



The Stranger in the Mirror: Reflections on Adolescence in the Light of Movement Education

Jaimen McMillan



Lethargic, languid, lackluster...
Excited, explosive, electrified ...
Ill at ease, embarrassed, mortified...
Secure, confident, cocksure...

These qualities will be familiar to anyone who has lived or worked with teenagers. The teenage years can be bewildering and trying times for adolescents and for the parents and teachers who accompany them through this challenging juncture of their lives. Finding the proper relationship between the individual's growing inner self-awareness and his or her ability to be consciously active in the outer world is a daunting task. Creating a healthy relationship between consciousness and movement will affect every thought, feeling, and action in every stage of life to come. Movement Education (M.E.) can play a vital role in the formation of the adolescent's self-image and social identity.

In *The Marionette Theater*, a little-known short story by Heinrich von Kleist (1777-1811) written at the turn of the nineteenth century, Kleist identi-

fies consciousness as a key factor in the mystery of human movement. Kleist's imaginations of a **marionette**, a **mirror**, and a **bear** will be explored here using the discipline of Spatial Dynamics® in an attempt to view the adolescent predicament in a new way. It is my hope that decoding the spatial components of Kleist's narrative may supply parents and educators with hints towards solving the age-old puzzle of puberty and the riddle of the relationship between self-awareness and action.

The Marionette Theater

This thought-provoking story relates the author's fictitious encounter with a world-famous dancer whom he has discovered several times in the local marketplace enjoying marionette shows with the masses. The author cannot understand how a dancer of his stature can be entertained by such trivial pastimes. The performer replies that any dancer who wishes to improve his technique can learn a great deal from observing a marionette. Its gracefulness, he says, can be explained by the fact that the puppeteer has extended his own soul through the strings and places himself at the marionette's center of gravity. In other words, the puppeteer *dances* with it. The lightness exhibited by a marionette, he continues, comes about because all traces of the intellect are removed so that its dance takes place solely in the realm of natural laws.

He explains further that marionettes have an advantage over living dancers in that their move-

ments can never be *affected*. Affectation gives the observer a sense of insincerity, of false airs, of pretension. Affected movements seem pompous and vain because the movements are artificial and contrived. Affectation appears, he says, when the soul's consciousness positions itself at any point in the body other than the center of gravity of a given movement. He calls such a position of consciousness the "seat" of the soul. He goes on to say that unnatural seats are inevitable because the human being has *eaten from the tree of knowledge*.

Unnatural, affected movements are a result of the unique human condition—awareness of one's own consciousness. To the dismay of many an audience, the seat of the soul of an inferior dancer may well find itself in inappropriate body parts—such as erring elbows and locked lower backs. Marionettes, on the other hand, have no consciousness. Being constructed to follow the laws of mechanics, their movements are superior to their human counterparts.

The dancer adds that marionettes possess the virtue of levity because the force that lifts them into the air is greater than the one that binds them to the earth, and that it is almost impossible for a human being to attain even an approximation of this quality. Only a god can measure up to a marionette.

At this point the narrator recalls an incident that seems pertinent. He had been swimming with a 16-year-old boy. In the act of drying his foot, the boy happens to catch a glimpse of himself in a mirror. The moment is magic: both our storyteller and the boy are instantly reminded of a statue they have seen a short time before in Paris of a youth pulling a splinter from his foot. Staring into the mirror, the boy endeavors over and over again to repeat his performance. Each attempt is more hopeless than the last. It is not only impossible for the young man to replicate the original stunning resemblance, but the more he tries, the more stilted and laughable his movements become. Afterwards, the boy stands for hours each day before a mirror striking poses in hopes of recapturing the magic. After a year, he has completely lost the charm and spontaneity of bearing that had so delighted those who knew him before.

Feeling understood, the dancer offers a final anecdote.

On a recent trip to Russia, he has soundly defeated a pretentious young nobleman who considers himself a virtuoso in the art of fencing. With every touché the nobleman becomes ever more flustered until the dancer succeeds in disarming him. His pride wounded, the aristocrat seeks revenge by taking the victor down to the stalls in the courtyard where, much to the dancer's surprise, a bear is standing on his hind legs, his back leaning against the post to which it is chained. The bear's right paw is raised ready for combat, his gaze steadily fixed into the dancer's very soul. Try as the dancer may, he cannot disconcert the bear, who is able to parry each blow with his paw. Taken aback, the dancer challenges the beast with energetic thrusts that would certainly strike the chest of any man. The bear parries them all with an uncanny calm. Furthermore, he does not respond to any feint that is attempted. Whenever the thrusts only pretend to strike, the bear remains completely still.

