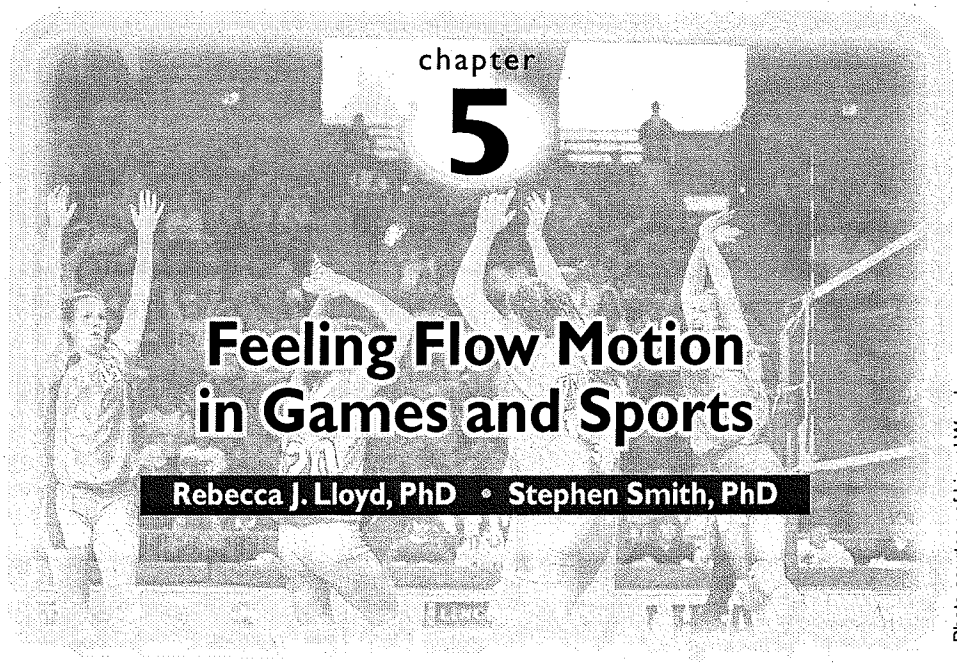

chapter

5

Feeling Flow Motion in Games and Sports

Rebecca J. Lloyd, PhD • Stephen Smith, PhD

Photo courtesy of Lionel Woods.

"Hi, Mom! I'm home."
"Hello, Pat. How's it going? How was volleyball?"
"Good."
"How good?"
"Oh c'mon, Mom . . . it was pretty good; we won."
"Were there any highlights? Moments where you felt . . ."
"Mom, what's with all the questions? It was a good game, okay? I really enjoyed it. What's for dinner?"

Is the experience of joy at the heart of our lesson planning and our pedagogical interactions in physical education? Positive feelings for physical activity are implicit to the approach of Teaching Games for Understanding (TGfU). After all, it is the enjoyment of playing games that provides the motivation for learning the tactics and skills involved. Traditional sports-based programs in physical education, by comparison, create frustrations in the seemingly meaningless repetition of isolated skill-based drills. Students say, "We did this last year! Can't we just play the game?" (Butler & McCahan, p. 33). Such enjoyment, as motivation for learning that comprises game performance, is the affectivity we want to explore in this chapter. Our premise for advocating TGfU is that this approach holds great promise for cultivating an explicit sense of joy within the detailed and nuanced experiences of both playing and learning.

The enjoyment of playing games need not actually foster the tactical and skill learning that the TGfU approach advocates. Games just for fun and learning can take place beyond the reflective comportment associated with understanding. So, let us then be a little more discriminating in what we mean by positive feelings and actions associated with learning how to play games. Rather than an all-encompassing yet nondiscriminating notion of enjoyment associated with the playing of a game, as exemplified in the opening dialogue between a mother and daughter, let us consider the dynamic feeling of joy in the actual movements that comprise a game. Let us take a present-moment focus which positions the learner within the joyful flow of movement. Accordingly, we can discern joy in the smile, the banter, and the expressions of playful delight in a game that is played particularly well. We can attend even more particularly to motions within a game—the well-played shots, passing patterns, rallies, volleys, and game sequences that lift the spirits of the players—to better understand this nuanced affective realm of TGfU.

