanted to build an argument. The objective of the dialoguing was therefore for participants to explain their ideas about their resources, highlight key terms, issues, examples, and link relevant theories to their materials. The participants brought resources, insights, questions and opinions for shaping an essay. Sometimes they also did popcorn style drafting before or after the sessions to both explore their ideas and/or carry on what amounted to an interior monologue verbalizing their intuited sense of the focus of their material.

My purpose was to mirror, reflect, inform, suggest, and help clarify these ideas. Participants and I both drew symbolic representations and noted key words emerging from the dialogue. Such dialoguing about what excited them in their essay materials appeared to facilitate right-brain functioning for making “connections across distantly related information during comprehension” (McGilchrist 41). This approach also echoed Sondra Perl’s “Guidelines for Composing” as described in *Felt Sense: Writing with the Body* (2004). Perl states that, “the most important aspect of the Guidelines is the overall accompaniment students feel during the process... This seems to give them permission to compose and a degree of comfort with *not yet knowing* what they will write” (21; original emphasis). Perl’s voice on a CD accompanies student writers as opposed to the actual one-on-one exchange of dialogue I had with participants, but Perl’s purpose is similar: to provide a “body/mind meditation that provides a ‘protected space’ for writing” (2004, back cover). Within that protected space Perl’s guidelines prompt listeners to first get centered in their body by shaking their hands out, attending to their breathing and other tension releasing strategies. In my research, the shift to a familiar studio setting that encouraged movement and dialogue performed this same tension releasing function as evidenced by the increased positive expressions of affect in gestural and other body language, tone of voice and degree of dialogic engagement. For example, the video of RT moving about in the studio arranging, considering and re-arranging her mind map of note papers conveyed her increased agency through her relaxed body language, reflective pauses and multi-level movements.

Perl advises listeners to pay “attention to your ideas *as they unfold*” (21; emphasis added). Similarly, the approach in my *visual-spatial-dialoguing* sessions centered on both the participant and I attending to the *process of their ideas unfolding*. As participants wrote their ideas in different marker colours across chart papers on a wall or on note-papers arranged on the

floor or even in their notebooks they had a visual document of this unfolding process comparable to a video recording of their improvisations in a studio during the early stages of creating movement vocabulary. By way of contrast, the initial workshops had focused on identifying the characteristics of the end product (the structure of an essay argument), that is, mastering concepts about essay structures but not the process of how to determine which one was appropriate. On the other hand the one-to-one sessions focused on participants' affect as it guided an intuitive movement through their ideas in our dialogues. This approach was more personalized and grounded in attending to the generation and evaluation of emergent lines of argument for a real-time writing assignment.

As I noted earlier about first working with UL in a February 2012 workshop, it was through the *energy* of her rising excitement as she moved back and forth along a table where her paper was laid out and she explained her ideas that she finally recognized her central focus and understood why she had not felt the paper was successful in conveying her ideas. I learned in that instance that only with the emergence of the participant's *energy*, as they felt engaged with the idea, was it appropriate to consider the structural *elements* needed to convey those exciting insights to a reader. And it was obvious that physically moving about to point at different sections of her paper while explaining what she meant was a key method to tapping that energy for UL. Therefore in the individual *visual-spatial-dialoguing* sessions I conveyed to the participants that the first objective was finding the *energy* of the issues that engaged them with their materials. We each paid attention to their emerging affect as they explained their resources to me. Again, this approach reflected Perl's.

In "Track 8" of her Guidelines she asks the listener to reflect on several questions: "Which one of these items or topics draws my attention right now? Which item or group of items

seems to stand out? Is there one that has more *energy* or says, ‘Me, choose me?’” (28; my emphasis). In “Track 9” she follows up by asking the listener to “jot down *associations* or your thoughts on this topic...which bits and pieces come to mind?” (29; my emphasis). However, the research with the dancer-scholars revealed the limitations of Perl’s guidelines in that the data showed there was not a one-size-fits-all way to find the energy driving their ideas. Rather, the participants held different perspectives on *how* they needed to access the underlying energy of their essay focus and this informed the different improvisational tasks I suggested to each.

In RT’s case she came to realize that she needed to first explore her “spark” of inspiration *alone* through popcorn drafting and *afterward* dialogue with me about a line of argument and structure when she already had a strong sense of the energy driving her essay ideas:

I need to begin by writing, following thoughts willy nilly as they peak [sic] my interest.

But then once these interests have been explored this is when it is best to touch base with Cheryl. At this stage I know what interests me but I don’t yet understand the interconnections between these sparks. So with Cheryl we take time to *externalize* and *make visual* all the thoughts, and from there [I] can *begin to see the interconnections* and the through line of the ideas (12 Apr.; my emphasis)

However, unlike RT, UL conveyed the need to immediately dialogue after assembling her resources. While she expressed great joy in being a “resource junkie” (which she also noted about choreographing), this habit left her struggling with *how to start* finding her way toward a focus, and dialoguing offered a crucial entry point (7 July).

I first gather all the resources. I never usually start [composing] until I feel I have a big basket of stuff to draw from...and then pulling out of that...I think the hardest thing for me to do is pull out of that the really main ideas, to edit down again...it was helpful to get

things into *smaller bits* and do some *graphic laying out* of them so I could *actually see it* in front of me” (29 Aug.; my emphasis).

UL’s reflection above referred to a weekend session we undertook at her home when she was preparing to write her book chapter. She laid out her resource materials in piles on her dining table and as we circled the table she explained them. When I sensed her bodily energy suggesting key words and concepts, I made notes and drew diagrams of the related factors that I noticed in her comments. UL preferred not to create the diagramming representations herself but to respond verbally to my interpretations of her ideas. With her heavy administrative and teaching load in addition to her PhD studies, I inferred that time pressure factored into this preference for quickly winnowing her “big basket” of resources, as she called them (29 Aug.) She commented that,

the dialoguing part about my ideas is so important, to get feedback on them. And I think that’s again...[related] to the choreographic process...even if I’m the choreographer I’m getting feedback from the other dancers...so there is a dialogic process...there’s the *dialogic formation of understanding*...sharing ideas. And then I think there is also just the *knowledge that comes from self-reflection* and being able to *think out loud* and to say your ideas out loud. (29 Aug.; my emphasis)

This quote highlights UL’s emerging metacognitive awareness of the importance to her of using a dialogic process to understand her materials when writing or choreographing. Such understanding arose both from sharing ideas with me and from hearing herself voice (externalize) them so that she could reflect on them. The metacognitive experience of a familiar affect during the *visual-spatial-dialoguing* process and her connection to her choreographic practice prompted UL’s metacognitive knowledge of a supportive strategy for her writing process.

Unlike RT and UL however, JH usually arrived at the research sessions overwhelmed by a “cacophonous mental state” as multiple ideas shouted at each other for dominance (7 Feb.). He wanted me to *immediately suggest* strategies for sorting, ordering and containing his ideas. He indicated feeling “like I’m at ground zero again” when starting each assignment (29 Oct.). JH reflected in his exit interview that an improvisational exploration of his essay ideas “was not comfortable...That was where I would get quite disturbed by...how was I going to hang these things together and what did it really mean?” (7 Feb.). Therefore to address the cacophony of his ideas, and the anxiety he expressed about not knowing how to start finding the driving energy/focus for an essay, I used a strategy of having him start by reading aloud the notes he brought to each session. This strategy assisted JH and I in literally hearing the underlying focus that engaged him with his materials as he attended to repeating images and ideas. This verbalizing and sorting strategy in turn subdued the cacophony as he heard patterns emerge and began circling the repeating imagery and key words in his notes. I then showed him how to organize the material in specific formats such as a comparison T-chart. I inferred that using this progression of aural and visual formats addressed his reported habit of “scattering random thoughts on the page or screen” which “seems to muddy my thinking” and “creates stress” (24 Sept.). Circling words and ordering them in charts and grids appeared to stabilize his thoughts so he could “come back out” and “see” the whole picture of relationships and hold that stable viewpoint while he began to draft (5 Dec.).

Using these variations on *visual-spatial-dialoguing* tasks within informal settings for each participant not only elicited the energetic focus of their materials but also addressed their specific feelings of frustration. Perl’s Guidelines are more limited in assisting student writers to develop metacognitive awareness of their feelings of frustration during their writing process.

Unlike this research Perl's Guidelines do not build an extensive body of metacognitive knowledge of one's individual processing needs and how to recognize and adapt to those needs.

Equally important for dancer-scholars, however, as seen in UL's comments above, the *visual-spatial-dialoguing* sessions engendered recognition of familiar choreographic processes. As UL's and RT's individual sessions moved out of static desk and chair environments into flexible large spaces not only did their increased range of physical movement and expression imply stronger feelings of agency for engaging with their materials but so did their metaphoric language. The previous negative metaphors of disconnection and restriction were replaced by expressions of agency emphasizing specific connections to their choreographic practices. In her conference presentation RT reflected that,

...the creative process is a *process of discovery, of bringing something sensed, just barely, just vaguely, into clear form...* In working with Cheryl I've begun to understand how this process of discovery can be brought into the context of academic writing, resulting in not only more compelling and original writing, but also in a meaningful process...an interesting process for myself as a writer...again, that *process of discovery*.

(12 Apr.; my emphasis)

Experiencing the familiar feeling of discovery evoked feelings of agency for RT. The *visual-spatial-dialogues* supported a meaningful writing process because they responded to the agentive goal she identified after her frustration with trying to use a chart format to guide her writing after the first research session. That experience of frustration led RT to identify her need to figuratively "stay loose and connected to the spark," or to her intuited sense of discovering the most compelling ideas in her materials (28 Oct.).

RT's description of her discovery process reflects a central strategy in Sondra Perl's writing Guidelines. In Tracks 10 – 15 Perl takes the student writer through a series of steps towards clarifying the focus of their potential essay by accessing their felt sense and forming a “whole” picture of their topic. Perl suggests

take a fresh look at the topic or issue, to *grab hold of the whole topic* and see if you can connect the topic to your *felt sense*...or what the whole of this issue evokes in you...

‘What’s *the heart* of it?’ ... Wait patiently for a *word, a phrase, or an image to arise from your felt sense* of this topic or issue... ‘What’s the *crux* here?’ ... ‘What’s missing? What haven’t I said yet?’ ... ‘Where’s this leading? What’s *the point I’m trying to make?*’ ...

‘Does this feel complete?’ ” (2004, 29-31; my emphasis)

These questions mirror the direction of the dialoguing process I undertook with the participants, however, in using Perl's Guidelines the student writer works silently, in isolation, sitting at a desk, and without the suggestion to draw and diagram relationships.

The data from RT, UL and JH indicated that Perl's Guidelines might inhibit a dancer-scholar's writing process by literally inhibiting physical movement and feelings of familiar creative processes. Furthermore, Perl's Guidelines only suggest writing a reflection on the process as the last step (Track 17) not as an ongoing practice. Perl suggests the writer “look over what you have written and...write a short description of what this process was like for you. ... ‘Where did I start? What happened? Where am I headed?’” (31-32). In general Perl's prompts do not facilitate a writer's evolving metacognitive awareness of their affective experiences and what the affect may imply, nor do her prompts build metacognitive knowledge of an emerging set of characteristic processing traits. RT's comments above indicated the importance of attending to her metacognitive experiences of the process because it generated feelings of familiarity and



metacognitive knowledge of her needs. Purposeful metacognitive reflection on the tasks undertaken appeared to assist her in becoming conscious of her trait-like processing characteristics across writing and choreographing and she verbalized the writing strategies that effectively complemented those traits and gave her agency in her process.

The goal of the participant reflections centered upon using their *felt sense* of metacognitive experiences to ultimately develop strategies for a self-regulated writing process. On the other hand, I inferred that Perl's primary goal with the Guidelines was limited mainly to creating awareness of *felt sense* as a resource to support development of a *topic/focus* for a specific writing assignment. The prompts did not support ongoing and conscious construction of a metacognitive profile of one's processing characteristics and the evaluation of effective strategies to support future self-regulated learning about one's writing process.

By way of contrast, even though Bacon/Midgelow base their six-facet "Creative Articulations Process" (CAP) on Eugene Gendlin's *felt sense* principles, as does Perl, Bacon and Midgelow's writing prompts *do* elicit the choreographers' ongoing reflections about the nature of their processing. Bacon and Midgelow aim to assist choreographers in writing about the experiential *felt sense* nature of their creative practice. Their prompts engender articulation of one's creative process while Perl's prompts facilitate a *felt sense* of the focal energy of the student's ideas for the content/topic of a piece of writing. Even though CAP is not foregrounded against metacognition models and theory the CAP facets nevertheless encourage continuous development of what I would call metacognitive awareness regarding processual events, affective experiences and the (often metaphoric) description of one's processing characteristics. Bacon and Midgelow's CAP prompts are definitely more aligned with using affect to build metacognitive processual knowledge than are Perl's Guidelines. For example, the CAP process

evolves through six facets with each one suggesting attention to the *howness* of the practitioner's affective experiences during that facet. The prompts point practitioners toward becoming aware of their practice. *Opening* invites "expanding into not knowing" (2014, 19). *Situating* calls for "naming and situating our judgments, stuckness" (21). *Delving* asks for "noticing...what do I want to investigate?" (22). *Raising* asks for "further rendering and articulation... Be detailed, be specific... Use different voices and perspectives....types of language" (24). *Anatomizing* expands and clarifies by "drawing out, discovering, elaborating...to bring forth the feeling of the experience" (25). Finally, *Outwarding* asks the choreographer to "trace the process you have followed and... name your practice or work" (26). These six facets exhibit the qualities of what Efklides' MASRL model describes as metacognitive experiences, generating bottom-up metacognitive awareness and knowledge leading to self-regulated learning about one's process through attention to affect and motivation.

In the research with the dancer-scholars, the use of visual-spatial-dialoguing tasks appeared to marry the purposes of Perl's writing Guidelines with Bacon/Midgelow's CAP facets by addressing *both* essay content and a reflective awareness of process. In addition, *visual-spatial-dialoguing* led the research participants towards verbalizing their metacognitive recognition of trait-like processual characteristics crossing over between their choreographing and writing processes. Furthermore, I contend that Bacon/Midgelow's CAP prompts and the *visual-spatial-dialoguing* approach in my research method both facilitate(d) deeper levels of *agency* than Perl's Guidelines because of the ongoing and deeply reflective focus employed in each.

While RT identified her need for figurative agency during the exploratory phase (i.e., honouring her sense of discovery and staying connected to her intuitive spark), UL made a more specific comment that revealed the importance of physical agency. When writing the *popcorn*

draft of her book chapter she reflected on how being free to move even while keying on her laptop evoked familiar feelings connected to her choreographic practice:

As I write through the list of notes on my table [Fig. 6.3] I am moving my computer slowly down the side...it allows me to have what I am focusing on *in my line of vision*, even if I am not actively reading it. I think this is important because when I choreograph, even if I am focusing on one or two dancers, I can see the others in my peripheral vision and know what is going on and *how the action in my peripheral vision does or does not work with what I am focusing on*. There is definitely something important about *visuality* and the actual *presence of the ideas in front of me*. (30 July; my emphasis)

UL's description also highlights the agency achieved through visuality and the physical presence of her essay ideas concretely represented on the note-papers laid out on her table. This strategy of using peripheral vision to monitor both the global overview and the specific details of her essay as she drafted it paralleled her familiar choreographic process with dancers in the studio. It also echoed JH's comment about needing to move back and forth between a global view and a detailed view when choreographing and writing.

A similar agentic technique for UL came about in using PowerPoint© to re-vision and obtain a clearer focus for the *popcorn* draft she created from her notes on the table. By the end of the research UL realized that the visual representation via the PowerPoint© slides evoked a familiar choreographic experience: "I could also move the slides around as I wanted to...I do that all the time in my choreographic work...I use little index cards...but I wasn't [immediately] making the connection" (7 July). PowerPoint© also "helped...[by] raising the stakes because I'm envisioning an audience that's going to receive these ideas...and I think it's kind of like *hearing yourself*, having some *distance from yourself*...or to almost hear what your writing is saying by

*stepping out of it*” (29 Aug.; my emphasis). Therefore, not only did PowerPoint© provide agency it also provided distance to see and hear her ideas as the intended audience might. UL’s experience of “hearing” her ideas also echoed JH’s experience of listening to himself reading his notes aloud. In each case the strategy provided distance and perspective from the swirling of internal thoughts and reactions (UL) or the overwhelming cacophony of ideas and information (JH). To conclude, the change to more open settings and a shift to exploratory visual-spatial-dialoguing (supported by dramaturgical-style questioning and mirroring to narrow the focus of their materials) served to increase feelings of familiarity and connections to choreographic processes, which reduced the participants’ feelings of frustration.

