

The Transformation of Self –  
Between being moved  
and being in performative, creative  
movement

Ph d Göran Krantz

Uddannelsescenter Marjatta, Denmark

Main themes of our conference:

**How to connect through our bodies to the world?**

**How activate deep sources of learning that open new horizons in life and educational practice?**

My contribution discuss methods that can be used to explore this.

Method – Methodós = way.

Basic Phenomenological principles:

***Life World***

***Phenomenon = to show itself***

***Lived Experience***

***Interpretation – to see the world anew***

What is a lived experience?

## Multiple dimensions in the lived experience – example musical interval

Ability to open up – to touch

Ability to experience – to be touched

Ability to interpret the experience – to create meaning.

Research point out multiple dimensions of the lived experience of a musical interval:

Feelings

Inner images, memories, thoughts

Creation of meaningful body movements

Physiological reactions in the heart.

*In pedagogy/education the phenomenon is the human being:*

'The other' – shows her/himself through body movements

Me myself – show myself through body movements

## Historical background

Early beginnings of phenomenology/psychology/hermeneutics (Brentano, Dilthey).

The inner life of the human being is expressed, shows itself, through body movements. It can be experienced by others, but not by myself, while I am in it.

By interpreting the movements it is possible to experience the inner life of 'the other'.

In *The Riddle of Philosophy* (GA 18) Steiner takes this as point of departure to clarify the position of Anthroposophy.

Inner movement, soul – expressed through body movement – experienced in the lived experience – interpretation of experience *and*

Steiner adds: ***the creative power of imagination – the spirit – creates meaning.***

# How to read 'the others' way of being? An educational perspective.

In a lecture in Stuttgart (10.4 1924: GA 308) Steiner places this into education:

Pedagogic act – observe the bodymovements of the child very close - percieve the answer in the child's body – to experience it and be able to *read the meaning in the answer*.

"this is an intuitive element that should be developed".

## **To read the child**

To read is an inner ability, to create something meaningful, it *transforms* signs into meaningful inner images.

To read the bodymovements of 'the other' is the task for the educator, to be able to 'see the spirit in the body' (Steiner in GA 307).

## Two methods used at Marjatta

One method that has been developed in the training.

Aim: To deepen the experience and understanding of 'the other'.

Method: Close observation - problem focus - to create inner images of a situation – to express them in an artistic process - see 'the other' anew and find *new ways to support development*.

One method that has a methodological background.

Aim: To deepen the students experience and understanding of themselves.

Method: The Phenomenology of Artistic Practice.

There is something meaningful in my own movements to be explored.

# The Phenomenology of Artistic Practice

*"Phenomenology means: to let what shows itself be seen from itself, just as it shows itself from itself" ( Heidegger 2010, Being and Time p.32).*

**Background:**

**Hermeneutic ( interpretative) Phenomenology**

**Arts Based Research**

The arts enhance the ability to make a phenomenon more visible – *how it shows itself.*

Using the arts make possible to find multiple ways to deepen and explore experience – *how to 'see'.*

## Basic elements in the method

1. To express something of importance in bodymovement.
2. Express the lived experience of doing the movement in a picture and in a poem.
3. In an interview, that has the form of a talk, the experiences of the expressions are explored (not the experience itself).
4. To compare the expressions one with another.
5. Answer to questions like: Why is this important for you? Is it important in your life? Why?

*Create movement, create an expression of the experience in different arts – experience and interpret the expressions - create a narrative, a story that tells you what is meaningful - 'see' yourself anew.*

## The Transformation of Self - examples

The nursestudent – found out *how to be* in the reaching out towards the patient – to be in the movement as a place to find balance, find ‘a home’ in practice.

The 19 year old pupil – *found the way in life*

Caretaker at Marjatta in an Eurythmyproject – *found a way to express herself – the happiness to be oneself and tell about it.*

Ethical restrictions limit the possibility to share the images.

## The Method used in educational practice

For students in the curative education training at Marjatta I have developed a version of the method where they, two and two, follow the procedure and share knowledge.

The method open up for:

- new ways of understanding self
- new ways of understanding oneself in practice
- new questions about oneself
- new ways of 'feeling at home' in life and in practice.

***It activates deep sources of learning that open new horizons in life and educational practice.***

## Two ways

The use of both ways gives students a deep understanding of:

- the own way of being and its transformation.
- 'others' way of being and intuitive understanding of 'the other'.

# Ecce Homo

In dem Herzen webet Fühlen,  
In dem Haupte leuchtet Denken,  
In den Gliedern kraftet Wollen.  
Webendes Leuchten,  
Kraftendes Weben,  
Leuchtendes Kraften:  
Das ist der Mensch.

In the heart the weaving feeling  
In the head the light of thinking  
In the limb the strength of willing  
Weaving enlightening  
Strengthening weaving  
Enlightened strengthening  
Lo This is Human.

Rudolf Steiner, Stuttgart 1919  
'Für die eurhythmische Kunst'

How?

.....

.....

.....

.....

If you use Google and search: Göran Krantz Phenomenology  
or  
Göran Krantz Musical intervals, you will find some resources.

If you have questions please contact me, in Scandinavian language, English or German:

Göran Krantz, M Ed, Ph D  
Leder af forskningsenhed 'Kunstnerisk aktivitet i pædagogisk praksis og uddannelse'  
Uddannelsescenter Marjatta  
Strandvejen 11, DK- 4377 Tappernøje  
Tel +4524413917 - [ugk@marjatta.dk](mailto:ugk@marjatta.dk)

#### Reference

Krantz, G. (2016) Using the Phenomenology of artistic practice to compare and explore teaching *Research in Comparative & International Education* Vol. 11(4) 406–421.DOI: 10.1177/1745499916679573.