Returning to our opening example, perhaps Pat's mother would find out, if pressed further, that her daughter experienced many such moments. She may well find that Pat felt connected to the ball from the moment it was served. Rather than feeling as if she were fighting to reach the ball (her usual tendency in learning the defensive Libero position), Pat had learned to soften her low stance as she felt the ball's trajectory and to propel herself forward just enough by a delicate push from her metatarsals to position herself right under the ball. In this particular moment, she felt as if she had all the time in the world to receive the ball and pass it effortlessly to her teammate, Rita, who then set the ball for a perfectly orchestrated attack.

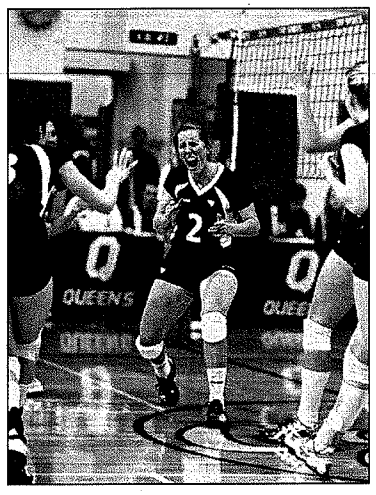

Photo courtesy of Lionel Woods.

Joy is a feature of these moment-to-moment highlights within a game that merge to form the collective feeling of general enjoyment one associates with playing a game. Just imagine if players like Pat were able to relive such highlights and recall them somatically in conversation. Would they happen more often? Would the experience of playing a game be more joyful?

This discrimination between enjoyment of game playing and joy in specific movements provides a point of departure; consider further the positive feelings of physical activity that can be cultivated through the

TGfU approach. We propose that this TGfU approach can engender feelings of *flow motion* (Lloyd & Smith, 2006a; 2006b), or the durational feelings of joy and delight in the physical actions, sequences, and patterns of game play. These feelings can wax and wane, crescendo in bursts and rushes of excitement, and diminish in plays that come slowly or abruptly to a halt. We'd like to emphasize the potential for sustaining flow motion in the TGfU model of teaching and structuring games and sports.

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Sustainability of Flow

Joy is not necessarily the first emotion that students associate with learning how to play a new game. Anxiety and frustration may arise if they are placed in a situation of complex challenge. Students may experience joy within the TGfU framework because individualized rules may be implemented to accommodate learners of varying abilities (Brown & Hopper, 2006). Modifications include, but are not limited to, changing rules to accommodate varying levels of proficiency, changing boundaries, changing the size and softness of manipulatives, and changing the number of players on each team. Such modifications help students learn how to connect with the joy of the well-played game.

The TGfU approach, which matches players' skill level with the challenge of playing a game, creates certain delights – moments of synergy in which participants create and captivate relational space as they dance in and out of patterns of skillful action. Yet such moments are fleeting, somewhat akin to "a fickle guest [who] is liable to leave without giving a moment's notice" (Kretchmar, 2005, p. 204). More sustained are the passages of flow – durations of game immersion in which a balance exists between challenge and skill and a sensation of action merges with awareness. During flow, players receive a set of clear goals and immediate feedback to their actions. They lose feelings of distraction at being excluded and worries of failure and enter a state where they lose any self-consciousness and have a distorted sense of time (Csikszentmihalyi, 2000, 1997a, 1996). Yet flowing passages of play are too often regarded as exceptional or difficult to achieve (Newberg, Kimiecik, Durand-Bush, & Doell, 2002, p. 258). We tend to forget that flow can be experienced on a continuum from "repetitive, almost automatic acts (like doodling or chewing gum), to complex activities," like games and sports (Csikszentmihalyi, 2000, p. 54).

Delight and flow bring some theoretical insight to the joy that can be experienced in games and sports. These concepts, described by Kretchmar and Csikszentmihalyi, begin to characterize the affective backdrop of the TGfU approach. In this chapter, we offer a more detailed consideration of the dynamic ebb and flow of feelings that both accompany learning how to play games and sports and are intrinsic to the process. Emotions, such as joy and delight, are embedded in the motions of games and sports. They provide moments and passages of flow motion. Thus, we offer an affect-oriented TGfU approach for those interested in enlivening the learning experience of physical education through joyful, delightful, flow motions.

We develop this affective TGfU approach through reference to the original Bunker and Thorpe (1986) curriculum model. Shifting the emphasis from the cognitive register (making appropriate decisions), we encourage sensing vitality affects, feeling appropriate moments, enacting movement pairings, patterns, and sequences, and thus discerning the expressions and the purposes of games and sports. This affective-temporal emphasis allows us to extend the categories of game appreciation, tactical awareness, skill execution, and performance (as summarized in figure 5.1). In so doing, we highlight feelings and flow motions of vitality that provide reference points in teaching for enhanced understanding, appreciation, and love of games and sports.