Recent research into the role of walking in improving creative thinking offers other insights into the importance of physical agency during a creative process. It also offers potential reasons why UL and RT responded positively to the use of a more studio-like space and exploratory method. Marily Opezzo and Daniel Schwartz’s “Give Your Ideas Some Legs: The Positive Effect of Walking on Creative Thinking” describes the results of their investigation of the impact of walking versus sitting (both indoors and outdoors) on participants’ performance on standard psychological tests of creative divergent thinking and convergent thinking (cited in Pang, 106). Whether walking indoors on a treadmill or outdoors around campus “the walkers scored higher than the sitters” (106). In fact the research showed “a striking relationship between exercise and creativity” in that “walking had a dramatic initial impact on creativity and that effect remained strong, even when people sat down” to afterward re-write the creativity test for a comparison measure (105).

On the other hand, even though I never did use a studio space and movement-related spatial-visual activities to encourage JH’s feelings of agency through physicality, nevertheless

the data implied that he experienced an emerging sense of *internal* agency related to learning specific techniques with which to sort through the cacophony of his ideas. Learning technique appeared to be the necessary foundation for JH to achieve agency in both writing and choreographing. For example, JH's response to the initial grid/chart technique, which he used to anchor his writing process for his second essay, mirrored his comments about also needing technique to support his agency in a choreographic process. He described how when exploring choreographic movement with a dancer "a state of being was coming out through the movement vocabulary and it [the choreography] was really about that state [but] I felt I was getting lost because I was not feeling that technique was a part of the process...so all this material was generated and it was like "ok how is this coming...fitting together? What is this about? What is this saying?" (7 Feb.). To address the question of "how is this fitting together" when JH attempted a writing assignment I used some of the same dramaturgical-style dialoguing I had developed in my research with RT and UL: first drawing out ideas, then mirroring back what I heard, and finally asking for confirmation or rejection of my speculations about where the energy of writing interest lay. However, with JH I followed this immediately with *demonstrating* specific organizing tools he could use to sort, order and contain his ideas and thus reduce the cacophony. I was responding to his expressed need for supportive techniques or what he also called "hooks" to "anchor" his writing process (24 Sept.). UL and RT found the introduction of organizing formats an imposition on their creative process, not a support as JH did. JH's exit interview confirmed the desirability of this supportive sorting/organizing strategy but also added another insight about using the T-chart and grid organizer:

It did give an immediate sense of okay there's different ways [techniques] that this can be tackled...and also something else that came out of those sessions for me was that my

feeling frustrated and the cacophony of not knowing how to do this...there was something okay in that, or that there was one of these approaches that could be tailored to make that work. That it wasn't a problem per se or it wasn't something necessarily wrong as much as *this might be your style and this is how you can work with that style*. (7 Feb.; my emphasis)

Here, JH revealed his metacognitive knowledge of a trait-like characteristic of his processing “style” when writing. JH admitted that he had begun the research sessions searching for the “right way” to write an essay (7 Feb.) As noted earlier, I inferred from my analysis of JH’s comments that the theoretical focus on argument patterns and critiquing criteria in the introductory workshops had reinforced JH’s notion that his goal was to learn how to perform an essay structure as if it were a ballet structure. However, through the *experiential* nature of the visual-spatial-dialoguing sessions JH came to see that he was discovering the characteristics of his particular style/agency in a writing process and that the argument patterns did not drive or define the process, but *resulted from* the process.

JH also expressed agency through challenging me with conceptual questions about how his writing process connected to his choreographic experiences. For example, in our third session he asked me to describe how abstraction was manifested in an essay writing process. He reflected that creating “dance lends itself to abstraction” but he could not see how he was using abstraction in his most recent essay attempt about a clowning workshop (29 Oct.). He wanted to be “able to go outside of what happened [in that workshop] to find the questions and the arguments” (29 Oct.). I improvised a chalkboard illustration of boxes, arrows and related keywords comparing parallels between a recent essay process of his and his current choreographic project. By making visual representations of the parallel steps such as how he

elaborated on associations during both processes I provided JH with a broader conceptual container so that he could visualize the similarities of his abstraction stages in essay writing and choreography. As we discussed the visual representation I had drawn to illustrate these parallels JH's anxieties about finding the right way of essay writing were eased: "it *helps me to see it*...what's there, more clearly...in an organized way....so that you can start to see [the parallel] chunks" (29 Oct.; my emphasis). I concluded from the research with JH that the internal cacophonous dynamic he experienced required immediate containment with sorting, prioritizing and organizing techniques before he could begin to access the energetic focus of his essay. JH found these graphic organizing tools anchoring and agentive unlike RT and UL, who found organizers generally restrictive and preferred instead to generate ideas through *popcorn-*associative dialoguing and then winnow them down to the essential kernel of insight driving their line of argument.

Nevertheless, for RT and UL there came a point during their inductive/intuitive visual-spatial-dialoguing process when popcorn-associative thinking had distilled enough chunks of material and each was ready to create a sequence for a first draft. Each intuitively knew when she was ready for transitioning to deductive thinking. In Iain McGilchrist's terms this transition involved a shift from predominantly connotative right-brain "*exploratory* attentional movements" with research materials into denotative left-brain attempts at "grasping" the vocabulary of key words and concepts for a title and/or abbreviated abstract, and then a specific argument pattern for sequencing the essay structure (44). The research revealed that using structured writing improvisations and accessing a personal liminal space facilitated the participants' transition from inductive to deductive thinking for a logical essay structure.

## *The Role of Structured Improvisation in Approaching Writing Tasks*

The *visual-spatial-dialoguing* approach of the research sessions not only opened up opportunities for agency but also facilitated a shift into structured improvisational writing tasks for RT and UL. Such tasks assisted the participants in transitioning from predominantly inductive exploration to deductive thinking for framing an essay. In turn the tasks yielded other insightful connections to familiar choreographic practices. As the participants intuited the *energy* of an opinion/viewpoint driving the focus of their paper (the “spark” as RT called it), I shifted the dramaturgical dialogue to identify key *elements* of their content materials that supported/developed the drive of that energy through a line of argument. Ultimately we aimed to integrate the *energy* and the *elements* by literally sketching out a visual representation of how the participant might sequence a series of content sections that carried the energy of their opinion/viewpoint forward to a conclusion. We began by highlighting the issues, key words, examples, and relevant theories that were emerging as the *elements* underlying the *energy* of their opinion. This approach was more akin to Bacon and Midgelow’s CAP facets than to Sondra Perl’s *felt sense* writing Guidelines. In the penultimate set of prompts in Track 16 Perl suggests that the student writer “consider what form these ideas might take. You want to see if what you have written so far suggests a shape and a point of view” (31). Since Perl’s Guidelines can be used to develop any form of writing from poetry to short story to essay, her suggestion to consider form, shape or point of view is more about deciding what genre works best, rather than what argument pattern seems to be emerging. There are no further prompts for helping the student writer transition from a felt sense of the energy informing their point of view to an overview of sequencing a line of argument. My research therefore built further on Perl’s *felt sense* Guidelines to also develop a line of argument and a representation of how to structure it.



Researching with participant, MR, whose Case Study was of short duration and not analysed in this dissertation, I discovered a *felt sense* strategy for determining which pattern of argument (cause-effect, classification, comparison/contrast, process-analysis, definition, and example) might inform how to consciously structure an essay.<sup>75</sup> In response to MR's explanations of her materials during a visual-spatial-dialogue I mirrored back to her that I was seeing a process-analysis pattern of relationships in her chart paper diagrams about her ideas. She later reflected that my suggestion to view her material through a process-analysis lens acted like a "magnet" and all the irrelevant material just dropped away (7 July). She also connected this affective experience to a previous choreographic project in which she had had an intuition to spread dirt on the dance floor and with that decision all the irrelevant movement material again dropped away and she had a clear central focus for the choreography. From working with MR I inferred that teaching the patterns of argument in the workshops ahead of and isolated from the participants' actual pre-writing explorations had proved unhelpful to them since it was presented *before* they had played with their materials and comprehended the significant relationships inherent in the material. The argument patterns as presented in the workshop represented a snapshot of the end goal, the final *performance* of the essay. The patterns in themselves did not offer a *process* the participants could replicate for beginning to shift from inductive *felt sense* exploring to more deductive reasoning to shape the through line and sequencing of sections for making their argument. I had made the unconscious assumption that somehow the participants would intuitively apply their knowledge of the types of argument patterns and transfer that to structuring a sequence for an essay *but* I had not indicated a process for transitioning from

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<sup>75</sup> MR was already a published writer who had attended the initial MFA writing workshops in August 2012 but did not join the research until a year later when she got stuck in determining a focus for her first conference paper and sought my assistance.

knowing about patterns to assessing which pattern was appropriate and *then* structuring it. I had emphasized the *what* and not the *how to*.

MR's metaphor revealed the magnetic potential of using the argument patterns as transitioning lenses *during* the pre-drafting process for assisting participants to shift from inductive explorations of their material into more analytical deductive thinking about an essay structure. This strategy still relied upon the writer using inductive *felt sense* intuition regarding the relationships of the key words, concepts, examples and/or theories they had already identified as the elements at the heart of their energetic engagement with their materials. However, in using the argument patterns as a lens, the *felt sense* of these relationships became more definitively focused in a deductive way. The participants consciously reflected upon the various argument patterns to determine the core relationship of ideas that informed their stance on the issues. The metacognitive strategy of using the patterns as a lens or filter through which to view or sift their *felt sense* of the issues engaging them with their materials emerged from the research as a central tool assisting the writers to move from inductively *generating ideas* to deductively *describing or defining a line of argument*.

For example, in working with RT, JH and UL I asked each to consider whether the overarching relationship of their materials for a particular essay was one of definition (with RT), classification/categorization (with JH), or cause-effect (with UL). None expressed MR's strong sense of feeling magnetized by the suggested pattern. Nevertheless JH did describe the categorization of themes and examples on the vertical and horizontal axes of a grid/chart as a "pivot" in his understanding of how to begin focusing a draft of his essay (29 Oct.). RT found that determining and defining the thematic key words for her thesis proposal helped her to sort and clump her ideas around each definition. She did this first in a flexible mind map on the

studio floor with connections radiating out from a central word and later refined and “fixed” the map on kraft paper at home (Fig. 4.6). UL initially saw her book chapter argument as an elaboration on how four classifications of variables influenced a dance production. This viewpoint informed her initial visual sequence of notepapers on her dining table. But, she kept coming back to my question about the possible overarching cause-effect dominance of one variable and eventually reframed her argument in that manner. I inferred that reflecting on which of the two argument patterns dominated her through-line provided UL with an effective sounding board for continuously testing her line of argument as she drafted. Overall, the research revealed the metacognitive significance of the participants developing a *felt sense* awareness of an argument pattern emerging organically from their resources and then testing that out and stabilizing it in visual representations.

Further metacognitive feelings of familiarity reinforced the relevance of dancer-scholars recognizing emergent argument patterns. UL made a metacognitive connection between considering how a pattern of argument might inform the structure of her essay as well as her work as a choreography instructor, asking students to view a video of a work in progress and to reflect on whether the relationships of movement segments might be emphasized through a conscious choreographic structure such as a Rondo or ABA pattern, etc. In both my work with UL and her work with undergraduate dance students the role of the researcher/instructor was to witness the student’s verbal/choreographic expression of their materials and nudge the student to step back and consider the structural pattern that might be emerging. I concluded that the preliminary workshop introduction to argument patterns would have been better framed as a metacognitive processing tool against which to both consciously foreground their *felt sense* of an

emerging line of argument and support their shift to deductive thinking about the structure of their argument.

The conscious manipulation of the essay materials through *visual-spatial-dialoguing* tasks supported other feelings of familiarity (metacognitive awareness) as the participants connected the tasks to structured improvisations in their choreographic practices. With JH the use of structured improvisation tools emerged immediately as I incorporated graphic organizers such as the T-chart into the initial exploratory dialogue for each essay. Working within these organizing frameworks gave him a sense of “being anchored in a structured process” just as his ballet training anchored his choreographic process (24 Sept.). He found familiar connections to his choreographic process in that “*the visual really helps me...it makes it condensed and a nice-bite-sized...yeah I can see that and digest that, which...has a relationship to choreography, in terms of if you block out a scene on paper you’re gonna draw stick figures and put arrows here and then this is how they get over here*” (7 Feb.; my emphasis). For another essay I demonstrated how to set up a grid structure to contain his ideas by listing themes he identified down a vertical axis intersected with examples across a horizontal one. JH expressed relief at having the grid/chart organizer within which he could record all the detailed interrelationships of his ideas in a static visual format for reference while drafting. As noted earlier, this grid/chart acted as the “pivot” in his transition from feeling overwhelmed by the cacophony of his materials and ideas to feeling ready to begin a draft for that essay (29 Oct.)

In RT’s case the structured improvisations evolved organically in response to her early expressions of discomfort when she tried writing a first draft based on an organizational grid/chart I created for her, similar to the one for JH. RT’s subsequent reflection about needing to “follow ideas willy nilly” instead of writing a draft based on the grid-chart structuring suggested

a necessary shift to letting RT *herself* record key ideas as she explored them in words and symbolic drawings on chart paper during our dialoguing (28 Oct.). This allowed RT to improvise towards solidifying her materials into a viewpoint and through-line of potential essay sections (see description and photos of a similar process with participant VC in the methodology chapter Figs. 3.3 to 3.7). A second type of improvised structuring tactic prompted RT to arrange notepapers into a colour-coded mind map on the studio floor, as mentioned earlier (Fig. 4.5). The strategy of visually manipulating her materials later evoked a connection to an improvised structuring exercise in RT's professional training. In a choreographic workshop she had experimented with manipulating a collection of objects by first creating a pleasing arrangement and then being required to remove two objects. She found it challenging to let go of her first vision but the experience was ultimately revealing as she exclaimed that the new arrangement was even better. RT reported that her experience of using coloured markers for thematic clustering of ideas and then arranging the colourful notepapers on the studio floor echoed her experience of manipulating materials in the choreographic workshop.

As well, the process of figuring out themes and arranging the papers in interconnected clusters unfolded in an incremental manner – one idea leading into the next as she built the whole picture. The unfolding nature of this processual dynamic also reflected her choreographic process, which I observed when videotaping RT in the studio as she explored movement ideas for a solo. She initiated movement and continued until inspiration faded and then resumed from the beginning and added more movement until her inspiration faded out again. RT reflected on how improvising to build a structure slowly through increments appeared to be a trait-like processing characteristic in both writing and choreographing:

It was like I actually had to write and get through one section to know what I wanted to say in the next. I feel this is analogous to my creative process in terms of making dance (at least at this point in my development). I find it hard to move on to the next section without some sense of completion of that which came before. It's like I need to have a sense of all the important material before I begin to apply structure. (28 Oct.)

Therefore, while JH wanted definite suggestions for organizational structures to contain his pre-drafting explorations of his materials, RT on the other hand, wanted flexible open-ended explorations that evolved organically into a point of view and a structure.

The structured improvisations suggested to UL also resonated with her choreographic experiences: "I generate chunks of [choreographic] material. So you kind of helped show...or helped demonstrate that it was actually a process I'm used to doing...that I'm just not used to doing it with words" (4 May). Research with UL allowed for testing out a wider range of structured improvisational writing tasks because her work was for publication and conferences not academic courses, and therefore I felt free to be more involved in responding directly to her actual draft work. Also the research with UL extended over two years providing many opportunities to try out improvisational writing strategies. Early in the research she had identified her main writing process problem as needing to triage the abundant resource materials she had gathered in her "big basket of stuff" in order to work her way towards a clearly stated focus to which she could keep returning in order to ground her drafting (29 Aug.).

