Making Moves
A Sociological Study of Ballet and Taijiquan Practice

Main Moves

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

**Theoretical Moves**

- Key practice theoretical issues:
  - “The joint problems of transmission and sameness” of practices (Turner 2014: 3)
- Moves as basic, overlooked units of social action: homo movens (esp. Sudnow 1979)

**Empirical Moves**

- The lesson situation as “perspicuous setting” (Garfinkel 2002: 181p):
  - Partners vs. opponents, rehearsal vs. performance
  - Central resource and ‘vehicle’ of the study: (my own body)

**Methodological Moves**

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

**Moves in Practice**

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

  ![Image: Muscular sensations of the correct ballet stance](Image)

- In taijiquan, a body comprised of “spiral energy” for which the exercise “silk reeling” is considered essential:

  ![Image: Taiji master practicing silk reeling](Image)

**Correcting Moves**

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

  ![Image: Taijiquan master giving haptic correction](Image)

**Switching Moves**

- Switching between ‘ways of moving’ comparable to linguistic code-switching

  ![Image: Ballet teacher and dancer switching between styles](Image)

**Intercorporeal Moves**

- Partners vs. opponents, rehearsal vs. practice

  ![Image: Taijiquan master and student switching between roles](Image)

References