- *Game appreciation to game affect.* Students are encouraged to feel the wide range of emotions, or vitality affects, in game play, preparation, and reflection afterward.
- *Tactical awareness to present moment awareness.* Students are encouraged to get in touch with the present moment; for example, they should know not only how to create and defend space strategically, but also how to emphasize the bodily sensation of connecting with others through space and time.
- *Skill execution to movement pairings, patterns, and sequences.* Students are taught to become aware of the organic pairing and progressive approach to maturing movement rooted in inhalation and exhalation that develops into the felt sense of balance within the contractions, extensions, movement patterns, and sequences that constitute game play.
- *Performance to expressive and purposive flow motion.* Students become aware of the experience of flow motion in the rhythms of expressive and purposive game play.

The following elaborations offer guidance on how the vitality of flow motion can be felt as game and sport understanding is enhanced through the TGfU approach.

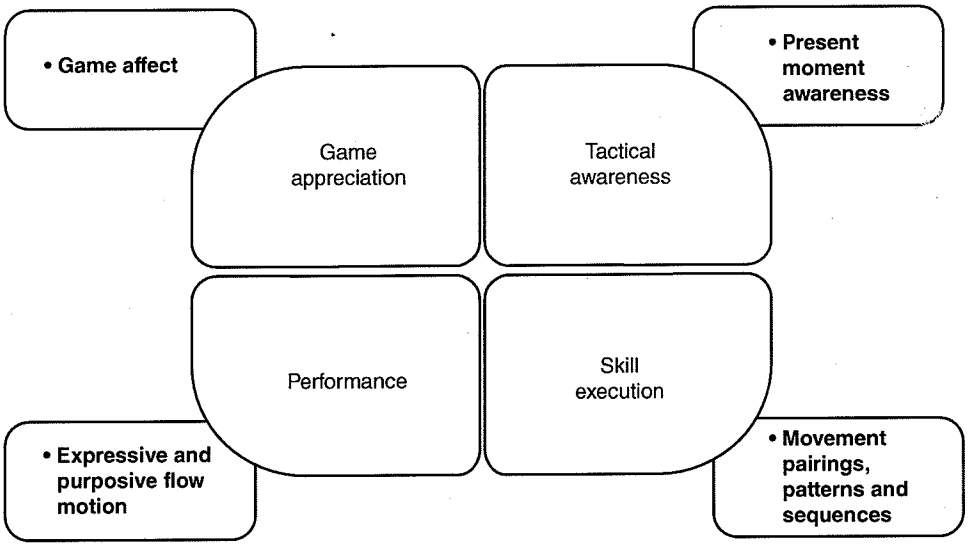

Figure 5.1 The TGfU vitality model: Making appropriate decisions and feeling appropriate moments.

Game Affect

Students need an appreciation of "the rules of the game to be played" (Bunker & Thorpe, 1986, p. 3) that accommodates the modifications required for different levels of ability. They need, in other words, to understand and appreciate the basic organization and specifications of the game. Yet, when the game begins, students have the opportunity to get a feel for it and for the motions that constitute it. They can become proficient within the progressions of game play (however simplified), and thus enhance their chances of experiencing joy or delight.

But when are students most likely able to get in touch with such emotions? At the end of a game when they have the time to distinguish the highlights from the lowlights as they develop a reflective approach to game appreciation? Or do affective states occur during the game but are experienced in the motions themselves? Surprisingly, Mihaly Csiksentmihalyi's thoughts on happiness in relation to the experience of flow suggest the former.

> It is the full involvement in flow, rather than happiness, that makes for excellence in life. When we are in flow, we are not happy because to experience happiness we must focus on our inner states, and that would take away attention from the task at hand. . . Only after the task is completed do we have the leisure to look back on what has happened, and then we are

> flooded with gratitude for the excellence of that experience – in retrospect, we are happy. (Csikszentmihalyi, 1997, p. 32)

Since the theory of flow is based on intrinsically motivated (autotelic) activity, which Csikszentmihalyi describes as "activities that people [do] for the sake of doing the activity, without experiencing any external rewards" (2000, p. xv), it follows that a true intrinsic experience has pleasure built into it. The preceding quotation, however, describes happiness as an end product or an interruption of the flow experience, as if emotion cannot happen while one is in the moment of flow. If you were to realize you were happy, it would be a reflective thought rather than an active process.