In her conference panel presentation she wrapped up her reflections about the most effective writing improvisations she had used to deal with this problem. Many of these tasks were based on structured improvisations with what she called "the math" (7 July). Such tasks included the following: using three selection criteria for prioritizing what materials to

include/exclude (essential, necessary and nice-to-know); writing three potential titles based on her key words and choosing the one that captured most accurately the *felt sense* of how her key ideas related; creating a four-sentence abstract that defined the problem, key findings, research parameters, and the theories underpinning her stance; writing double the required number of words for a CFP abstract; and condensing a fifty page popcorn draft to ten PowerPoint© slides with a limit of three points per slide. UL felt that she needed the self-imposed limitations of this “math” driven improvising “to help edit and frame whether or not an idea, or theorist... is important to include... [that] helped me prioritize, which is a hard thing for me, because I just think everything is interesting and great. Why don’t we just throw it all in!” (29 Aug.).

Other less mathematical improvisational structuring tasks included: circling key words in a CFP and charting the intersection of her research resources related to each key word; drafting a quick introduction and conclusion as soon as the title and abstract were roughed out; writing a close textual analysis of descriptive performance scenarios by elaborating on what I called an SQA pattern (Situation/context of a scenario, Quotes referring to specific descriptive details, and Analysis of how those details illustrated her point of view); and creating a matrix chart intersecting variables in her research with a taxonomy of post-modern dance. Regarding the matrix UL concluded that, “At this point I do feel that developing a more detailed matrix that allows me to organize within it all the ideas, concepts and possibilities can help me get at what is most important in this research” (15 May). She commented that improvising within “structural frameworks [was] efficacious for me in many ways” (4 Oct.).

Using improvisational structuring tasks to develop her ideas also elicited feelings of familiarity as the tasks echoed similar choreographic practices. For example, creating a vertical layout of essay sections along a string on her dining table created metacognitive connections to

how she had “take[n] it from the top” and laid out her choreographic index cards in a vertical arrangement on the studio floor when sequencing the sections of a production she had choreographed four years earlier (13 Feb.). I inferred that the index card strategy also echoed her use of “storyboarding and sequencing [to] determine structure and form” for scoring dancers’ improvised movements in a current project she described (13 Feb.) I concluded that improvisational tasks assisted most when they offered UL a means for visualizing and manipulating her materials in detail while still feeling located within a contextualizing overview structure that allowed her to play with her *felt sense* of the “trajectory” she wanted to create for the essay reader or dance viewer (4 May). This echoed JH’s observation that he tended to shift in and out of global and detailed perspectives when choreographing and writing. As well, UL resolved her frustration about the bifurcation she had felt between the two as she made connections between metacognitive experiences during her writing process with familiar resonances during her choreographic process.

In other research into connections between writing and choreographing Mitchell *et al* reported that, “the analogy with academic (or any) writing was also spontaneously recognized” by the Middlesex dance students through assigning them visual organizing tasks in the studio (93). The tasks, such as group members arranging themselves according to different criteria (e.g., colour and/or designs on their shirts, lengths of sleeves, collar or no collar) engendered resonances between “organization and selection” principles “as ways of generating meanings” for making essays and dances (92).

The technique ...allow[ed] students to play with the raw material and make their own discoveries about the way it could be shaped and sequenced as criteria emerged. The students were engaged in processes that choreographer Laban lists as necessary to the



formal construction of dance – ‘*select, arrange, rearrange, organise, reorganise, combine, [and] recombine*’ . . . . It signalled to students that in writing, as in dance, the maker has certain options available and that these are open to discussion. (93; my emphasis)

Mitchell’s reference to the Laban compositional principles of select, arrange, rearrange, organise, reorganise, combine, and recombine appears to fundamentally explain the key dynamics that elicited both positive responses and feelings of familiarity from the Case Study participants after using structured improvisational writing tasks. However, the introductory module offered in Mitchell’s study did not advance this conceptual connection into specific strategizing for *how to apply* Laban’s compositional principles in a writing process. The study did not report assisting students to apply Laban’s principles of select, arrange, rearrange, organise, reorganise, combine, and recombine in an academic writing context. The follow-up step of structured improvisations using Laban’s principles for a real-time writing assignment was missing. This may explain why the students complained that the module came too early (i.e. before they attempted a writing assignment) and did not result in transferable skills.

Notably, despite the apparent gulf between the processual approaches of RT and UL versus JH, all three used the same metaphor of *seeing* to describe the *function* of the improvisational tasks or proffered organizing formats. Finding ways to *visualize* their writing ideas from a detached point of view and within a larger context evoked familiar feelings from their choreographic experiences. For example, RT reported that she could “externalize the swirling” of her essay ideas from a detached point of view, and this reflected how she used videos of her improvised movement vocabulary in the studio to later re-view and identify potential choreographic ideas (15 Oct.). As noted earlier, UL reported that simultaneously

maintaining an overview of her string of note-papers in her “line of vision” while she drafted a specific section of her book chapter on her lap-top resembled the way she used her “peripheral vision” to see a whole group of dancers even while “focusing on one or two” as she worked on choreography (30 July). She also compared how she used videos of student dances to help the student choreographer with “audienceing the dance...[to] get some distance from it when they are kind of mired and having trouble with the choreography” (29 Aug.). Similarly, with PowerPoint© she found that “the distancing relates to perspective and I think it’s very hard to have perspective on my work because I’m *in it* and all these ideas are swirling” (29 Aug.).

For JH, “seeing” the “big sheet” of charting paper with the intersecting axes of thematic categories and detailed examples lessened the cacophonous swirl of ideas in his head and became a touchstone to return to for getting a perspective on keeping organized as he drafted his paper (29 Oct.). Similarly, in choreographing he reported being able to “see the work [choreography] from a different perspective...seeing how the work fit on another person’s body...seeing the whole and the details” when setting a solo on another dancer, which he had previously created and performed (5 Dec.). Clearly the visuality of the improvisational tasks provided strong feelings of familiarity, reduced frustration and prompted the emergence of metacognitive insights from the participants about common features of their processual preferences. Verbalizing the metacognitive connection of how they used visualizing in both writing and choreographing appeared to elicit a re-cognition of themselves as artist-writers whose creative processes crossed disciplines.

To conclude, regarding the role of structured improvisations for an academic writing process, UL and RT appeared more focused on modifying their specific writing process activities to align with the strong positive affect they experienced during a creative choreographic process

in the studio. The data indicated that JH seemed more inclined to engage me in conversation about conceptual and contextual issues around writing in what appeared to be an attempt to get an overview of the principles and requirements of an academic writing praxis. He appeared to seek a level of comprehension about writing techniques, formats and critical thinking comparable to his well-established choreographic praxis and this also echoed his conceptual approach to teaching ballet classes. I concluded that JH needed to be offered deductive structural formats *within which* to find and contain his focus. This reflected JH's comments about his choreographic practice, which he described as one of exploring the cacophony of his ideas "within the rigid structure of ballet" technique (7 Feb.). By comparison, I concluded that UL and RT needed to inductively generate a focus first and then *define* form *from* that focus using a range of structured improvisation strategies. This also appeared to reflect their choreographic background as contemporary dancer/choreographers. Therefore the participants' dance training and choreographing backgrounds not surprisingly appeared to influence the type of structured improvising with which they resonated and thus experienced metacognitive awareness of familiarity.

I also concluded from the data that *both* the improvised brainstorming/structuring tasks (for RT and UL) *as well as* the directed conceptualizing/organizing formats (for JH) were equally important writing supports. The central issue appeared to be identifying the need for strategies that *opened up* rather than *contained* the participant's writing process. The appropriate writing approach for supporting each one's essay drafting appeared to reflect the processual approach they had evolved as choreographers.

RT identified her need for feeling a sense of "discovery" while playing with and following the "sparks" of her imagination incrementally as she explored essay or choreographic

ideas (12 Apr.). When writing she found that the “half-light” of intuitive exploration allowed the “flame” of inspiration to stay alive while the bright glare of too early deductive reasoning extinguished it (12 Apr.). But once she had a strong sense of the sparks she needed “to make visual all the thoughts and from there [I] can begin to see interconnections and the through line of the ideas” 12 (Apr.)

UL responded positively to the flexibility of arranging note-papers on a spine-like string that literally replicated a choreographic practice she often used. She also responded positively to mathematical constraints in structured improvisations on titles, abstracts and PowerPoint© slides. In JH’s exit interview he concluded that he needed the reassurance of supportive organizational techniques as a starting point, so unlike RT, did not want open-ended explorations: “I wanted to learn [writing] technique and I could guess that perhaps that’s also part of me as a dancer... I always know at a certain point that I could fall back on technique, that I had that cushion there...or that structure to support me” (7 Feb.). JH also explained that he had learned to choreograph by “osmosis” as he observed other choreographers for whom he danced (7 Feb.). Perhaps by me immediately modeling organizational strategies for him rather than suggesting open-ended explorations, I was providing him with a way of absorbing supportive writing structures by osmosis.

I inferred from JH’s session transcripts that the issue of his lacking background in essay writing left him feeling inadequately prepared for the demands of the task. This was the opposite of his feelings about choreographing. His extensive ballet training and observations “learning by osmosis” from international choreographers gave him support and confidence (7 Feb.). Feelings of inadequacy therefore appeared to inhibit his sense of ease in pursuing the kind of free-associating explorations that RT and UL enjoyed. Nevertheless, as noted previously JH realized

by the end of the research that he had found his “way” or “style” instead of “the right way” to go about writing an academic paper (7 Feb.). Metacognitive experiences of feelings of familiarity for each participant yielded significant metacognitive knowledge of a skill/strategy each already used in choreographing which also applied to essay writing. This knowledge emerged as the recognition of trait-like characteristics about their processing style.

The participants each reported a further familiar processing experience that occurred privately outside the research sessions. While trying to pull together their focus for a particular essay draft each participant reported an affective experience of a *liminal space* within which each one accessed the creative “spark” (RT), “tension” (JH), or “spine” (UL) at the heart of the essay they proposed to write. The following section elaborates on this common discovery of a *liminal space* and its importance for a dancer-scholar’s writing process.

### *The Role of Liminal Space in a Creative Process*

An intuitive withdrawal from conscious processing occurred at different times in each participant’s writing process either in response to feelings of frustration with pushing themselves to organize their ideas into a draft (RT and JH) or feeling that enough material had been generated and it was time to stop exploring and turn to structuring a draft (UL). All described an image associated with the *liminal space* within which they accessed what Gendlin calls the “felt meaning” of what they understood about their material but had yet to verbalize clearly (1997, 119). Without my suggesting this process of retreat all three participants reported reaching a point of pausing their writing process, moving inward, and either sitting with or opening up to their intuitive sense of the potential in their materials. Becoming conscious of and verbalizing the experience of using this *liminal space* solidified each participant’s metacognitive knowledge of a

familiar and significant step from their creative process when choreographing. The metaphoric language used by the participants to describe this familiar experience also mirrored their choreographic experiences therefore suggesting cross-disciplinary trait-like processing characteristics for each.

RT used a photo of trees in the “half-light of dawn or dusk” to illustrate to the conference audience her experience of the affective qualities of the liminal creative space wherein she followed the “spark” of her imagination in a “meandering, poetic” way both when choreographing and writing (12 Apr.). Frustrated with trying to draft a structured essay before she had fully explored the “heart” of what she intuited that she wanted to express, RT reported stopping and returning to *popcorn* style drafting that “contained more feeling” in order to keep the “flame” alive while “weaving threads” of her ideas together (28 Oct.). RT’s metaphor of the “half-light of dusk and dawn” represented the affective nature of her metacognitive experience of that liminal space. She emphasized in her conference presentation that the liminal space allowed her to stay connected to the unconscious imaginative “spark” until it was formed enough to endure the “full light of day” as experienced in a dialogue with me about the through-line for an argument (12 Apr.). RT realized that she needed to step back from trying to utilize the grid-chart we had designed for structuring her draft. She reported needing to instead explore her material further. This realization implied that her metacognitive experience of frustration had led to metacognitive knowledge of her need for “figuring out *when* in [her] process it was a good idea to touch base” with me about structuring (12 Apr.; my emphasis). It also signified her emerging metacognitive knowledge that she needed to maintain a process of “discovery” in both her writing and choreographic processes (12 Apr.). Nevertheless our previous dialoguing had contributed to “the clarification of...the central thread...[and] I would not have been able to

maintain this thread as strongly before our time [of dialoguing] together. Everything we talked about proved to be very relevant...only I found it difficult to work (it felt like I lost the ‘spark’) from the structure we came up with...I needed to create the material and then re-look at applying the structure” (28 Oct.). RT verbalized a metacognitive strategy from this insight. As noted earlier in this chapter she reported that “This [experience] made me realize that in order to work well with Cheryl I had to have already generated and explored material [*popcorn* processing] before we took the time to look for those connections...to externalize and make visual all the thoughts...begin to see the interconnections and the through line of the ideas” (12 Apr.). Furthermore, RT began “to understand how this process of discovery [in her choreographing] can be brought into the context of academic writing...resulting in a meaningful process” (12 Apr.). RT’s metacognitive experiences, knowledge and strategy development in this situation revealed the importance of a dancer-scholar attending to affect and motivation in order to identify the appropriate timing for using liminal space to make her writing process as meaningful as her choreographic one. RT also reported another type of choreographic liminal space during an early interview: “in terms of the choreographic process when something deep hits...when I’ve sort of been hitting a wall, like ‘I don’t know what to do here; this is not really working’...or I’ve been given feedback, and it’s like ‘Oh that part’s not clear’ and I would say when something will just *come up* and...that feels like an ‘Aha!’ moment, like, ‘Oh I can do this!’” (29 Oct.; my emphasis). Her choreographic experience of an ‘Aha’ coming to her out of the tension of the metacognitive feeling of not knowing how to proceed, echoed JH’s report of a major ‘Aha’ breakthrough when he felt lost when choreographing and in writing his final term essay.

JH had several images to describe his experience of entering a liminal space during his writing process for his final paper. He reported that, “this ‘Aha’ moment came out of the blue” on waking at five a.m. after a frustrating day of attempting to draft his final term essay (7 Feb.). When asked where in his body he sensed the ‘Aha’ he replied that it felt like “an opening” that happened “somewhere in the upper sternum” (7 Feb.).<sup>76</sup> JH reported having earlier felt frustrated and blocked because the draft seemed to be a “collage not a cohesive paper” or more “like reporting a bunch of facts” and he had to “find a perspective...find an argument” (7 Feb.). He reflected that these feelings of frustration echoed his choreographic experience of pushing too hard when he felt stuck in creating a piece. Recalling this familiar metacognitive experience from choreographing led to JH’s metacognitive awareness that his choreographic strategy in that situation was often to “let go” and “free-associate” (7 Feb.). In applying this strategy metacognitively for his final essay JH left off struggling to find a focus, slept on it, and woke with an “image that was immediately followed by the two ideas in tension with each other” (7 Feb.). This metacognitive experience crystallized his understanding of the key comparison/contrast relationship of two major issues at play in his essay material. JH said that he had “come to trust” this strategy of “letting go” when choreographing (7 Feb.). So when it occurred in his writing process it confirmed a trait-like processing characteristic connecting his sense of his practice across both disciplines. Therefore I inferred from JH’s and RT’s reports that trusting something will “come” to inspire a breakthrough when stuck was a familiar metacognitive experience, knowledge and strategy from choreographing that was potentially

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<sup>76</sup> I interviewed UL’s PhD student colleagues in July 2012 about their experiences of an ‘Aha’ moment when choreographing and virtually all echoed JH. Asked to say where in their body they experienced the ‘Aha’ they almost invariably pointed to their chest or said it arose from the heart.



generalizable to the writing process of other dancer-scholars who also report ‘Aha’ experiences when choreographing.

On the other hand, UL’s description of a *liminal space* experience during both her writing and choreographic process was not associated with the frustration of feeling confined like RT or stuck like JH. Instead, UL’s experience of retreating to a *liminal space* seemed more related to her intuitive recognition of reaching a point in time when she had exhausted the need for active generation of ideas for either a dance or an essay and required a pause in her process to assess her materials: “there is a space between just the generation of materials...the making of ideas... there is a moment that...you kind of sit and look at all this stuff” (13 Feb.). In addition a second image for a *liminal space* experience clarified what she was looking for when she sat with all her materials. At the end of the research as UL prepared to compose an abstract for a CFP she remarked that after almost two years of participating in the research she had learned “the value of getting something down to its spine” (13 Feb. 2014). Later in that conversation she linked this spine image of her writing process with a recent choreographic experience with a co-creator where “we were kind of locating the spine of this thing” (13 Feb.). They were attempting to come up with the title of the piece for the printed program even though the segments of choreography generated thus far had yet to be sequenced for performance. She described how she and her co-creator intuitively weighed and considered their choreographic materials until the spine of the dance emerged to suggest words for the title. UL again located this particular liminal space experience in a temporal context of first “generating material [and] determining the relationship of ideas” and *then* “locating the spine” before “storyboarding or sequencing” when choreographing or writing (13 Feb.) Therefore, UL’s comments pointed to a second metacognitive experience/situation for using liminal space in the evolution of a writing or

choreographing process: as a deliberate pause and stepping away from the material when the creative urge to generate ideas felt satisfied.