Kleist's story ends with the dancer drawing parallels between these three anecdotes. He asserts that in each account, to the extent that there is a rise in self-consciousness, there is a greater fall from natural grace. Conversely, to the extent that self-reflection is dimmed and weakened, the grace of the movement is brightened and strengthened. The movement can then sparkle with spontaneity and unpretentious innocence. The **marionette's** lack of intellect allows it to dance the laws of gravity and mechanics directly, while the uplifting strings bring it into the realm of levity. On the other hand, the exaggerated efforts of would-be dancers will produce affected awkwardness and cramped clumsiness. The original spontaneity of the bathing youth is magnificent because it is born of unassuming simplicity. His conscious attempts to recreate the first pose in the **mirror**, however, chain him to an endless circle of affectation. The **bear's** attentiveness is unwaveringly attuned to true movements. Feigned strikes are not ignored; they are simply not seen because they are not true. The pretentious nobleman, on the other hand, is so preoccupied with his self-image, and his desire to defend his reputation as a fencer, that he is blind to the blows his partner directs at him.

Can that be the end of the story, ponders the narrator? Are human deeds doomed to discomfiture and

awkwardness, cursed by consciousness? Graceful movements, the dancer declares, are brought about either by no consciousness, or by an *infinite* consciousness. The attainment of infinite consciousness, he adds enigmatically, would require eating anew from the tree of knowledge.

Three Planes of Space, Three Sources of Force

Kleist's tale centers around three cryptic episodes: first, that of the graceful marionette; second, the fall from grace of the self-conscious bather; and third, the dis-graceful defeat of the flustered fencer, leading to the encounter with the bear. When we examine the dynamics of these three vignettes, we see that each one is built around movements that underscore a different plane of space, each of which is ninety degrees to the other:

- (1) The *transverse* (*horizontal*) *plane*, which is parallel to the surface of the floor on which we stand;
- (2) The *vertical* (*coronal or frontal*) *plane*, which divides the body into front and back spaces;
- (3) The *sagittal* (*symmetry or medial*) *plane*, which divides the body into right and left halves at the midline.

A hypothesis used in Spatial Dynamics® is that each of these spatial planes is a unique and active force, not the dry abstraction it is usually assumed to be. When one moves according to the laws of these planes, one can experience their unique qualities, which are necessary to think, to feel, and to act.

Marionettes, for example, dance with the *transverse plane*, the plane that allows the soul to *feel* "ups and downs." These floating figures harmoniously unite the space that lies above and below this plane. Their grace comes about through the pleasant, rhythmical weaving together of the forces of levity and gravity.

Before the bathing youth loses his innocence in the **mirror**, his actions are balanced in space. He is poised between the past behind him and the future that beckons him, represented as a threshold lying in the *frontal plane* of the mirror. This is the plane of action into which we can move forward, the plane that involves the *will*.

The **bear's** feats in response to the dancer's thrusts and feints display the distinctive double-edged power of the *sagittal plane*, the plane that provides the focus, and allows the peripheral awareness necessary, to *think* clearly. He exhibits the ability to have his attention centered, and on both sides of his focus, simultaneously. The bear's gaze is concurrently all-encompassing, yet pierces through to the very soul of his opponent. His unwavering attention perceives things exactly as they are.

The exceptional rhythm of the marionettes, the naive grace of the bathing youth, and the matchless prowess of the bear are all outcomes of the *skillful interplay of spatial opposites*. Their movements create vibrant space, are ordered by the structure of the planar surfaces, and are enlivened by the interaction of contrasting forces. The relationships of the planes, which are at 90-degree angles to each other, are often referred to as *coordinates*. Movements that take place within this spatial framework in a way that is balanced are often called *coordinated*. Spatial imbalance, on the other hand, leads to awkward movements, loss of poise, and difficulty in clear decision-making. Adolescence might well be defined as a stage of development that is accompanied by an uneasy awareness of being "one-sided."