The temporal separations of motional awareness, emotional realization, and game appreciation are really a consequence of different orders of somatic engagement. Prior to playing the game, students may experience anxiety and trepidation, in spite of the modifications made. Afterward, having played vigorously with evident joy and delight, they can feel happily satisfied. This general experiential profile does not mean that motions and emotions are separate; on the contrary, it requires that we consider a more-nuanced affective profiling of game play that recognizes the emotions in the flow of motion. "E-motions themselves are a kind of motion, hence we say we are 'moved' when we experience deep emotion" (Mazis, 2002, p. 160). Conversely, all motions of a volitional nature carry emotion. Our task is to recognize these emotions, not simply as summary feelings of joy and happiness, but as moment-to-moment feelings of positive affect that add up to the joyfulness of the game.

The term vitality affect, as defined by Daniel Stern (2004), helps us recognize the motion within emotion. A vitality affect, which emerges as a moment unfolds, can be characterized by words such as pulsing, surging, fleeting, exploding, crescendoing, accelerating, fading, rushing, climaxing, and bursting (Stern, 2004, p.36; pp. 62-64).

We introduce the term *vitality affect,* as defined by Daniel Stern (2004), to help us recognize the motion within emotion. Stern distinguishes between categories of feeling, like delight and joy, and vitality affects that are the moment-to-moment feelings which may aggregate as delight, joy, or even sadness, grief, and shame. The former are said to be moods or feeling states that may have some duration, while the latter are akin to Rudolf Laban's "effort shapes" (Laban & Lawrence, 1974) and characterize the emotional contours of bodily activation from one moment to the next.

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ized by words such as pulsing, surging, fleeting, exploding, crescendoing, accelerating, fading, rushing, climaxing, and bursting (Stern, 2004, p.36; pp. 62-64).

Vitality affects can be experienced as rushes of excitement, energy, and movement; bursts of speed and activity; surges of enthusiasm, energy, and inspiration; and swells of emotion and motion, as well as risings, undulations, waves, and flows that characterize the vitality dynamics of particular movements. More specifically, we can experience these surges and swells as forceful bodily expansions and extensions that differ from bursts and rushes in terms of their energetic cadences and generative motions. Rising, which is characterized by springing, leaping, and jumping, differs from waves and undulations, since the latter also includes landing, holding, contracting, and pausing before the next upswing or leadoff motion. Flows are even more sustained, characterizing motion that is fluid, floating, and connecting.

Vitality affects, such as these rushes, bursts, surges, swells, risings, undulations, waves, and flows are more than the affective components of movement; they are indicative of key bodily motions of vitality. It is certainly the case that a person can be described as being lively and animated without specification of the motions that indicate liveliness and animation. The dynamic that is indicated may be evident in a range of rushing, bursting, surging, swelling, rising, undulating, waving, and flowing movements that have similar affective connotations. Conversely, certain vitality affects can be discerned in a range of motions that have quite dissimilar affective meanings. We can experience a rush of gladness or sadness, a burst of laughter or anger, a surge of confidence or fear, swellings of pride or hurt, and waves of many feelings. But these attributions are progressively abstract; the further removed they are from the specific motions indicative of a state, a style, and manner of being healthy and physically active, the less descriptive they are of what it actually means to be alive and animated (Smith & Lloyd, 2006, p. 257).

What is particularly exciting about Stern's work is that he has taken the construct of emotion that is classically understood in the Darwinian sense (happiness, interest, surprise, anger, and so on), and researched it with temporal, spatial, and relational sensitivities. In doing so, he has also indicated that vitality affects can register not only for the participant or player but also for the observer or teacher who attunes to them. Stern (1993) writes:

> There is a third register of feelings that can operate in parallel with the categorical and vitality affects. These concern the feelings of being loved, esteemed, thought wonderful, special, or hated, and the feelings of being secure, safe, attached, alone, isolated, or separated. These feelings are obvious to all of us

> in our personal lives and occupy a significant place in clinical discourse and in research on motivation. . . They clearly cannot be reduced to the categorical and vitality affects, but constitute a third type [which I call] "relational affects" because they are largely about the current feeling status of a relationship (p. 207).

These relational affects characterize the interpersonal dynamics of teaching and learning.