Despite differences in the reasons prompting their internal retreat to a *liminal space* during a creative or essay process, the participants' metaphors nevertheless presented similar experiences of a threshold experience between conscious/unconscious, inductive/deductive, or generation/evaluation aspects of working with their resource materials. The three participants each described retreating from conscious manipulation of their materials until their *felt sense* coalesced around an insight that yielded the underlying meaning of their materials, which in turn informed a deductive perspective about their line of argument. Within this *liminal space* each made a transition from implicit/inductive exploring of the relationships within their resources/ideas to explicit/deductive thinking about and verbalizing the line of argument that lay at the heart of what they deemed most meaningful about those relationships.

This retreat to a *liminal space* by each case study participant confirmed a connection to writing applications of Gendlin's *felt sense* technique explored by Perl and Bacon/Midgelow. Sondra Perl's Guidelines call for a period of silent waiting at Track 10 on the CD. The instruction resembles what the three Case Study participants reported doing: "...grab a hold of the whole topic and see if you can connect the topic to your felt sense...close your eyes, and imagine that the whole topic is right here with you, in the room. Breathe deeply...sense in your body and without writing, see if you can locate where this topic lives in you or what the whole of this issue evokes in you" (2004, 29). Perl notes that this "small inner move leads people to the edge of their thoughts, to what they have not yet said (or possibly discovered) about the topic or issue. It's where felt sense and emerging meaning come together" (29-30). The student writer is asked to drop the "bits and pieces" they have already written in response to prompts 4-9 and

access their *felt sense*: "...what's the heart of it... Wait patiently for a word, a phrase or an image to arise from your felt sense of this topic or issue... when you are ready, write down whatever comes" (29; original emphasis). Perl's instructions echo the participants' reports of what they did to access the essence of their line of argument or choreography.

Within their respective *liminal spaces* the three Case Study participants attended to the *felt sense* of their affect about the material and the inner dynamics of their *felt experience* of their ideas as it generated sensibilities about the heart (RT), or trajectory (UL), or tension (JH) of the essay (or choreography) they wanted to create. Ultimately the interplay of affect, inner dynamics and sensibilities emerged as cognition of an image or word as the central the focus of the material. It is significant that Perl's instruction is to let go of bits and pieces of ideas and to try to hold on to the *whole* topic. That appeared to be what the Case Study participants did in their *liminal space* experiences. Each participant recognized a point at which they had to pause and get a sense of the whole germ of their idea – the "spark" (RT), the "tension" (JH), or the "spine" (UL) – in the midst of the bits and pieces of their materials.

Bacon and Midgellow's CAP instructions also support a *liminal space* experience within which practitioners are prompted to continually weave between *felt sense* and articulation of the experiential nature of their choreographic practice. *Outwarding* suggests the most declarative expression of what has been discovered while exploring the CAP facets. It prompts the choreographer to transition out of the *liminal space* of the first five facets to express what in Efklides model is metacognitive knowledge. *Outwarding* asks "what is the right next step for this work...this is the facet that helps you to expand into the world to share with others, bringing your work to a moment of fruition in performance and/or writing" (2014, 27).

Eugene Gendlin's *Focusing* technique, which inspired both Perl's Guidelines and Bacon and Midgellow's CAP facets, offers a description of the unconscious process undergone by participants in those programs and in this research. In his *Focusing* technique Gendlin posits that a *forwarding* movement or "body shift" occurs during the pause (i.e., *liminal space*) until the precise word or image emerges to crystallize what was intuitively known (2003, 102).

Furthermore, he indicates that "deliberate letting go" facilitates this body shift such as RT and JH described (102). Gendlin posits that after the body shift experience a recursive movement of evaluating the word or image follows. Next a consolidating/confirming attraction occurs between the word or image and the *felt meaning* sensed in the body shift. In *Experiencing and the Creation of Meaning* Gendlin theorizes a series of stages describing how we arrive at precise language for expressing the knowledge evoked by the *felt meaning* emerging from the body shift:

we concentrate on (*directly refer* to) this felt meaning and words come to us (*explication*). The felt meaning enables us to feel whether these words succeeded or failed to symbolize (*arbiter*). Only when the felt meaning of the words is identical with the felt meaning we had as we had it [during the body shift] do we feel that our meaning has been expressed. At that moment there are not two different felt meanings, that of the words and that which we wish to symbolize. They are identical and symbolized. (1997, 119; original emphasis)

JH's experience that something came when he let go of concentrating demonstrated Gendlin's theory. During JH's experience of an 'Aha' moment the "image" of two contrasting issues that arose from his unconscious became integrated with the *felt experience* of "tension" as his body shift incorporated and symbolized his implicit understanding that this fundamental tension between issues lay at the heart of his essay material. That insight then "brought a reason for

ordering things in a certain way...I could keep using ideas as springboards into each other” (7 Feb.). His implicit understanding opened up explicit vocabulary and an engagement with the energy driving (spring boarding) the through-line for expressing his insights. JH’s experience along with that of UL’s spine imagery indicated that focus and structure for an essay (and choreography) emerged from accessing and verbalizing a *felt sense* of the central dynamic relationship within the materials. Even RT’s incremental building of choreographic or essay ideas appeared to be guided by her *felt sense* of meaningful connections she made as she moved forward composing her ideas.

Further insight into the role affect assumes in *liminal space* experiences during creative processes comes from the field of creativity research.<sup>77</sup> In *Affect and Creativity: The Role of Affect and Play in the Creative Process* (1993), Sandra W. Russ references the “first well-known attempt to conceptualize the creative process” in 1926 by Graham Wallas (3). Wallas posited four stages of creativity: preparation, incubation, illumination, and verification. The preparation stage included what I have called *visual-spatial-dialoguing* sessions. The incubation stage parallels what I have termed *liminal space* experiences wherein, as Russ says, “problems are not consciously worked on, but much restructuring and free-associating occurs outside conscious awareness” (3). Russ notes that “affective processes may play an especially important role” in the incubation stage (3). However, she reported no research at the time that explained the role of affect in a creative process. The liminal experiences reported by JH of letting go and free-associating, or RT dwelling in half-light, and UL sitting with her materials appeared to exhibit the affective nature of an incubation stage. Furthermore the participants reported experiencing a

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<sup>77</sup> In this research I gravitated towards metacognition research and theory rather than creativity research to background the case studies because of my focus on the role of affect in the evolution of metacognitive awareness and knowledge in informing the use of specific writing strategies by the dancer-scholars. Metacognition theory best suited the pedagogical focus of the research.

subsequent illumination stage that Russ notes is “often referred to as the ‘aha’ experience” (4).<sup>78</sup> Russ points out though that Wallas’ model omits “the early stage of problem finding (Arlin, 1986; Getzels and Csikszentmihalyi, 1976)” which was identified by other research as central to the participants’ affective experiences of a creative process (4). The *visual-spatial-dialoguing* method employed in my research was in effect a problem-finding effort.

In interpreting the research with the dancer-scholars, Efklides’ MASRL model of metacognition proved useful for understanding *how* the participants’ feelings of difficulty (the affect of problem finding) provided an important metacognitive first step in determining the best strategy to overcome a problem. Efklides’ model pointed to the affect of metacognitive experience as the primary source of insight into feelings of difficulty and therefore demonstrated *how* Wallas’ incubation stage leads to illumination. Conscious reflection on the import of the problematic affect led the participants to express metacognitive knowledge about the difficulty they experienced in their writing process and thence to select an appropriate metacognitive strategy. The connections between Wallas’ stages of creativity and the research findings suggested that the participants’ experiences of *liminal space* and ‘Aha’ insights in their academic writing process mirrored the generally accepted description of going from incubation to illumination in a creative process. In other words, the participants’ experiences of *liminal space*

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<sup>78</sup> Recent research reported by Alex Soojung-Kim Pang in *Rest: Why You Get More Done When You Work Less* (2016) looks at the role of the Default Mode Network (DMN) concludes that the resting brain is not inactive but has shifted “from out-ward focused to inward focused cognition” and is processing problems while we are distracted in other preoccupations (35). Pang relates current research into DMN to early theorizing by Graham Wallas in *The Art of Thought* (1926) regarding the “incubation” stage of problem-solving which may eventually prompt the “illumination” of an ‘Aha’ insight. Pang asks whether it might “be possible that we can treat incubation and illumination as skills and discover ways to make them more dependable” (48-9). In JH’s case he applies a ‘skill’ from his choreographic practice and consciously “let go” of trying to force a line of argument to appear and as a result an insightful ‘Aha’ emerged.

affect leading to subsequent insight suggested that their academic writing process mirrored a creative process.

Three strategies enhanced the participants' feelings of *familiarity* and *agency*. First was the shift out of a traditional classroom setting that allowed for *visual-spatial-dialoguing* that resembled choreographic experiences in a studio, i.e., physical movement through space while dialoguing and visually sketching out the relationships between ideas they found intriguing in their materials. As well, the interpersonal dynamic changed from teacher- to student-directed. The participants' experience of a writing process therefore became more attuned with their choreographic experiences of developing ideas through words *and* physicality, focusing on problem-finding/solving, and sharing the creative process as they often did with another dancer or mentor. Providing structured improvisational tasks helped the participants to either drill down towards their sense of key ideas (RT and UL), or to contain the cacophony of competing ideas within an organizing framework (JH). *Structured improvisation* therefore provided constraints within which to re-think their materials. Finally, consciously pausing within a *liminal space* assisted each participant with accessing implicit knowledge of the dynamic tension driving the line of argument they sensed lay at the heart of their interpretation of their materials.

### **Drawing Conclusions from the Comparisons**

Overall it became apparent, in the comparison of the participants' feelings of *frustration*, *familiarity* and *agency*, that each one underwent a metacognitive evolution regarding their understanding of themselves as creative artist-writers. This evolution came about through their attention to the affect of frustrating and familiar experiences. The bifurcation between the participants' experiences of academic writing and choreographing began resolving as their

metacognitive awareness of cross-disciplinary connections emerged through *visual-spatial-dialoguing* in flexible settings, *structured improvisation tasks* and accessing intuitive *liminal space* insights.

Inviting each of the three participants to reflect on and summarize their acquired metacognitive knowledge and strategies either in a conference presentation or an exit interview provided each with an opportunity to consolidate anecdotal evidence of the declarative, procedural and conditional metacognitive knowledge they had gained. Expressing such knowledge revealed self-regulated learning about their academic writing process and metacognitive strategies to support future writing tasks. In the final chapter I consider the implications of these findings about the role of *frustration*, *familiarity* and *agency* for developing metacognitive writing strategies to support emerging dancer-scholars in their academic writing.



## Chapter Eight

### Strategizing a Metacognitive Writing Process for Emerging Dancer-Scholars: Prospection, Introspection and Retrospection

Many insights about the evolution of metacognitive processual knowledge and strategizing emerged from researching *how* dancer-scholars *experienced* a composition process when tackling academic writing. Their metaphoric expressions of the negative and positive affect they experienced during a writing process proved to be central to documenting the evolution of their metacognitive awareness and self-regulated strategizing. In addition, their metaphoric language in gesture and words supported analysis of comparisons between their writing and choreographic processes. Initial *prospection* about skill deficits and frustrations plus ongoing *introspection* through continuous dialogue between the participants and myself proved to be key factors in supporting each participant's shift to self-regulated metacognition and *retrospection* about their trait-like processing characteristics.<sup>79</sup> Each participant thereby developed metacognitive knowledge about themselves, as writers and artists.

The ethnographic stance underlying the educational action research and practice-led/research-led methods used in the individual research sessions broke down the expert-novice duality that characterizes much traditional writing instruction. Together the participants and I

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<sup>79</sup> In this chapter I borrow two terms from Efklides' MASRL model (Fig. 3.9): *prospection* and *retrospection*. I also add my own term *introspection*. Efklides uses *prospection* and *retrospection* to describe two types of metacognitive reflection a person uses during a process. With *prospection* one addresses the parameters of the task and metacognitively reflects on and assesses one's existing skills and knowledge before attempting the task, and then decides how to proceed. In *retrospection* one reflects back on the task processing events upon completion and draws conclusions about (in)effective strategies and also adjusts their sense of their trait-like processing characteristics. That is, they reflect on their self-regulated learning from the task. I employ the term *introspection* to describe the ongoing feedback loop of metacognitive monitoring and control of feelings of progress or lack of it that occurs between *pro-* and *retrospection*. Deliberate *introspection* throughout the whole arc of task activities helps one to problem solve during a task process based on an affective assessment of what strategies are/are not working to achieve one's goals.

built a *distributed* metacognitive knowledge base about some of the characteristic processing traits of emerging dancer-scholars that applied across the processes of academic writing and choreographing. In reaching a Social level of metacognition (Fig. 3.8) each participant achieved a degree of self-regulated learning about how they might manage their processing of future writing tasks by using strategies reflective of their self-identified processing preferences and needs.

This concluding chapter expands on how the research outcomes pointed toward implications for designing an academic writing pedagogy to meet the needs of emerging dancer-scholars, especially professional dancers who bring little prior experience in academic writing to assist them in transitioning to graduate studies. I also suggest avenues for further research. Finally, I reflect on what I learned about myself as a both a writing teacher and an academic writer.

### **Pedagogical Implications of the Research: Supporting Emerging Dancer-Scholars**

Qualitative analysis of the participants' post-research *retrospective* comments in conference panels and/or an exit interview pointed towards issues to consider in developing an academic writing pedagogy to address the needs of emerging dancer-scholars. Following is an overview of a rationale and parameters to consider. More detailed pedagogical suggestions appear after this overview.

The research findings pointed towards the benefit of using Efklides' "Metacognitive and Affective Model of Self-Regulated Learning" (MASRL model Fig. 3.9) to design a three-phase metacognitive approach to academic writing for dancer-scholars. Efklides' model highlights how the unfolding of three processing phases operate as "Task-related," Activity-related" and

“Outcome-related” types of metacognition when attempting a task such as essay writing (Fig. 3.8). To discuss the implications of my research findings for designing an academic writing pedagogy to support emerging dancer-scholars, I use Efklides’ related terms *Prospection*, *Introspection and Retrospection* to describe the metacognitive focus of the Task-, Activity, and Outcome-related phases. While the three phases operate in a somewhat chronological manner (before, during and after a task), nevertheless they are iterative in nature due to being implicated within a monitoring and control feedback loop that characterizes metacognitive processing during all phases.

Efklides frames the purpose of “Task-related” processing as developing a *prospective* understanding of the task requirements while simultaneously taking into account one’s characteristic Affect and Motivation, Personality, Agency beliefs, Ability, Self-concept and the cognitive and Metacognitive Knowledge and Skills one brings to the task (Fig. 3.9). In Efklides’ *prospective* phase, self-regulation of affect (especially feelings of not knowing) guides the process.

In this *prospective* phase of the participants’ writing process, my research identified specific types of essay writing skills and knowledge that most participants were missing, especially those with little to no background in academia. The research also suggested that emerging dancer-scholars needed to assess potential impacts from both their prior essay writing training, or lack of it, *as well as* their primary dance training background. Eventual understanding of their process as artist-creators appeared to assist greatly in the participants’ appreciation of their characteristic processing traits with regard to motivation, agency and self-concept, and how those characteristics might inform their writing process needs.

The *introspective* phase of processing, which Efklides' calls "Activity-related" in her MASRL model (Fig. 3.9), required metacognitive awareness of effort and affect by the participants as they attempted each writing activity. While cognitively processing the demands of the writing task participants simultaneously monitored feelings of progress or lack of it, and the confidence or frustration arising from the different strategies attempted. The *feelings of frustration* reported by the participants pointed to feeling lack of agency, self-confidence and motivation when confronted with traditional writing instruction. On the other hand, self-assessment of successful and *familiar* processing preferences and habits from their choreographic work supported their metacognitive insights that their processing supports were not discipline specific but transferable and *agentive* in their individual writing process. Thus the research demonstrated that *familiar* processing approaches supported the *introspective* phase of the writing process.