Before the bathing youth lost his innocence in the **mirror**, he, too, was balanced in space. A flash of overwhelming self-awareness changed everything. With that narcissistic moment in the mirror, the portal of time closed. No longer a window between future and past, the *vertical plane* separated the space, cutting him off from new vistas. He stood dumbfounded. In front of his very eyes, the gates of paradise closed. There, where the entry had just been, stood his mirrored image staring back at him in disbelief. Shocked and isolated, he lost all conscious recollection of the unbounded dimensions of his larger self. His plight demonstrates the awkwardness of one-sidedness and its accompanying paralysis of the *will*. The pain of his abrupt alienation was the only hint he got of the immeasurable world that had awaited him on the far side of the looking glass.

Kleist's short story can be seen as a moving metaphor for the loss of childhood's innocence and the fall from grace that happens with the onset of puberty.

Adolescence—A Necessary Fall

A young child lives in “paradise,” embedded in a dreamlike, peripheral state, surrounded by slumbering possibilities. Adolescence is a rude awakening. Youths are stopped in their tracks and doused with the cold water of self-awareness. It is a kind of ambush. Is it so surprising that adolescents are often wary, feeling waylaid and attacked?

This state is not a curse, however—it is a blessing. As magical as childhood is, it must pass away so that the growing human being can have the opportunity to become truly free. Childhood’s magical lightness, boundless energy, and wondrous naiveté inspire and awe us. They give us memories of our spiritual ancestry and a glimmer of future possibilities. Adolescents who are dragging their feet, too pooped to participate, or harping away at some well-worn gripe, live painfully in the present. Their jutting jaws, Adam’s apples, and knobby knees all bear witness to the fact that they are now being yanked in from their surrounding space and jammed into various parts of the body. Their movements are often disjointed and awkward. Add to this a sudden burst of self-consciousness, and we have what many adults look back on as the most difficult time of their lives.

Young people respond in various ways to the acute awareness of adolescence. Some withdraw inside themselves and shut down. Alienation is one of the most widespread problems of our time. Besides its psychological components, it is also a spatial problem. This extreme form of estrangement is particularly dangerous in the teenage years. A frightening number of young people turn to suicide, and most of them would certainly have chosen to live had they found new ways to connect and communicate.

Other adolescents turn inside out, exploding in inexplicable outbursts of frustration, anger, and destruction. Still others live totally outside themselves: fast-paced lives, early or excessive sex, and substance abuse can alter, dim, and sometimes eradicate consciousness.

The awkwardness and ungainliness of the adolescent come about because the seat of the soul has slid into locations that cause disharmony. Teenagers often experience astonishing amounts of strain at

even the thought of doing the simplest household chore. They are thus often considered lazy.

Sometimes the adolescent’s apparent lethargy is the near-paralysis of the will brought on by the imploding of his or her space. Could it be that the task at hand is many times more difficult for a teenager to accomplish because he or she has not yet learned to move the seat of the soul consciously and correctly to the most advantageous spatial location? For many teenagers, the seat of the soul may indeed be stuck in the seat of their pants.

The teenage years can be annoying and exasperating for everyone. But a heavy fall to the earth must take place if the growing individual is to attain lightness, energy, and awe again—but this time as a separate and conscious activity. Overcoming the fall is not a given: it takes place on a stage filled with drama and pathos, and much hangs in the balance. In addition to a good measure of insight, patience, and humor from all involved, the process requires that the adult and the young man or woman create new spatial connections to the world, to others, and to themselves.

Mechanics

Kleist’s narrative points to ways of approaching movement education that can help the self-aware adolescent who is afraid of “looking stupid.”

Surprisingly, both praise *and* criticism can inadvertently drive the young person from a feeling of ease in an activity into the strain of self-consciousness and affectation. In studying the dynamics in space of both praise and criticism, one sees a shared danger when either is overdone. Although the content of what is said is different, the *direction of movement* is the same—towards and into the confines of the body. The person who has been praised or criticized becomes self-consciously stuck in the body and finds it difficult to get out again.

It is also a mistake, and one that is often made, to try to achieve a certain result by going for that result directly. For example, in performing a very simple exercise, one may have a deep inner experience. The teacher may be tempted to try recapturing this soul experience as a primary goal, or worse yet, to attempt teaching the soul experience itself. A

teacher must remember that the experience is the result of a movement, not the other way around. Trying to give students a shortcut may well result in affected movements on a physical, soul, or developmental level. The movement taught must incorporate a mechanical simplicity that brings with it the qualities of rhythm, ease, and stillness. Such a practice opens the way for students to develop so as to meet a situation exactly as it is.