The implications of Stern's (1993, 2002, 2004) research are very fitting for those interested in educating students in a manner that cultivates joy in movement in that we can shift the concept of emotion from personally experienced feelings, or after-the-fact emotional attribution, to a dynamic, engaged, and interactive process. When a teacher observes a smile on the face of a student, for example, much more than the categorical affect of happiness is projected. A "smile can 'explode' or 'dawn' or 'fade'" (Stern, 1993, p. 206); the "difference between them lies, in part, in their characteristic temporal contours" (Stern, 2004, p. 63); and these subtleties can influence the way an affect-oriented teacher moves in response to students' motion experiences.

Although Stern's research on interpersonal attunements was directed initially at the vitality affects of infant-mother relationships, physical educators may draw clues for connecting with the affective contours of movement from these examples:

> A ten-month old girl accomplishes an amusing routine with mother and then looks at her. The girl opens up her face (her mouth opens, her eyes widen, her eyebrows rise) and then closes it back, in a series of changes whose contour can be represented by a smooth' arch. Mother responds by intoning "Yeah," with a pitch line that rises and falls as the volume crescendos and decrescendos (Stern, 1985 as cited in Stern, 1993, p. 140).

Stern draws attention to how the mother's voice picks up the duration and quality of the baby's mouth and eyes as they open and close. The words themselves aren't just soft and sweet with that all-too-familiar tone we use with babies, but are paced in a way that matches the rhythm of the observed movement. Physical educators interested in teaching games and their component movements in ways that unite both affect and intellect might thus pick up on the contours found within all spoken words.[1] More specifically, if they stop a game to assess understanding by asking students questions related to the tactics of game play (Hubball, Lambert, & Hayes, 2007) and by encouraging what Richard and Wallian describe as a "debate of ideas" (2005, p. 22), they can also attend to the vitality affects of the words themselves (not only what they say, but also how they say it).

Spectators engrossed in the movements of the game can certainly pick up kinetic contours and express them as whoops and thunderous cheers when, for example, a goal is scored. Pedagogical contours, however, take on more subtle amplitudes. In fact, what separates teachers from spectators is the degree to which the former contribute to movement understanding. Rather than simply assuming the role of a cheerleader, whose enthusiasm overshadows or amplifies the joy naturally present in movement, the vocal vitality affects of instruction can carry the emotions and feelings associated with the movements themselves. A teacher may emphasize the *swoosh* in a serve, the *swish* of a basketball going through a net, or the *bong* in a bounce, by verbalizing a sound that resonates with the felt motion. The contours of movement are amplified through such vocalizations, which can both make a difference in movement quality and inform the orchestrated or choreographed feel of the game.

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Rebecca, the first author of this chapter, only became aware of how much she relied upon onomatopoeia in her pedagogical interactions with elite figure skaters, whom she trained off the ice with ballet-infused exercises, when her students decided to jokily repeat the sounds back to her. Rather than perform the desired movement which she described with a series of sound effects (*shoop ba, shoop ba*) and demonstrative hand gestures, they sang the sounds of the movement back to her in farcical manner. After the shared laughter died down, she realized how much she uses vitality contours to emphasize movement quality.

Present-Moment Awareness

In addition to these verbal reinforcements, we also need to move demonstrably in response to the unfolding, living moments of game play (Lloyd & Smith, 2006). David Levin (1985) asserts that "we are beings who need to give thought to Being in the thoughtfulness of our posture, our stance, our gait and comportment, and in the thoughtful gestures of our hands" (p. 92). We need, as teachers, "to pay closer attention to the way of standing and responding gesturally in [student/teacher] interactions with the intention of critically reflecting on and questioning the interactive nuances of the motions used to teach" (Lloyd & Smith, 2006b, p. 237). These somatic details of how we move matter since, as Maxine Sheets-Johnstone (1999) confirms, "[a]ny time one moves, a vitality affect is present" (p. 257).

Moving in response to students' game experiences requires us to enter the unfurling nature of the present moment, making the teachable moment tangible and palpable. When lesson plans are organized around predetermined goals to meet curriculum requirements, teachers can easily get caught up in preconceived expectations of what should happen when, and can interrupt students' game activity unnecessarily. Elsewhere (see Lloyd & Smith, 2005), we likened the physical-education teacher entering the time and space of student experience to the attentive motions of a double-dutch skipper swaying back and forth, feeling the rhythmic cadence of the turning ropes before becoming a central part of the movement and jumping in the game. Such attentiveness can act as a point of entry for evaluating the effectiveness of game lessons[2] and the degree to which we promote student understanding through affect and intellect. We must ask ourselves, "Are we teaching games in a way that projects and refines the desired emotions and motions that are true to the nature of the game?"