The research also demonstrated that the *sharing of introspective* reflections, regarding metaphoric expressions of affect, provided key metacognitive knowledge to both the participant and myself as researcher/writing-mentor about the *nature* of writing strategies that either impeded or supported progress. This *introspective* consideration of metaphoric language supported the participants' self-regulation of both effort and affect during their drafting attempts. However, in traditional approaches to academic writing, *introspective sharing* is not the norm as drafting occurs largely in isolation from peers and/or mentors.

The research illustrated the value of *shared introspection* for supporting the participants' monitoring and control of affect and effort in the "Activity-related" events of the *visual-spatial-dialoguing* sessions. Metacognitive strategies were developed through such monitoring and control in order to flesh out the content and focus of an essay assignment. Therefore the research

implied that emerging dancer-scholars benefitted from a writing process that accommodated some form of ongoing dialogue about the work in progress. The research illustrated how *shared introspection* supported the participants' evolution from implicit sensing of their writing process attributes to explicit self-critique, comparisons to choreographic processes and eventually self-analysis of their metacognitive knowledge, along with self-regulation of their skill/strategies and judgments regarding what worked best for them. In designing a writing pedagogy for emerging dancer-scholars the dialoguing could also take place with a peer-witness in lieu of an instructor-mentor, however the research showed that training would be required.

Characterizing the *retrospection* phase of the writing process is a focus on what Efklides terms an "Outcome-related" self-evaluation of the final "performance" of the task (Fig. 3.9). Regulation of affect (e.g., feelings of (dis)satisfaction) during this self-evaluation informed *retrospection* about the submitted version of the dancer-scholar's essay and the writing process that generated it. This post-writing phase has not traditionally been highlighted in writing process research (e.g., Perl barely suggests this), whereas post-performance analysis of a choreographic process is often publically shared in dance composition classes because it contributes to a growing understanding of one's choreographic process as an overall organic and growing practice (e.g., Bacon/Midgelow CAP). *Retrospection* on one's academic writing as a practice rather than a series of disconnected one-off papers echoes Midgelow's idea of treating one's choreographic practice as a creative "partner" with whom to carry on a conversation (2012).

The research demonstrated the insightful depth of metacognitive knowledge that participants crystallized and expressed by creating a public presentation about their writing process and/or giving an exit interview. Therefore, based on the research findings, a writing pedagogy for dancer-scholars would benefit from requiring students to document a cumulative

metacognitive reflection journal about their academic writing experiences and/or strategizing during a course for which they must write a series of papers. The research showed how such documentation provided the materials necessary for the participants to prepare a presentation or give an exit interview, about their writing as an evolving practice. Overall, framed within Efklides' MASRL model the research suggested that in designing a writing program for dancer-scholars, there are several broad issues that need addressing in an iterative and recursive manner throughout the writing process for both a specific essay as well as for a body of essays for a course or term.

In the following sections I examine specific design principles for devising a writing program to encourage *prospection, introspection and retrospection* for emerging dancer-scholars.

#### *A: Prospection*

Qualitative analysis of the research data indicated that a metacognitive approach to introducing dancer-scholars to academic writing required an introduction to more comprehensive *self-assessment* tools along with the usual essay writing supports (like patterns of argument) for addressing gaps in the students' prior training in academic writing. The research findings implied that both the scope and duration of introductory writing workshops needed to be increased.

During the research both the Canadian and US participants took part in at least two, and sometimes four, two-hour introductory writing workshops. However this allowed for only a cursory introduction to metacognition theory/ strategizing, self-assessment of writing skills/ processing-style preferences (i.e., *popcorning, visual-spatial-dialoguing, sequential ordering*), and an introduction to standard patterns of argument and/or criteria-based critique writing.

Presuming that a writing pedagogy for dancer-scholars would *not* include the sort of intensive one-to-one dialoguing that occurred during the individual research sessions, *continuous* group workshop sessions over the duration of a term appear to be necessary. Such sessions need to aim at reinforcing metacognitive self-assessment/strategizing in addition to cognitive training in essay writing conventions and argument pattern recognition. In other words, both self-reflection and essay technique need an ongoing forum to support the development of self-regulated learning about a writing process. Following are specific suggestions for developing *prospection*.

#### *A1. Self-Assessment of Dance Training Influences on Creative Processes*

The research workshops did not include reflection/analysis about the nature and extent of participants' dance training and professional practice. However, qualitative analysis of the case study findings showed the significance of students reflecting upon the influence of their dance training backgrounds on their processing preferences and customary approaches to composition practices. Therefore, the *prospection* phase needs to include a more extensive self-assessment of both academic writing and dance training backgrounds. Reflecting on choreographic practices assisted the research participants in developing metacognitive knowledge of their characteristic (and cross-disciplinary) processing traits.

At the early stage of a writing process, reflections on dance training may not yield concrete connections to the student's preferred processual strategies. However, an initial self-assessment of how they go about composing choreography can be used to encourage them to pay attention to and document connections that emerge along the way. Examples from the research might be instructive as a pedagogical tool. For example, dancer-scholars with intensive ballet training like JH might identify with his realization that he found support by improvising *within*

the rigid structures provided by his ballet background and going back and forth between his sense of the global context of a piece and the details he wanted to include. On the other hand, contemporary dancer-choreographers might identify with RT's expressed need for *freedom* to incrementally build a piece through continual experimentation and discovery. Or these same contemporary dancer-choreographers might identify with UL's desire for generating and generating masses of materials, whether for dances or essays, until she felt satisfied that she had explored sufficiently to then sit with her resources and intuitively *uncover her trajectory* for a dance or paper. The goal is to prompt metacognitive thinking about preferences, habits, and effective composing strategies.

Video-taping RT during her initial exploratory session when creating a new choreography yielded instructive data about her processing preferences in dance composition that related to her writing. Therefore, I recommend requiring dancer-scholars to create a similar video-tape document of an initial session in a choreographic process to support self-examination, self-awareness and self-assessment their creative processing traits that may generate effective metacognitive writing strategies.

#### *A2. Self-Assessment of Prior Training and Gaps in Academic Writing Skills*

Even cursory participant reflections during the introductory writing workshops identified various gaps in individuals' prior training in academic writing. No participants indicated any knowledge of conventional patterns of argument, of criteria-based critiquing, nor of tools for sorting, organizing and processing essay materials. Group instruction in developing a pattern of argument needed more than the one session offered during the research workshops in order to develop enough cognitive knowledge to support later evaluation of what pattern might be



emerging from the writer's essay materials. The dancer-scholar participants, especially those long removed from academia, responded to writing support materials such as criteria-based categories for critical thinking about a dance performance, sample arguments, and short composition exercises/studies but indicated the need for ongoing *rehearsal* as JH put it. Just a few introductory sessions, as happened in both this research and the Middlesex University study, did not prove to be sufficient to reinforce the level of cognitive knowledge that participants such as JH and UL said that they required.

Also, the research suggested the need to expand the scope of traditional essay writing instruction from focusing on *what* a pattern of argument structure looks like to the processual *howness of arriving at* a line of argument. UL appreciated it when I modeled the *howness* of deconstructing an assignment and then building an argument. It only became clear later in the research that in addition to modeling, the students needed ongoing instruction in becoming more familiar with and recognizing emerging patterns of argument within their own materials. Conversations with UL confirmed a connection to teaching her students to recognize how specific dance composition patterns such as ABA or Theme and Variations might be used to structure improvised material into a dance. UL indicated that it took a long time to absorb the argument patterns I had presented into her conscious awareness so that she could see them in her colleagues' writing and access them readily for structuring her own papers. Her remark emphasized the need to continuously reinforce instruction and discussion about the patterns just as she did when referencing ABA, Theme and Variation and other choreographic composition patterns in her undergraduate classes. Cognitive understanding of essay argument patterns offers

a parallel support for helping emerging dancer-scholars in clarifying the central relationships of ideas when developing a through-line in an essay.<sup>80</sup>

### *A3. Introducing Specific Training in Writing Process Tools and Organizing Formats*

In addition to needing explicit cognition of essay conventions and patterns of argument, the research illustrated that participants needed experience with various sorting/brainstorming tools such as T-charts and flexible mind-mapping formats to support the *prospective* phase for a specific writing task. The research suggested that introducing and reinforcing these cognitive tools in both introductory and ongoing workshops would support the deliberate *prospection* required before any task. Such self-assessment assists in determining any ongoing match/mismatch between the assignment parameters and the individual student's cognitive knowledge of writing conventions. In addition, the research findings about employing *physicality*, *flexible settings*, *improvisational structuring* tools and accessing *liminal space* need to be presented and experimented with during the introductory workshops in order to model and practice their use. Details of how these specific processing tools might be used appeared in the Chapter Seven discussion comparing the Case Study findings.

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<sup>80</sup> I did not have access to and therefore did not include the use of samples of student essay writing in the research workshops and this was a lost opportunity for supporting student writers in seeing how an argument pattern may be set up. Once a writing program is underway I suggest collecting a bank of models of excellent, satisfactory and poor academic writing. In my previous experiences with teaching writing, I found that even just comparing the first page of several student essays promoted discussion and insights about effective and ineffective structuring and wording to set up a pattern of argument. This would be comparable to choreography students viewing and critiquing other students' works in progress as is commonly done.

#### *A4. Instruction about Metacognition Theory and Felt Sense Applications*

A writing pedagogy for dancer-scholars needs to incorporate more specific instruction about Efklides' two models of metacognition along with illustrations of how they operate in real-time processing. While the introductory workshops that began the research painted a broad picture of metacognition and its use for reading strategies, I inferred from the research data that it would have benefitted the participants' eventual *retrospective* thinking if I had included more specific aspects of Efklides' ideas about the role of affect and Gendlin's theory of *felt sense* (along with its applications by Perl and Bacon/Midgelow). The research also pointed towards a benefit in framing academic writing as an ongoing and cumulative creative *practice*, parallel to a choreographic practice. Therefore incorporating Bacon and Midgelow's CAP principles (i.e., applications of Gendlin's *felt sense* theory as a six-facet *Focusing* exercise) into the choreographic portion of an MFA program would support a student's comparative analysis of their writing and choreographing as practices. It would also offer deeper metacognitive understanding of strategic connections between the two disciplines. This cross-disciplinary perspective can be initiated in the introductory writing workshops and reinforced as it emerges during a term over a series of writing tasks. Students could use their reflection journals as data for examining their affective experiences in both writing and choreographing and compare effective strategies used. I expand on the use of journaling below.

#### *A5. Documentation Through Reflective Journaling*

To promote ongoing self-observation and reflection, the introductory workshop activities would benefit by student writers commencing a reflective journal that would be continued throughout a term of writing course papers (and if possible include reflections from a

choreography course as well). In the research context participant journaling mainly took the form of reflective emails. This data expressed affective clues about the participants' metacognitive experiences when drafting essays and the initial connections they made to their choreographing. An emphasis on attending to metaphoric expressions of affect (especially metaphors revealing feelings of *frustration* versus feelings of *familiarity*) proved essential to developing metacognitive awareness in the research situations. Therefore documenting reflective thinking about processing experiences is key to encouraging the growth of metacognitive knowledge of *trait-like processing characteristics* in both writing and choreographing.

Designing a dance-specific writing pedagogy needs to therefore include an expectation of, and an audience for, continuous reflective responses and self-assessment of the "Person level" processing traits described in Efklides' MASRL model (Fig. 3.9) as Motivation/Affect, Personality, Agency beliefs, Ability, Metacognitive Knowledge/Skills and emerging Self-concept. Such a reflection journal can document metaphoric expressions of affect during the writing process thereby indicating feelings of progress or being stuck. As well, the journaling provides the material for ongoing *introspection* through co-regulated dialoguing with a writing peer-mentor or course instructor during the term. Finally, a reflection journal provides documentation of the writing process for a summative *retrospection* at the end of a course. Therefore journal documentation of micro-level *introspection* about what Efklides calls "bottom-up" writing task experiences (and connections to specific choreographic experiences) would augment an eventual "top-down" macro *retrospection* for drawing conclusions about trait-like processing characteristics that resonate across the student's writing and choreographing (2011,7).

Overall the research suggested that *prospection* emphasized the dual goals of eventually producing a paper *as well as* building metacognitive insights about one's writing process.

Traditional writing instruction has in the main been focused on the former, while excluding the latter. Such traditional instruction privileged determining the *content* of an essay before beginning to write a draft. Gathering metacognitive knowledge of *how* one best goes about the process of writing a paper was generally excluded.

While this next section is nominally about pedagogical strategies to enhance the *introspective* phase, the activities suggested actually shift iteratively into and out of the *prospective* activities noted above. This would be especially the case if an ongoing metacognitive writing tutorial were offered during a term in which students wrote several papers.

### *B. Introspection*

The *introspective* phase, as I envision it, encompasses what has traditionally been called drafting, revising and then editing. In what has previously been labelled the pre-writing stage of brainstorming, determining the focus of the *content* remained the primary goal. In other words, the issue was to develop the *whatness* of argumentation not knowledge of the *howness* of the underlying process. Nor has it been general practice in writing instruction to pay attention to, or even document, a student's *affective responses* to task-activities and/or metacognitive awareness of their writing process. The research suggested that a focus on both the *howness* of the process and the *affect* generated supported evolving metacognitive awareness of a writing process. On the other hand, the traditional stages-of-writing approach (brainstorming, drafting, revising editing, publishing) has not purported to develop writing strategies based on metacognitive experiences and the knowledge and strategies they can generate.

In light of the research findings, one goal of the *introspection* phase in a writing pedagogy for dancer-scholars is to pay attention to the affective experiences that may inform the

evolution of the students' knowledge of effective writing supports: declarative, procedural, and conditional. To re-emphasize an earlier point, the research suggested the usefulness of framing writing as a *practice* parallel to the creative practice of choreographing. Therefore a further goal of *introspection* is to draw parallels between writing and choreographing that support feelings of a *familiar* compositional process. A third goal is to develop facility with specific writing strategies that speak to the individual dancer-scholar's identified processing needs. The following pedagogical suggestions frame the *introspection* phase as a writing practice focused on these three goals.

#### *B1. The Role of Dialoguing and Documenting in Co-regulation of Affect and Effort*

The research suggested that if attempting to expand the format from working with individual writers, as I did, to instructing a full class of students, then class size and time constraints would likely prove problematic. To achieve the necessary ongoing dialogue students might work with both a peer mentor as well as the course instructor.<sup>81</sup> Further research needs to be done to determine how best to *implement* a peer-mentoring component in a writing pedagogy for emerging dancer-scholars. But general principles about the necessary *focus* of mentoring dialogues did emerge from my research.

Based on the research findings, supportive dialogues need to first address *prospective* considerations about the match between the writing task requirements and the student-writer's

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<sup>81</sup> In the fall of 2013 I worked with a group of four students from MFA, MA and PhD dance programs in order to experiment with ways of coaching them to become peer writing-mentors for each other. This work was tangential to my Case Study research and arose in response to a request that I facilitate short metacognitive writing workshops for emerging dancer-scholars at an upcoming conference. I did not want to take this on if it would prove impossible to deliver in a short span of time. The series of four workshop sessions I created were not enough for the students to absorb all the information required about metacognition, argumentation structures and guided questioning to help them confidently mentor other student writers.

resources for developing a line of argument. Subsequent dialogues need to highlight *introspective* metacognitive insights emerging from affective experiences encountered during attempts at various writing tasks. In my research situations, attention to the specific metaphorical import of positive and negative affect the participants experienced yielded such insights.

The research also suggested that *documenting* affective responses such as feelings of *frustration* was key to providing specific data for the dancer-scholars' ongoing *co-regulated analysis* with a mentor about their reactions and insights regarding their writing process. Ongoing *introspection* and dialoguing with myself as a peer/researcher highlighted the significance of the individual participant's negative or positive experiences during task-activities. Dialoguing about their affect provided specific sources of information for developing effective strategies. For example, participants' *frustration* with graphic organizers or *liberation* when using improvisational writing structures led to immediately changing strategies.