There is a refreshing objectivity about understanding and directing the mechanics of one's own instrument. "Mechanics" has nothing to do with moving like a machine. *Movement mechanics* is the study of ways to use the body most effectively. Laws of mechanics must be discovered and recognized, not imposed. This is the process of gaining first-hand awareness of what has been practiced, of making it one's own. Laws are then not something abstract but rather the mathematical expressions of movements that were experienced to be *true*.

Young students should be given opportunities to become skillful in moving with precision towards their goals. Teenagers find subtle satisfaction in understanding, choosing, and refining techniques. Movement-education instructors can also help adolescents learn to direct their attention to the dynamic processes of their activities, which include the space outside them. By consciously varying and directing their own lawful movements, especially their movement patterns, they learn more than an isolated skill. They are practicing the ability to freely change. Adolescents have a highly developed sense for sniffing out affected movement (in modern language called a "blue sky meter"). Many dread having to express their souls in public through movement and will go to great lengths to avoid it.

Too often, well-meaning teachers attempt to impart their own passion for a subject to adolescents. Nothing could backfire more at this time. On the other hand, if one teaches students how to approach an activity in an efficient and adept manner, their interest will be sparked. They will respond with warm gratitude. Discovering the objective laws involved in an exercise allows students to focus their concentration on something other than themselves. This is very freeing for adolescents. They sense with enthusiasm that the principles they are encounter-

ing are proportional relationships into which they can freely enter. If one tries to influence the emotional or feeling state of teenagers directly, however, they are thrown back upon and into themselves—on who they *were*, not on what they can become. They resent this. Tragically, such a practice also lessens the likelihood that they will ever come to powerful feelings out of their own experience.

Finite and Infinite Space

Students can be helped to experience new dimensions. They can then learn to expand their boundaries consciously and enliven new spaces by first experiencing their own bodies, borders, and limits. This can help adolescents broaden their horizons and overcome tendencies towards one-sidedness. It gives them the know-how, skill, and desire to meet whatever they call forth to come towards them in their lives.

The seat of the soul in animals is always found in the most advantageous relationship to gravity. Adolescents need to find a new relationship to gravity. One might argue that drooping waistlines, dragging pants, and untied shoes indicate a strong relationship to gravity, but that is deceiving. A proper alignment to gravity does not give an impression of heaviness, but as with Kleist's marionettes, a buoyant levity. To the extent that the seat of the soul is at the point of greatest mechanical advantage, the adolescent will experience a sense of ease, quietness, beauty, strength, and enhanced consciousness, or clarity of consciousness. The ability to move the seat of the soul consciously differentiates the human being from the rest of creation.

Moving Towards Freedom Through Dynamic Movement Education

How does a movement-education program inspired by Spacial Dynamics® address the challenges that the change-swept young people of today must confront on their way to self-direction? Some suggestions include:

- Giving exercises, games, and age-specific movements that proceed, step by step, to introduce students to the use of spaces that are appropriate for their age and stage of development.

- Giving experiences that lead to a new appreciation of gravity and a growing relationship to levity.
- Helping adolescents experience not only their bodies but also the movement processes with which they, in turn, move their bodies.
- Giving experiences of the different qualities of space and enhancing students' abilities to move in spatially differentiated ways.

In the Spatial Dynamics approach to movement education, the teacher attempts to teach an adolescent more than the game, the exercise, or the sport. Activities are introduced that can help the student learn how to change the seat of the soul. They are done through playful experimentation. Rather than emphasizing finished skills, teachers encourage students to experiment spatially and to notice the changes, on many different levels, that they experience.

The Spatial Dynamics Institute has developed ways to approach teaching the dynamic processes of space through movement education. In sports, gymnastics, athletics, and dance for example, the *relationship* to space, to the other, and to oneself is always accented. Exercises range from partner-based activities (such as Greco-Roman wrestling and fencing with staves) to exercises in which space itself is the substance that students work with, activities known as The Stage, Marionette Strings, The Mirror, and The Wake, for example. In Comet ball and Spaceball, spatial considerations are woven into sport-like activities. Through the more advanced Spatial Dynamic exercises, Bothmer Gymnastics, and projective geometry, high school students are introduced to the concept of infinity. Infinite space invites the traveler to enter the world of living ideas and imaginative thought. Thought itself has the quality of levity. It also exposes the spirit of materialism as an empty, pretentious impostor.