In the original curriculum model proposed by Bunker and Thorpe (1986), the category of tactical awareness emphasizes "creating space and denying space" as well as observing "opposition weakness, e.g. a poor backhand" to "overcome the opposition" (p. 3). In order for students to perceive a connection to space as well as to their opposition, therefore, they must be able to enter the present moment of game play. This means that worries within the contexts of the game, physical-education class, peer interactions, school, or home life are temporarily suspended; only an awareness of the present moment of the game exists. Of course, the ability to attune to the present moment is more easily said than done, since attentiveness extends beyond the cognitive confines of making a decision; students must feel the motions that comprise that moment. Simply stated, they can become more aware of a movement, such as a passing play in a game, by reflecting on how they experience it in their bodies. Examples include the sense and placement of particular body parts and the refinement of key movements (such as the fingertip release), the perceived tempo of the play, the ability to sense one's connection to space (such as the playing field), and relational position in respect to teammates and the opposition. Kinesthetic sensitivity is cultivated in paying such close attention to the micro movements we typically overlook in daily life and to the "small momentary events that make up our worlds of experience" (Stern, 2004, p. xi).

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Movement Pairings, Patterns, and Sequences

Within the original model by Bunker and Thorpe (1986), the evaluation of a skillful movement is always "seen in the contexts of the learner and the game" (p. 5). It may include "some qualitative aspect of both the mechanical efficiency of the movement and its relevance to the particular game situation" (p. 4) as students explore and refine authentic patterns, reactions, and movements required in game play. The problem that Bunker and Thorpe noted, however, is that even if students know what they are supposed to do (for example, perform a "defensive clear in badminton"), they may lack the "strength" or "technical development" (p. 4) to complete the motion.

Although we recognise the value in rewarding appropriate decisions and having the skill base to execute such decisions, we also think that ways of developing game proficiency exist that are attuned to movement maturation. In fact, movements performed well that enhance a very positive feeling for the game in question are not simply skillful and appropriate, they are movements that carry the feelings of inhalation and exhalation (through the kinetic pairings of contraction and expansion, throwing and catching, striking and receiving, and so on) into patterns and sequences of exhilarating game play. When a game is played particularly well it is, so to speak, breathtaking.

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Physical education textbooks and curricular frameworks list all the possible permutations of movements the body can perform within the realms of locomotor, nonlocomotor, and manipulative skills. Yet a specific focus on the kinds of movement patterns and skill progressions that optimize a bodily vitality is missing. For instance, basic locomotion, as in "walking, running, hopping, jumping, leaping, rolling, skipping, galloping, climbing, sliding, and propulsion through water" is vitally about running and stopping, leaping and landing, propulsion and resistance. Likewise, the manipulations of "receiving: e.g. catching, collecting; retaining: e.g. dribbling, carrying, bouncing, trapping; sending: e.g. throwing, kicking, striking" and the stability patterns of "turning, twisting, swinging, balancing, bending, landing, stretching, curling,

hanging" (Alberta Learning, 2000) can be paired in terms of pushing and pulling, giving and receiving, grasping and yielding, venturing and withdrawing, extending and contracting, and expanding and condensing. As Cohen (1993) has pointed out, such action pairings are features of human development that can be traced to the "original kinetic bodily pairings – of inhalation and exhalation, for example, of opening and closing (eyes, mouths, or fist), of walking on one foot then the other, and so on" (Sheets-Johnstone, 1999, p. 157). Therefore, objective lists of motions derived from bodily movements are conceived as organic life forms or, in other words, as life-giving, vital motions (Lloyd & Smith, 2005, p. 122).

Building on the TGfU emphasis on game units, we depart from the mechanical learning of motor skills to focus on opportunities to experience dynamic patterns in games. Provided that they are not done repetitively and lifelessly, drills can serve us well as patterns of play that give students a feel for the movement pairings, patterns, and sequences that comprise the game.