My role as a mentor/witness supporting participant *introspection* proved to be a diverse one during the research sessions. I mirrored back the writer's ideas as they verbalized them; asked questions to clarify key words and concepts; inquired about the pattern of argument the writer saw emerging in their essay materials; and suggested a variety of improvisational structuring tasks to assist in developing a focus and/or structure. To prepare peer-witnesses to be effective dialoguing partners would necessitate some direct instruction about and modeling of these roles. This might prove to be the most challenging aspect of integrating a peer-witness into a writing pedagogy that specifically addresses an emerging writer's needs.

## *B2. Using Flexible Settings, Improvisational Structures and Liminal Space*

Analysis of the research indicated that co-regulated dialoguing benefitted from being situated in a flexible setting that allowed for *physicality*. This appeared to support important positive affect in the form of feelings of *familiarity* during a creative process. Both the Middlesex students and the participants in this research reported the importance of holding writing prep sessions in a studio-like setting instead of a tutorial room.

Within this context the research suggested that *improvisational structuring* tasks also supported feelings of familiar processes. Co-regulated pre-drafting explorations and writing improvisations needed the support of *visual-spatial-dialoguing* between a writer and a witness. *Experimenting* with ideas and simultaneously *dialoguing* about them by using improvisational drafting structures supported and illustrated the *recursive* aspect of the writing process. Experimentation led onward to solidifying the shape of an idea, then testing it again and re-shaping it. The research demonstrated how *structured improvisational* writing tasks, such as the several rule-of-three tasks favoured by UL, provided supports for fleshing out the through line of an argument as a visual representation or as text structured in sentences. Other effective improvisational tasks identified in the research included RT's studio floor mind-mapping strategy for finding a central concept, or JH's use of a T-chart organizer for comparing/contrasting ideas. Therefore, a writing pedagogy for dancer-scholars would benefit from incorporating familiar flexible settings and improvisational structuring exercises.

The research also pointed out that when the dancer-scholars were encouraged to identify the nature of *liminal space* strategies they used in their choreographic practice, then they might also turn to those strategies for incubating ideas and illuminating a focus or trajectory for writing



a paper. The participants consciously devised ways to adapt these liminal space strategies to support a deliberate shift from inductive to deductive thinking about their essay argument.

To sum up, the *introspective* process of a proposed writing pedagogy for dancer-scholars needs to highlight *attention to affect, reflection, self-assessment, dialogue* and *co-regulation* of metacognitive knowledge and strategies through the use of *physicality in flexible settings, improvisational structuring*, and identifying existing *liminal* space practices from dance-making experiences. The goal of designing a writing pedagogy for dancer-scholars therefore needs to include making metacognitive monitoring and control an audible, visible and co-regulated process that happens recursively throughout what has been traditionally called pre-drafting, drafting, revising and editing stages.

Ideally these types of writing support would be tied in with an existing choreographic composition class in order to underscore processual interconnections and deepen metacognitive awareness of declarative, procedural and conditional strategies for writing. The Case Studies pointed to a potential benefit in dancer-scholars treating academic writing as a continuously developing practice with which they converse, just as Midgellow suggests they do with their choreographic practice (2012, 3). From this perspective of conversing with one's practice, dancer-scholars are encouraged to see each writing project as part of a growing *body of work* just as they do when choreographing. The research ultimately suggested that dancer-scholars found writing to be a less foreign discipline when they came to view their academic writing process as an *experiential* and ongoing one resonant with their choreographic processes.

### *C. Retrospection on Self-Regulated Learning*

The research showed the benefit of providing a forum for the dancer-scholars to present their detached *retrospection* and *self-regulated analyses* about the features of their writing process and effective strategies. It appeared that after completing and submitting a series of four to five essays the dancer-scholar participants had enough experiences, reflections on affect/metaphors, and retrospective distance to solidify conclusions about their metacognitive knowledge of themselves as artist-writers and writing strategies that worked for them. While this summative reflection had not initially been included in the research proposal, it was a happy accident that conference opportunities arose with RT and UL and an exit interview materialized *after* I had completed research with JH.<sup>82</sup> I concluded that these occasions for pulling together and summarizing the impact of their feelings about trying different strategies proved to be essential in solidifying the participants' metacognitive understanding of themselves as emerging academic writers.

Including such a retrospective component in an academic writing pedagogy might also underscore the goal of encouraging the dancer-scholars to crystallize their understanding of their characteristic processing traits in writing, as well as to note differences and similarities between their writing and choreographic processes and how any interconnections supported their writing. Finally, a formalized public retrospection might provide an opportunity for student writers to analyse and receive feedback about the metacognitive writing strategies that emerged through their experiences of dis-/inter-connections between their writing and choreographing projects.

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<sup>82</sup> JH was the only participant whom I interviewed post-research. I had interviewed all the others very early in my research with the goal of having more background information. I have concluded that the exit interview provided more significant data because it focused upon the evolution of metacognitive knowledge, strategies and judgments.

A *retrospective* self-analysis at the end of a series of writing tasks requires student writers to consolidate their understanding of how self-regulation of affect and effort can be developed from specific “bottom-up” experiences when attempting micro-level writing tasks (Efklides, 2011,7). Furthermore, *retrospection* after a series of writing experiences supports the evolution of “top-down” metacognitive understanding of their macro-level trait-like processing characteristics (7). Pedagogically speaking, listening to and discussing their peers’ insights also creates an opportunity for the audience members to access deeper metacognition of their own writing processes by comparing their experiences and strategies to those of others.

### **Avenues for Future Research**

Reflecting on this dissertation research raised several questions for future research. Some questions reflect a missing element from the research. Others suggest ways to build out from the Case Study findings and discussion. Still others suggest potential interdisciplinary conversations and/or research. In this section I outline possible directions in which further research might expand.

First, new research could explore a missing element in my research, i.e., directly comparing the initial stages of a choreographic process and a writing process. The research included only one instance of video-taping a participant in the very first session of creating a new dance. This video-documentation provided confirming evidence of RT’s preference for incremental building out of ideas in both her choreographic and writing processes. However, with the other participants I had only their reports about choreographic habits. What might be revealed about how choreographic practices reflect their writing process needs if a researcher assembled a body of video-documentation from a variety of choreographer-scholars? What

characteristic processing traits might the dancers themselves see? What processual connections might the dancer-scholars make between their initial approaches to dance-making and the *prospective phase* of academic writing? How might they see the former informing strategies for the latter?

Also missing from the research was a detailed examination of how the dance training of the participants shaped their approach to a creation process. This research would require comparing the reports of a considerable number of dancer-choreographers from a wide variety of dance training backgrounds. The goal would be to identify what aspects in the nature of their training they relied on to support their choreographic process. It would be informative to find out if general factors emerged to distinguish how ballet versus contemporary training appeared to influence processing characteristics and perceived needs.

Another incomplete aspect of the research was my investigation of how I might teach or model the *visual-spatial-dialoguing* method so that emerging dancer-scholars might do it with each other as a form of peer-witness support. As referenced in a footnote earlier in this chapter (*Section B.1*), I had created a series of small group writing workshops in October and November 2013 in response to a request that I apply my research findings thus far in a writing workshop with emerging dancer-scholars at a future conference. In the Case Study research sessions I had performed the roles of listening, questioning, observing and recording simultaneously in the *visual-spatial-dialoguing* sessions. To test out whether these roles could be taught, in order that students might mentor each other, I focused on assisting the 2013 group participants in exploring three roles—the writer, the active listener/questioner, and the observer/recorder—in order to help the participants focus on the particular skills required to question, observe, reflect on and document someone else's process *during* a dialogue. I soon realized that the participants' lack of

experience in academic writing made it too difficult for them to approximate what I was able to do in my research sessions in terms of directed questioning and observation. However, I still feel it would be fruitful to try implementing such peer-support triads within an ongoing course situation to determine the most appropriate way to foster co-regulation of metacognitive writing experiences, knowledge and strategizing for emerging dancer-scholars.

To build out from the research, further study might investigate how an introductory exercise of looking for patterns of argument in published articles might be directly connected to an exercise of identifying the compositional structure in dance performances. As well, how might one subsequently document the emergence of metacognitive awareness of writing patterns and choreographic structures as they develop during the early explorations of writing materials or choreographic materials?

Further building out from the research might investigate creating an extensive bank of improvisational writing structures that dancers find useful. Additionally a bank of reflective writing prompts or stem sentences might be developed to support deeper metacognitive reflection in journaling by dancer-scholars.

Finally, the research might be extended into a discourse between metacognition researchers from educational psychology, university writing instructors and MFA course directors through an interdisciplinary research project. The project might pick up on integrating the findings from the Case Studies in this research with aspects of Efklides' two models of metacognition, Sondra Perl's *Felt Sense: Writing with the Body* (2004) and Jane Bacon and Vida Midgelow's "Creative Articulations Processes (CAP)" (2014). Such interdisciplinary research would augment Perl's work and other writing process research such as Negretti's by filling in the missing metacognitive aspect of recognizing the role of affect in developing declarative,

procedural and conditional knowledge of one's writing process. The research could place the final *written* and *choreographic performances* on an equal footing with a *metacognitive performance*, that is, a retrospective analysis by the students about their writing process. This would address a weakness in traditional writing instruction that has privileged developing the cognitive content of an essay over the self-knowledge and agency that my research demonstrated is available through approaching academic writing as a metacognitive process. The *metacognitive performance* would also contribute to articulating connections between choreographic and writing processes.

Interdisciplinary research would also benefit from positioning the writing process as a practice-led-research process just as Bacon and Middelow do for choreography in their CAP workshops. This practice-led aspect of their research highlights attention to the affective experiences within a choreographic context. My research indicated that such privileging of affect is also fundamental to uncovering further insights into metacognitive writing strategies appropriate to the needs of emerging dancer-scholars. However, a distinction remains in that the writing generated in a CAP process remains in the personal expressive domain, akin to the reflective journals suggested earlier as a necessary component for a writing pedagogy. Nevertheless, there is an opportunity to frame metacognitive reflection in the academic writing process of dancer-scholars as an extension of the six facets of a CAP process (*Opening, Situating, Delving, Raising, Anatomizing, Outwarding*) especially in the initial stages of exploring and beginning to structure the flow of ideas for writing which was the primary focus of this research. Overall, new research could address the potential for framing both academic writing and choreographing as sister *creative practices* that privilege metaphor as a means to reveal the experiential affect of a "making" process. Such a dialogue between creative and

metacognitive voices could potentially make what dancer-scholars have perceived as foreign processes actually feel familiar.

### **Personal Reflections on My Research Journey**

This research journey has turned my perspective as a writing teacher on its head! After spending most of my career thinking that I was *teaching* academic writing, I have discovered the desirability of introducing metacognitive principles to student writers and requiring them to continuously reflect on each piece of writing as part of building their metacognitive knowledge of their writing practice. In investigating and answering my research questions I have noted how affect or *felt sense* played a strong role in a composition process whether choreographic or written because it *informed* compositional choices in both disciplines and when reflected upon it also informed metacognitive awareness of one's practice in either discipline.

With regard to my own essay writing I have discovered that just as RT observed, I require a sense of ongoing discovery during my writing process to keep it alive and vital. This realization has led me to also see that I do not know all the facets of what I am writing about until I write them down and continue trying to find the language to express what I think I understand about my materials. My composing process for papers does reflect Eugene Gendlin's theory of *felt experience* guiding an internal search for *felt meaning*. Ultimately my *felt sense* embodied a confirmation of the words that precisely expressed my in-sights about my subject. Writing process research has often called this *learning by writing*. While teachers across the curriculum appear to support this kind of exploration, student writers also need to be made aware that this type of writing is really writing-for-themselves, not for an eventual audience. I suspect that many papers deemed by instructors to be confusing and disorganized fall into this category.

For dancer-scholars this parallels how a choreographic process must shift from being *indulgent*, as UL put it, to presenting the personal in a universally meaningful form for an audience.

Another related insight I have gained from the research is a viewpoint that I have never included when previously teaching essay writing. Essay writing (as dance-making) needs to be viewed as a creative process that honours the gradually evolving nature of composition as it develops through continual experimentation, reflection and discovery to emerge out of the personal and into the public realm. Therefore, despite the final version of an essay being highly analytical with a formal line of argument, the process of making an essay is itself a creative one. I found that even during the final editing stages with this dissertation creative ‘Aha’ insights continually arose as I manipulated my language to clarify my ideas for the reader. Subtle changes in the nuances of my understanding of the relationships between ideas and additional insightful discoveries changed my choice of vocabulary, my ordering of sections of the dissertation, my emphasis on one factor over another and ultimately my sense of the chapters as integrated parts of an organic whole. The more I wrote the less it seemed like what JH called a *collage* of observations or a *report* of information.

From an editorial point of view, each time I stepped away I gained the perspective of what choreographers call an outside-eye and I began to see my inconsistencies, my long sentences. The latter usually indicated I was still figuring out an idea but had not yet shaped it for ease of understanding by a reader. I was still writing-for-myself. In short, I gained a more detached metacognitive appreciation of my preferred composing style, supportive and unsupportive habits and strategies, and especially conditions that fuelled or eroded my engagement with my material.



From the point of view of myself as a writing-teacher/choreographer/researcher, I entered into dialogues with artist creators about their writing and their choreographing. I enlarged my understanding of the *nature* of academic writing as a *creative process*. I engaged in a discourse with voices from very different fields: metacognition research, choreographic practice and creative practice-led research, *felt sense* theory from experiential phenomenology, and writing process research. I concluded that the central aspect through which these fields overlap is the informative experience of *affect* as it guides a writer's choices throughout a process of making sense of ideas and expressing them. The Case Study findings suggested the central importance of *listening for* or *attending to* the affective meaning-making experiences that the body offers to creative artists making dances and essays. Perhaps this applies to other compositional and/or performance arts as well. The dancer-scholars' always already present intimacy with working through their bodies to access implicit knowledge and explicitly shape it for an audience supported a shift in their attitudes about academic writing and in my own attitudes too.

The research findings made me realize the degree of detachment or disconnection between traditional academic writing instruction and the embodied nature of the writing process as experienced by the dancer-scholar participants. The research offered me an insider's perspective on the *howness* of the academic writing process as a creative process. Clearly the field of dance studies has much to offer to the field of academic writing instruction especially when the dialogue is contextualized within metacognition research and experiential phenomenology.

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## Appendix A: Interview Questions for Participants

1. Why did you choose to be a participant in my research?

### *About Your Choreographic Experiences*

2a. How were you trained in dance composition/choreography?

2b. What stuck with you from that training as a fundamentally useful (generative) concept or technique when composing a dance?

2c. What variables have you learned to consider when critiquing someone else's dance, and do you consciously consider these when refining your own dances?

3. Could you please describe an example of how your process of structuring a dance operated? In other words, how did you go from a choreographic idea through a process of refining it into a specific performance?

4a. Can you describe an "aha" moment you experienced in a choreographic process and how it felt or emerged in your body?

4b. Do you sense/feel frustration in a physical sense in your body when you are creating a dance? If so, please describe it.

4c. Please think of a past example of when you got a dance to unfold just the way you wanted it. Can you describe what aesthetic elements were working together to make it feel satisfyingly whole, or really close to complete?

### Your Thoughts About My Workshop/One-To-One Input

5a. What kind of thinking/processing style from the three that I presented in the workshop – *popcorn*, *visual-spatial-dialoguing (graphic)*, *sequential (linear)* – do you think is your preferred style?

5b. Which of the three styles seems most foreign to you, and why?

5c. Have you experienced any of those three styles of thinking/processing when you choreograph, and if so can you describe an example?

5d. Can you relate any of the thinking/processing styles to examples of how you approach writing academic papers?

### *About Your Academic Writing Process*

6a. How were you trained in written essay composition?

6b. Please describe the most influential factor(s) in you learning to write academic papers?

6c. Please describe what you've been taught about how to critique non-fiction articles/papers from journals, magazines, newspapers?

7. Please describe the stages of your writing process for a recent paper and where you got bogged down, stuck, or frustrated? How did you deal with the problem?

8a. Have you ever had a sense of writing a paper that felt aesthetically whole, or satisfying, in a way that reminds you of how it felt to create a dance that was wholly satisfying to you?

8b. Have you ever thought about an academic paper having the potential to feel like a work of art, like a dance? Please explain.

9. What, if anything, did you realize about your writing process through the workshop and/or through working one-to-one with me?

10. Please describe any awareness emerging for you, since the workshop and/or one-to-one experiences, about how the writing process connects to, or parallels your choreographic process.