Flow Motion as Expressive and Purposive

The TGfU model uses performance criteria that compares players and rates learners' appropriately skillful motion against "criteria that are independent of the learner" (Bunker & Thorpe, 1986, p. 4). Although external indicators of performance must be used when ranking a player or a team, significant moments within the games themselves should also be highlighted. Game highlights reported on sport television programs, for example, provide more than tables of statistics. Significant moments from both winning and losing teams draw attention to greatest catches, plays of the week, or the top 10 goals. Video footage shows the breathtaking moments. The mass appeal of these moments has us wondering if such a focus might at least complement the objective criteria of scores, distances, and times that are traditionally used to assess performances in physical education.

Joy and delight are manifestations of the vitality affects that occur moment to moment when playing a game. We enhance the joys and delights of a game when we become more mindful of these vitality affects and start paying closer attention to the movement pairings, patterns, and sequences that comprise the flow motions of the well-played game.

If encouraging the joyful and delightful feelings of flow motion in addition to praising efficient skills is key to game affect, then perhaps we need to pay more attention to the especially expressive moments

of game play: those moments when pairings, patterns, and sequences of movement carry deep satisfaction. Games and sports are surely sustained by the enjoyment they provide. In this regard, games and sports differ little from other movement disciplines. The key difference is that games and sports are seen as purposive rather than as expressive activities. We suggest that this difference is significant; however, it also prevents us from fully appreciating the expressive qualities of games and sports. In particular, we tend to lose sight of the expressions of feeling that are inherent to games and sports and those that occur moment to moment and are evident in the vitality of the game and in the vital engagements of the players.

Conclusion

The TGfU approach provides a valuable framework for maximizing the enjoyment of playing games and sports. It is a significant curriculum initiative that motivates children and youths to engage in healthy and active living. Our desire is that this initiative be continued with increasing stress on the affective register of game play. We maintain that joy and delight are manifestations of the vitality affects that occur moment to moment when playing a game. We enhance the joys and delights of a game when we become more mindful of these vitality affects and start paying closer attention to the movement pairings, patterns, and sequences that comprise the flow motions of the well-played game.

Such attentiveness requires much training for teaching games and sports. We advocate a perceptual shift from the visual/cognitive sense of how actions are performed to the kinesthetic/affective sense of how actions are experienced. We also recommend that teachers shift their attention from the overall appearance of the game to its telling moments. We require that teachers develop a movement consciousness that enables them to discern the teachable moments. We shall have to leave these important considerations for another time. For the moment, it shall have to suffice that the TGfU approach provides the most promising curricular framework for this type of teacher training. Flow motion in games and sports gives learners and teachers, the children whom we want to pursue active, healthy lives and those of us who teach them, the means to this moment-to-moment, daily, and lifelong goal.

Discussion Questions

1. *Vitality affects.* Imagine that you are playing your favorite game and it is going well. Using a series of action-oriented verbs, describe the range of emotions connected to your game-play experience.

How are these various emotions communicated to others (your teammates, teachers, coaches, the spectators, and so on)?

2. *Relational affects.* Imagine that you are using the TGfU approach in your physical education game-based lesson and the lesson is becoming emotionally flat. What are some possible reasons for the lack of enthusiasm? What authentic pedagogical actions could cultivate a burst or rush of excitement so that students are enticed to get back in the game?
3. *Present-moment awareness.* Have you ever experienced a teachable moment? Describe your moment in as much detail as you can. Consider the extent to which focusing on the present moment was necessary. Analyze your reflection and identify which factors help you stay present so that you may experience teachable moments more often.
4. *Movement pairing.* Think of a typical skill that is taught in isolation (for example, kicking a ball with the inside of the foot). Situate the development of that skill with its natural pairing action (for example, trapping or receiving a ball). Design an activity that promotes the learning of this skill in a way that is both authentic and joyful. What measures could you use to assess the variable presence of joy? (Hint: Revisit question 1).
5. *Expressive and purposive flow motion.* Consider the expressive actions of both a figure skater and a hockey player. Compare and contrast a movement sequence within a program or game that could be considered breathtaking. To what extent is each athlete in tune with his or her cadence of breath, balance, timing, and overall feeling of the experienced movement? Describe the benefits of getting in touch with movements and moments that are deeply satisfying.

Endnotes

"Without contours, words would sound as if they were spoken by a robot" (Stern, 2004, pp. 63-64).

[2] For an example of a reflection on how relational gesture, posture, and position inform an effective pedagogical interaction, see the article, *Interactive Flow in Exercise Pedagogy,* by Lloyd & Smith (2006a).

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