*Observations For My Research*

11. Do you have any observations, or questions, for me that you think might assist me in coaching dancer/choreographers with their academic writing?

## Appendix B: Demographic Questionnaire for Participants

### *Personal Details:*

1. Name \_\_\_\_\_

(Note: participants will remain anonymous in any publication of this data)

2. Age \_\_\_\_\_ 3. Male/Female \_\_\_\_\_

4. Primary language/"mother tongue" \_\_\_\_\_

(If not English, at what age did you learn English? \_\_\_\_\_ For how long were you schooled in English? \_\_\_\_\_ Where? \_\_\_\_\_)

### *Academic Details:*

5. Current program: MA\_\_ MFA\_\_ PhD\_\_ at York University \_\_ Texas Woman's University \_\_

6. Most recent academic program completed prior to current program

\_\_\_\_\_  
(e.g. high school, college, university undergrad, university Master's, other)

7a. At what grade level (high school, college, university undergrad, university graduate program) did you last you receive formal *instruction* in how to write essays? \_\_\_\_\_

7b. What techniques do you recall being taught?

7c. What are your major concerns about your academic writing? (use back of page to elaborate)

8. For what grade level(s) have you graded and/or taught essay writing for students?  
\_\_\_\_\_

9. What "formal" writing have you done as a dance professional? (e.g., grant applications, press releases etc.)

10. Is there any other information that would explain/illuminate your abilities/concerns in academic writing?

### *Dance Professional And Training Details:*

11. Please list the genre(s) of your dance training and/or professional dance practice.  
\_\_\_\_\_

**Appendix C: Permission to Reprint Smith and Dean’s “A Model of Creative Arts and Research Processes.” (Practice-led Research, *Research-led Practice*, 2009, 20)**

ID	Title	ISN	Project Name	Publisher	Date raised	Status	
4002	Practice-led Research, Research-led Practice in th	9780748636297		Edinburgh University Press Limited	10/10/2017		

> Request details

▼ Request comments

This is a PLSclear permission request for resource Practice-led Research, Research-led Practice in the Creative Arts (9780748636297)  
 Sourced from Bowker  
 Publisher: Edinburgh University Press Limited  
 Imprint: Edinburgh University Press Limited  
 Pub date: 2009-06-30  
 Author: Roger T. Dean (Editor); Hazel Smith (Editor)  
 The requesting user is [Cheryl LaFrance \(cherylla@yorku.ca\)](mailto:cherylla@yorku.ca)

Added by: Cheryl LaFrance - Date: 12/10/2017 15:44:59

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Added by: Amy Ellis (PLSclear Permissions) - Date: 13/10/2017 10:56:40

**Appendix D: REFLECTION & FEEDBACK: Writing Process Workshop**



**PRIOR KNOWLEDGE: What is your previous exposure to:**

**A) Writing training in school or workshops**

**B) Metacognition and strategies for thinking-about-your-thinking**

**C) Common Patterns of Argument: definition, example, classification, process analysis, comparison/contrast, cause/effect**



**“LIGHT BULB” INSIGHTS DURING WORKSHOP**

*How my preferred thinking style operates when I choreograph...*

*How/when I might use different thinking styles...*

*How my preferred style impacts my writing process...*

*How awareness of argument patterns may help me...*

**What is your perception of YOUR writing process?**

**BEFORE      AFTER**  
**WORKSHOP**

**Which activities/discussions/demonstrations were most helpful for you?**

**What metacognition strategies (popcorn/graphic/linear) might help you in researching /writing?**

**What do you still need to know about?**

**How could a writing group help you this term?**

## Appendix E: Sample Annotated Agenda for Writing Workshop

\_\_\_\_\_ University: Dance Department PhD Writing workshop  
Presenter: Cheryl LaFrance Ph.D. Candidate in Dance Studies,  
York University, Toronto, Canada

Feb. 27<sup>th</sup> 2012

*Like a mature choreographer, a mature writer lets their expression be driven by passion for their art, and disciplined by detached awareness of crafting their style. First and foremost, both are meaning-makers for society.*

### **9:00 – 9:15 Introductions and overview of this session**

*My background: career as educator, 20 years of teaching writing, last 13 years have also specialized in curriculum development, assessment and evaluation, retired early, MA Dance project was choreographing a segment of Tchaikovsky's 6<sup>th</sup> symphony, with my voiceover of poetry based on my Skinner Releasing experiences. PhD focus on exploring Maxine Sheets-Johnstone's challenge to drop the term "embodied knowledge" and analyse the knowledge arising from my body through "affect and movement," which help me make meaning in the world by generating a "felt sense" of my experiences. This "felt sense" develops into the "cognitions" which inform my compositions through movement in the studio, and words in the writing process. So I am in fact, starting my investigations of how affect and movement arise in the writing process, by working with you. I haven't begun my formal research yet, but I want to bounce ideas off you this week as I coach you, to see if I might be onto something useful for dancers who want to be/need to be writers.*

- name and your overall topic OR your major concern with writing, for the upcoming mini-research paper
- "Prior Knowledge" and "Before" written on "placemat" handout

*You'll be handing this in for feedback to \_\_\_\_\_ and I, but will get a copy back at end of week*

- Enduring Understandings and Essential Questions for this week

*EU is above. EQs that will drive our work this week are:* [write on board]

- 1. How do I express the findings of my research in an academically artful way?*
- 2. How do I build a self-aware (metacognitive) detachment so I can critique my own writing process?*
- 3. How can I use my choreographic understandings as a "bridge" to facilitate improvements in my academic writing?*

### **9:15 – 9:45 Thinking Styles and the Research/Writing Triangle Process**

*Board notes and references to google maps – 3 technologies – map, directions, street view*

- graphic, sequential, or popcorn thinking styles – your preference?

*Board drawing of Research/Writing Triangle Process – connect also to choreographic process*

- mini-research paper (and dissertation) requirements: proposal & context – research & findings – articulating new knowledge in a paper
- connecting thinking styles to research/writing process:  
"popcorn" = spontaneous-ideas-associations-brainstorming;

“graphic” = overview-relationships-weighting-centering-threading;  
“sequential” = transmission of knowledge-teaching (the three sentence “story:” past context; situation now; new understandings for future directions)

- draw-pair-share: draw a sketch of your current Research/Writing Triangle Process and adding in your own information for as much of the mini-research project as you have started (**on large paper provided or on computer**). When sharing, ask for input, offer ideas.
  1. proposal idea(s) & research question(s), context/background info
  2. research methods, contacts, sources & findings to date, memos, reflections
  3. new knowledge to articulate in a paper, argument pattern(s) emerging, metacognitive strategies to focus argument thread(s), audience,
- write: **on “placemat” handout** reflection notes on insights about “your style and process now”

### **9:45 – 10:30 Structuring a major paper around an emerging argument/opinion**

- What patterns of argument might emerge and how do you recognize them?  
*Definition/Description, Example, Classification, Process, Comparison/Contrast, Cause /Effect, (Narrative)* **handout: “Patterns of Argument”**

*Go over how the theme of “love” can be presented through different argument patterns.*

- think-pair-write-share 6 patterns for ONE of eight themes: Wonder, Sorrow, Anger, Fear, Heroism/bravery, Disgust, Peace/serenity, Laughter

*Choose a partner. “Claim” a theme. For each of the 6 different argument patterns, write a paragraph of about 4 sentences, to demonstrate each pattern applied to your theme. Email the six paragraphs to me, so we can post on the screen for discussion.*

*Point out that the research paper may have an overarching pattern, but may use another pattern within a chapter, even within one paragraph to argue your point. Is there a parallel in choreographic terms? ABA, rondo, narrative arc etc.? With more professional dance background, you all have more experience in this than I do.*

- write-pair-share: reflection notes **written on “placemat” handout** about insights on an emerging argument pattern for writing up your mini-research project? Go with your “gut” instinct. Share with partner and/or group.

*This is getting at the “truth” of the argument arising in your research. You are searching for “resonance” with a pattern of argument.*

### **10:30 – 10:45 Qualities of “Mature” writers echo those of “Mature” choreographers (handout for personal inventory)**

- Attitude to writing
- Approach to writing
- Awareness of Style and Mechanics in own writing

### **10:45 – 11:00 Wrap up and evaluation/feedback for next steps**

- answer two questions **on “placemat” handout** about Wed. 2-5 workshop, and today’s activities that were helpful/ not helpful (**return to Cheryl/\_\_\_\_\_**)



## Appendix F: August 29 2012 MFA Workshop Agenda

\_\_\_\_University Dance Department: MFA Writing Workshop August 29 2012  
Cheryl LaFrance: Ph.D. Candidate in Dance Studies, York University

### **What is Cheryl's background and what are the goals for this session?** (5 minutes)

- to help you reflect on your research/writing process [fill in part of reflection sheet]
- to connect academic writing/composition process to choreographic process
- to introduce an overview of "life-jacket" writing strategies

### **Who are you?** (10 minutes)

- introductions by MFAs

### **What is your preferred thinking style?** graphic overview? sequential list? popcorn associations? (10 minutes)

- google maps and you

### **How do these thinking styles relate to your research/writing process? to meta-cognition?** (20 minutes total)

- "popcorn" = making associations – spontaneous – divergent – brainstorming
- "graphic" = figuring out relationships/weighting – centering – threading – overview and destination mapped out and focused
- "sequential" = transmission of knowledge to an audience – teaching – by presenting – by publishing

*ACTIVITY: THINK-PAIR-SHARE reflections on your "predominant" thinking style with examples? Do you use different ones in different situations? Do you switch back and forth? Which one is strongest in your research or creative choreographic process? Are you aware of switching between styles during your research or choreographic process? Which style do you need to strengthen for research and/or writing and presenting? (10 minutes)*

### **What do meta-cognitive thinking strategies "look like" within each thinking style?** (75 minutes total)

- "Characteristics of a Mature Writer (or Choreographer!)" [*ACTIVITY: self-assessment and discussion (10 minutes)*]
- "**popcorn**" strategies when immersing in a world of research proposals and data collection: THIS IS JUST WRITING FOR YOURSELF (30 minutes total)

1. Write about research ideas or the data in ongoing memos or reflection journaling DURING the proposal and research process stages  
[*ACTIVITY: See handout "Writing Research Papers/Theses for Dance" and write a quick personal response to the workshop ideas presented thus far using the 5 categories: Reactions, Puzzles/Questions, Connections/definitions, Filling in the Gaps/"Aha," Next Steps 7 minutes*]
2. Use color-coded "post it" notes on a wall as new ideas/headings/data clusters start to emerge

3. Transcribe notes/quotes from resource texts with key points underlined and reflections [imbedded] etc.
  4. Write a “popcorn draft” about the significant ideas that have emerged in your research – don’t censor anything, don’t worry about formatting
  5. Discuss your ideas with a colleague and tape record – ask them to question you to uncover the key insight(s) –ask them to note also what excites you, gets your energy “up”
  6. *ACTIVITY: Suggestions from your choreographic practice of how you record “popcorn” material – input especially from MFA2 students about last year’s processes (7 minutes).*
- **“graphic” strategies** when digesting, evaluating, sorting and focusing the material collected:  
THIS IS ALSO JUST WRITING FOR YOURSELF (30 minutes total)

The objective: get all your major concepts sorted or framed (kinetically, orally/aurally, and then visually), so as to capture the dynamic interconnections and weightings of important ideas  
How?:

MOVING WHILE SELF-TALKING either in the studio or “in nature” pretending you are giving a very short speech about your ideas to an audience – keep going back to the beginning if it gets “stuck” and keep sorting it out for what the important message is – THEN WRITE/DRAW or TAPE-RECORD it as soon as it solidifies: what are key ideas?

ORALLY/AURALLY by listening to a tape-recording of yourself reading your popcorn-ideas draft or a tape of you discussing your ideas with a colleague: what are key ideas?

VISUALLY Mind Mapping: (If it were a google map, what would be the destination point and where are the other ideas (streets) located in relationship to it?): what diagram captures the inter-relationships of key ideas?

- ACTIVITY:*
- a) re-read your earlier personal response writing
  - b) choose one strategy in the list below
  - c) create a “frame,” or “plan” or some other oral/visual structure that captures your key ideas/responses
  - d) explain it to a colleague now
  - e) tonight, write a 50-100 word paragraph expressing your key ideas/responses

A detailed “How” list for framing your ideas:

1. Re-read your journaling notes to discover insights about a potential focus for your research, or preliminary conclusions that arose.

WALK AND SELF-TALK – THEN WRITE OR DRAW

2. Walk/talk out loud a possible “title” for your paper or presentation
3. Walk/talk out loud a three-sentence story: past context; situation now; new understandings for future directions OR draft a “power point” of three slides only. This condensed version forces you to focus on the heart of the argument emerging from the data.
4. Walk/talk out loud the theoretical/philosophical frameworks, OR socio-political/historical and cultural contexts, OR aesthetic/artistic values

### ORALLY/AURALLY

5. Discuss your findings with a colleague and tape record – ask them to question you to uncover the key insight(s) –ask them to note also what excites you, gets your energy “up” as that may indicate an eventual focus or “destination” for the graphic organizing stage.
6. Audio-tape yourself reading your popcorn draft and then listen to it for what seems to be the focus. (One student reports that audio-taping herself reading this draft is helpful because, when she listens to the tape she begins to “see” clusters of ideas and organizational threads she can use in the graphic organizing stage. This strategy seems to provide the distance required to analyze her ideas about the research findings.)

### VISUALLY

7. Draw a mind map of important data/ideas based on your popcorn draft, OR on your “title,” OR on a “quote/epigraph,” OR your intuitions about categories or clusters emerging from the research data. (Use shapes, coloring and/or “Inspiration” software etc. to visually highlight clusters and dominant themes emerging. Re-draw the mapping making yourself choose ONE focus as the center and draw the relationships of other clusters to that central focus.)
8. Create a table/grid based on the interrelated “segments” in your title/quote/epigraph and fill in the relevant data for each sub-section of the grid.
9. Reorganize the color-coded “post it” clusters created during the research phase.

**Wrap-up:** (5 minutes)

## Appendix G: August 30 2012 MFA Writing Workshop (con't)

\_\_\_\_\_ *University Dance Department: MFA Writing Workshop cont'd August 30 2012*  
*Cheryl LaFrance: Ph.D. Candidate in Dance Studies, York University*

### **Thank you!**

The writing samples were diverse in focus and inspiring in insights.

### **Can you describe “popcorn,” “graphic,” and/or “linear/sequential” processes that were operating in preparing and writing your *Asylum of Spoons* critique?**

(20 minutes)

*ACTIVITY E: THINK-PAIR-SHARE Choose a new partner. Read each other's piece. Discuss your processes and record on chart paper. Hang the paper on the wall. Group discussion – are you sensing connections to choreographic process?*

### **What other meta-cognitive thinking strategies might you try in “popcorn,” “graphic” and “linear/sequential” thinking/processing?**

(20 minutes)

#### *ACTIVITY F1:*

- 1. Draw “boxes” around your introduction section and your conclusion section*
- 2. Compare the relative “sizes” of introduction, development, conclusion sections. Is any section out of proportion?*
- 3. Read your title, your first sentence, your last sentence. Are they all related?*
- 4. Read your development section and circle phrases that are most strongly related to the focus of the title.*

Discussion of more ideas: “linear” (sequential) metacognitive strategies (see “MORE NOTES” at the end of this agenda); three sentence story-line; tape-recording discussion or popcorn draft; mind map; table/grid; clustering color-coded post-it notes

### **Becoming more aware of Patterns of Argument for developing the linear/sequential transmission of your perspective/thesis (and for reading journals/books):**

(70 Minutes)

Discussion of handout “Patterns of Argument” from Joanne Buckley’s *Fit to Print: The Canadian Student’s Guide to Essay Writing*. Toronto: Harcourt, Brace, Jovanovich, 1987. (There are later editions too).

#### *ACTIVITY G1: THINK-PAIR-SHARE:*

- 1. With a partner choose one of 6 patterns for one of eight themes (Wonder, Sorrow, Anger, Fear, Heroism/bravery, Disgust, Peace/serenity, Laughter)*
- 2. Write a sample “argument pattern” paragraph. (Email to Darcey for printing?)*
- 3. Sharing paragraphs.*

*ACTIVITY G2: GROUP-READ-GUIDED-ANALYSIS: Leah McLaren’s “Postmodernism: Finally a museum piece.” Toronto: The Globe and Mail, 1 Oct. 2011, R3.*

- 1. Read article and “box” the intro and conclusion.*
- 2. Box/highlight the parts of the Narrative thread of the piece*

3. Circle the Examples.
4. Triangle the Definitions.
5. Find a Comparison/Contrast
6. Is there an example of Classification or Process analysis?
7. What's the dominant pattern of argument?
8. Other language devices? Rhetorical question, quotations, colloquialisms, metaphor, allusion, juxtaposition, personification, images... level of language, tone, sentence structure

**What did you learn that was helpful for you? What do you want to know more about? Would you like to participate in my research into writing for dancer-scholars?**

(10 minutes)

*ACTIVITY H: 1. Fill in Reflection/Feedback Sheet (and Informed Consent if interested).*

### **MORE NOTES:**

• **“linear/sequential” strategies** when transmitting knowledge or opinion: THIS IS WRITING FOR AN AUDIENCE at last.

Thinking still continues to spiral back through popcorn and graphic stages as language and structuring choices in this final write up have implications for how the relationships of ideas and findings are re-shaped in subtle ways. Some strategies when actually writing and/or editing a paper or presentation follow:

1. What “sequence” of ideas is suggested by the way the ideas in your **title or opening quote/epigraph are structured?**
2. What **overarching pattern of argument** emerges in your “graphic” exercises: *Definition/Description, Example, Classification, Process, Comparison/Contrast, Cause/Effect, Narrative* (See “Choosing a Pattern of Argument.”) How does the overarching pattern of argument help you structure the sequence of your paper/presentation? Are some sections of the paper/presentation best served by another pattern of argument?
3. Do a **“math exercise”** within the page/time limitations given for the task. How many words/pages/minutes for introduction and conclusion? How many words/pages/minutes for segments in the development? If the ordering of segments is suggested by the title/guiding quote, then how long should each be?
4. Do any segments obviously need to be longer than others regarding their importance in analyzing the research findings?
5. What **sub-headers** might you use to guide the reader and create a flow of ideas?
6. Print out a copy of the final draft and lay the pages out in order on a long table or the floor.
  - Highlight the sub-headings and **compare the lengths of each section**. Are any clearly too long or too short?
  - How long is the introduction in comparison to the sub-sections? Is it too long?
7. Read the **title, introduction and conclusion. Are they related?** Should the ideas in the conclusion really come forward to the introduction? Does the title need changing to capture the focus?

## Appendix H: Informed Consent for MFA and PhD Participants

### INFORMED CONSENT FORM FOR Ph.D. DISSERTATION RESEARCH

**Date:**

**Study Title:** “ Metacognitive writing strategies for emerging dancer-scholars: How can the processual knowledge of choreography support academic writing?”

**Researcher:** Cheryl LaFrance, Ph.D. candidate, Graduate Program in Dance Studies, York University, Toronto, ON.

**Participants:** consenting students and professors in the Dance PhD program of \_\_\_\_\_ University \_\_\_\_\_ USA, and Dance MFA students at \_\_\_\_\_ University \_\_\_\_\_ Canada.

**Purpose of Research:** The purpose of this preliminary research for my Dissertation is to investigate links between the creative processes of choreographing and writing as experienced by PhD and MFA dancer-scholars, and further, based on this research, to devise metacognitive strategies to assist emerging dancer-scholars in their required academic writing.

**What you will be asked to do in the Research:** Participants will be required to participate in one or all of the following, depending on their role in my research as experts in the field, graduate dance program professors, or as graduate student members of group workshops, AND/OR as individual graduate student participants in “one-to-one” interviews/discussions/ movement improvisation:

- participate in 4-8 video-taped small group writing workshops, of 1-2 hours each.
- respond to questions in a 40-60 minute audio-taped/video-taped interview. (See sample questions attached.)
- participate in a 30 minute video-taped movement improvisation in a studio setting, explore embodied approaches to composing/structuring ideas with words.
- participate in at least 1 hour-long “one-to-one” video-taped coaching session during their writing process for a specific academic paper and/or presentation of their choice (e.g., a dissertation proposal for \_\_\_\_ PhD students, a choreography or dramaturgy Thesis for \_\_\_\_ MFA students).
- provide at least 3 short written reflections on their metacognitive development through the workshops, one-to-one sessions, and/or the interview questions.

Participants will also be required to agree to my publication of data from my research as required for my dissertation, scholarly publications, and/or presentations for educational purposes. Such data will be taken from your video-taped images and/or commentary in: small group writing workshops, and/or audio-taped interview, and/or video-taped movement improvisation, and/or video-taped “one-to-one” sessions, and/or written reflections.

**Risks and Discomforts:** I do not foresee any risks or discomfort from your participation in the research, aside from the usual risks of movement improvisation in the studio, if that is part of your role in the research.

**Benefits of the Research and Benefits to You:** The central goal of my research is to create a series of academic writing workshops and “one-to-one” sessions as eventual models of metacognitive writing strategies that might be applied in future for graduate level dance programs, to meet the needs of dancers/choreographers who find the transition from composing in movement, to composing in words, a major challenge.

I foresee my research participants benefitting from individual and group activities, which support the academic writing process by providing:

- strategies you can apply to your writing process immediately and in future.
- “one-to-one” facilitation of your writing process for a specific major assignment of your choice (e.g., PhD dissertation proposal or MFA Thesis), with copies of audio and/ or video-tapes provided for your reference in later stages of your writing process.
- improved conscious awareness of your writing process

**Voluntary Participation:** Your participation in the study is completely voluntary and you may refuse to answer any question or choose to stop participating at any time. Your decision not to volunteer will not influence the nature of your relationship with \_\_\_\_\_ University and/or \_\_\_\_\_ University either now, or in the future.

**Withdrawal from the Study:** You can stop participating in the study at any time, for any reason, if you so decide. In the event of your withdrawal from the study all associated data collected will be immediately destroyed wherever possible. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researcher or \_\_\_\_\_ University and/or \_\_\_\_\_ University.

**Confidentiality:** I will use codes, not names, to identify participants in my written transcriptions of interviews, and for any written reflections you provide. Identities will not be anonymous in the video-taped data, and I may use clips from the video-taping for educational purposes in future presentations. The research will be primarily used to develop my dissertation and for scholarly publication(s), and in these written formats, identities will not be revealed. It is only in the event of presentations using examples from the video-taped material, that anonymity cannot be guaranteed.

The original audio-taped interview(s), my transcript(s) of same, your written reflections, and any video-tapes and DVD(s) made of you alone or in a group, will be safely stored in a locked cabinet in my home office for 5 years. I will be the only person with access to these audio-tapes, transcripts, reflections and video-tapes, however, I will make copies of your “one-to-one” audio-tapes, and/or video-tapes, available to you, (the latter as DVDs) for your reference in your writing process if you so desire. None of the data collected will be published or presented in full, but only used for excerpting quotes for my dissertation, scholarly publication(s), and presentations for educational purposes. As indicated above, I may use video-taped excerpts to illustrate academic presentations. After 5 years I will contact you to see if you want the interview audio-tape(s), transcripts, reflection journals, and/or video-tapes for your archive; otherwise the tape cassette(s) will be broken open and destroyed, and the Word file of the transcript deleted from my electronic files and any hard copies shredded.

Confidentiality will be provided to the fullest extent possible by law.

**Questions about the Research:** If you have any questions about the research in general or about your role in the study, please feel free to contact Cheryl LaFrance, PhD student in Dance Studies, at the Department of Dance, 301 Accolade East, York University, 4700 Keele Street, Toronto, Ontario M3J 1P3, telephone \_\_\_\_\_ or email \_\_\_\_\_. You may also direct any questions about this research to my Graduate Supervisor, Dr. Norma Sue Fisher-Stitt, at the Department of Dance, 301 Accolade East, York University, 4700 Keele Street, Toronto, Ontario M3J 1P3, telephone \_\_\_\_\_ or email \_\_\_\_\_. If you have any questions about this process, or about your rights as a participant in the study, please contact the Senior Manager and Policy Advisor for the Office of Research Ethics (5<sup>th</sup> floor, York Research Tower, York University, \_\_\_\_\_ or email \_\_\_\_\_). This research has been reviewed and approved for compliance with research ethics protocols and conforms to the standards of the Canadian Tri-Council Research Ethics guidelines.

### **Legal Rights and Signatures:**

I \_\_\_\_\_, consent to one or all of the following, depending on my desired role in Cheryl LaFrance's dissertation research, as an expert in the field, a graduate program dance professor, or as a member of group workshops AND/OR as an individual participant in "one-to-one" interviews/reflections/discussions/ movement improvisation.

#### **Please circle YES/NO below to indicate the level of your intended participation in the Research Phase:**

YES / NO : I will participate in 4-8 video-taped small group writing workshops

YES / NO : I will respond to questions in a 40-60 minute audio-taped interview (See sample questions attached.)

YES / NO : I will participate in a 30 minute video-taped movement improvisation in a studio setting, to explore embodied approaches to composing/structuring ideas with words

YES / NO : I will participate in at least 1 one hour "one-to-one" video-taped discussion/writing session during my writing process for a specific academic paper and/or presentation (e.g., a dissertation proposal for TWU PhD students, a choreography or dramaturgy Thesis for York MFA students)

YES / NO : I will provide at least 3 short written reflections on my metacognitive development during the series of workshops, one-to-one writing sessions, and/or interviews

#### **Please circle YES/NO below to indicate your consent for publication of your data in Ms. LaFrance's dissertation, scholarly publications and/or educational presentations:**

YES / NO : I agree to publication of data from transcripts of my audio-taped/video-taped interview

YES / NO : I agree to publication of data from my written reflections

YES / NO : I agree to use of data from my video-taped image(s) and commentary for educational presentations

(Identities will not be anonymous in the video-taped data, and Ms. LaFrance may use clips from the video-taping for educational purposes in future presentations. The research will be primarily used to develop a dissertation and for scholarly publication(s), and in these written formats,



identities will not be revealed. It is only in the event of presentations using examples from the video-taped material, that anonymity cannot be guaranteed.)

I have understood the nature of this project and wish to participate. I am not waiving any of my legal rights by signing this form. My signature below indicates my consent.

**Signature Participant** \_\_\_\_\_ **Date** \_\_\_\_\_

**Signature Researcher** \_\_\_\_\_ **Date** \_\_\_\_\_

## Appendix I: October 2013 Triad-Group Writing Workshop Agenda

### Oct. 1 2013 Triad-Group Writing Workshop Agenda (session 2)

Cheryl LaFrance (PhD candidate in Dance Studies, York University)

#### 12:45 – 1:15 Metacognitive awareness:

How does your “default” way of approaching/processing a task affect your explaining, your listening, your recording functions as part of a triad? (This the day 2 focus. We will reflect at the end about this and do a debriefing together.)

*Metacognition strategizing is like breaking down the flow of your teaching over a course of several weeks in a technique class – breaking out the components for the students to see demonstrated and consciously learn and focus on. Your goal is that eventually they can “reassemble/integrate” those components/considerations of the technique into a flowing movement by the end of the course without thinking consciously about the discrete “parts” of that movement. Or, if they are having a problem they can consciously revert back to metacognitive strategizing and observe themselves and address the problem.*

WDA presentation: “Metacognitive strategies for dancer-scholars: linking the choreographic and writing processes.”

- ‘popcorn,’ ‘graphic/symbolic,’ and ‘sequential’ thinking processes
- generators vs gatherers
- inductive vs deductive thinking
- sample writing processes

#### 1:15 – 2:00 Modeling a writing triad

*An essay is a “story” like a narrative driven dance. It is about revealing relationships. It has a through-line driving it. The purpose of our dialogue is to find that through-line.*

*An essay shows the relationships you’ve uncovered in your research by clarifying/ illuminating/ defining those relationships in obvious/ definitive ways. An essay consciously gives the reader obvious structures, metaphors, images, definitions, references, allusions, with which to guide and shape their meaning making towards arriving at your conclusion. Unlike a contemporary dance, it does not purposely leave the experience of your work/expression open to their interpretation.*

*The essay can’t begin to take final shape without a title – and a title needs **keywords** about the **issue(s)** and the **(inter-)relationships driving the issue(s)**. Finding the title begins as an inductive process like the choreographic process but must shift into a conscious deductive process of creating a through-line. Dialoguing facilitates finding the relationships, the title and the through-line.*

*By contrast, a dance may not have a title until the end. Creating a dance is not usually a deductive exercise but largely an inductive intuitive one, sometimes right up to the performance of it. That ‘s where the process of writing an essay diverges. It must shift into a conscious deductive process before it is presented to an audience.*

**Triad format:** One person explain their research and ideas for a paper, second person asks questions and actively listens, third person observes and records. *Persons 2 and 3 are replicating the “dual-track” thinking we are trying to establish – 2 is focused on content, and 3 on the thinking processes going on.*

STEP 1: Give person 1 a pen and chart paper to write/draw on /or they can let person 2 record for them? And switch as necessary.

STEP 2: Person 2 needs to try and work towards guiding person one towards coming up with a symbolic representation of how the ideas relate – does one major concept/variable “contain” the other? Is the relationship of major variables Cause-effect? Process? Contrasts? Comparisons (similarities and differences)? Categories? Definitions? Examples? Narrative?

STEP 3: person 3 records the interaction on a chart.

**Guide for Person #2, the questioner/listener:**

- What topic/issue/process/situation did you research? What research questions did you have?
- How did you find evidence/resources to answer your questions?
- What variables did you discover operating in this research?
- How are the variables related? How can we symbolize this/these relationships in a drawing or a metaphor or in a bodily/gestural way?
- How can we write it in words to convey your findings?
- What context(s) does a reader need to know about to situate themselves into your research? (Anecdotes about the experience? Historical/geographical/social background? Research to date? Theoretical approaches your research is building upon, or branching out from?)

**Chart for Person # 3, the observer to record on:**

What was said?	Symbols of relationship(s)? Focus or keywords emerging? Patterns of relationships of ideas/variables ie argument pattern(s)?	Notes and questions to self during this conversation?
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**2:00 – 2:15 Debriefing and “homework”:**

1. Observations about thinking-about-your-thinking (metacognition): what style is your default? How did you see it operating today? How do you think it impacts on your writing process? Did you realize anything about your choreographic process?
2. Write a short paragraph about the topic of your proposed paper/article and send it to Cheryl by Oct 4th.

## Appendix J: Permission to Reprint Efklides' Models

From: efklides@  
To: "Cheryl LaFrance" <>  
Date: Wed, Nov 16, 2016, 12:24  
Subject: Re: requesting permission to reproduce your models in my dissertation  
Dear Cheryl,

I am sorry I did not receive your earlier message. Yes, you have my permission to use the figures from my 2008 chapter and 2011 article.

Wishing you best of success to your work

Kind regards

Anastasia Efklides

<>

> Dear Dr. Efklides  
> I wrote to you Oct. 23rd using gmail and am wondering if it went to spam,  
> so I am trying again from my York University account in hopes you will  
> receive this message.  
>  
> I am writing to request permission to reproduce the two metacognition  
> models from your chapter "The New Look in Metacognition: From Individual to  
> social, from Cognitive to Affective" (found in Metacognition: New Research  
> Developments, 2009) to support my PhD (Dance Studies) dissertation.  
>  
> Metacognition is not a concept I have encountered across dance studies thus  
> far and hence the diagrams of your models are key to supporting my future  
> readers' ability to follow my analysis of how my participants developed  
> metacognitive awareness of interconnections between their choreographic and  
> academic writing processes. My own connection to metacognition came from my  
> earlier career in education and I am attempting to introduce the concept in  
> dance studies.  
> My doctoral research falls under Dance Studies at York University in  
> Toronto, Canada. I am in the midst of writing case studies for my findings  
> and your two models have been indispensable for framing my analysis of the  
> participants' use of metaphoric language expressing their ME and developing  
> MK, MJ and MS during their academic writing and choreographic experiences  
> in their Dance MFA program. Task x Person events experienced during their  
> MFA projects have also given rise to their insights at the Person level.  
> Please let me know if you are willing to permit my reproducing both Figure  
> 2. "The multifaceted and multilevel model of metacognition" (page 144) and  
> Figure 3. "The MASRL model" (page 146).  
>  
> Best regards, Cheryl LaFrance  
> Cheryl LaFrance  
> PhD (candidate) Dance Studies  
> York University, Toronto, Canada