Self

Just how does the Self grow? Approaching this question from a spatial perspective offers several unique points of view.

The Self has the potential to become a citizen of different spaces. It can be a body-centered Self and/or a periphery-centered Self. Living in the body-centered Self alone can lead to egocentric behavior and a cramping and essential paralysis of the ability to take action. (We say someone is “stuck,” or “in a rut.”) Living in the peripheral Self alone can lead to a state of sleeplike trance, which can lead to a second type of inability to take action. We sometimes say that a person is “spaced out” or “way out.” There is a third spatial configuration, which involves being inside the body, being outside the body, and being in between these two at the same time. This unique spatial relationship is a prerequisite for the growth of the Self. By increasing the communication and the connection between these expressions of the Self, one can have Self-knowledge. Dependence on only one expression of the Self to tell you who you are leads to a futile and hopelessly incomplete experience of the Self. Movements that concentrate only on the body will lead in time to isolation, alienation, and being stuck in the mirage of one’s own reflection, as well as to physical illnesses. Maureen Curran, a former member of the U.S. Olympic Gymnastic Team and a graduate of the Spatial Dynamics Institute, reported that classical gymnastic training often led to stomach ulcers, bulimia, or anorexia nervosa. These conditions come about through an extreme emphasis on the physical body, which drives athletes too strongly into the confines of the body.

Movements that drive a person out of the body into the periphery, such as those caused by drugs, excessive alcohol, and the general over-stimulation of a fast life, lead to a weakened sense of one’s own individuality. Here, one’s identity depends on the abused substances that caused the “high,” the “trip,” or the state of being “spaced out” or “flipped out.” Addiction is a tragic groping for, and from, a false sense of self.

One who can look from either side of the looking glass, both seeing and being seen simultaneously, is one who will experience growth of the Self. The

mirror is then not a wall but a portal through which one can enter or leave from either side. Another expression describes this spatial state very well: we say that someone is “together.”

Conscious Reflection

Recent research in biology and physics seems to indicate that attention, or consciousness, is a widely shared activity. Human beings are not the sole possessors of consciousness—the faculty of attention can be found in all levels of creation. One might even go so far as to say that, however subtle or fine, attention may be an activity that everything in the universe has in common. Human beings are the only members of creation, however, who *know that they know*. This reflexive consciousness may well be what in the Old Testament (in the third chapter of the first book of Moses) is called “eating from the tree of knowledge.” Could consciousness of the Self be the “forbidden fruit?” Adolescence is nature’s time for the teenager to harvest the fruits of childhood, which means awakening from a dreamy unity with all things to the sweet taste of self-awareness and the bitter consequences of separation.

Children, unfortunately, are being expelled from the paradise of innocence at ever-earlier ages. They are exposed to a myriad of “mirrors” from the moment they can blink. The camera’s lens freezes their poses in time. The video recorder mirrors their performances and dims spontaneity. They are lured and enticed into a narcissistic world of self-reflection. The film in front of their eyes prevents them from fully taking part in anything, anywhere, without feeling distant... a captive inside the mirror. The search for a deeper sense of self is further obscured by blank peering into the virtual, two-dimensional world of game boys and computer screens. The magic mirror of our times, the omnipresent TV screen, is programmed to give an identity to those without one, before they can change the channel.

The mirror is a fitting symbol for the teenage years—it is the battle line for the opponent. It may be justifiable to coin the word “seenager” to describe the adolescent. The amount of time a teenager spends in front of a mirror is rivaled only by the time spent on the telephone or computer.

Hair styling, eyebrow sculpting, applying makeup, pimple pinching, and assorted piercings often claim significant segments of a teenager’s reflective time. Adolescents identify themselves with image. They feel watched. A fleeting glance may burn as painfully as a searing stare. Despite all the outer bravado, teenagers are often extremely vulnerable. They are no longer clothed in the naiveté of childhood. They are spatially naked. Nearly any situation can be embarrassing. They are painfully aware of being different. They are separated from their surroundings. There is often a paralyzing preoccupation with the perceptions of their peers. “*Seenagers*” are agonizingly self-conscious and painfully aware of being seen by others—or by themselves.

Infinite Consciousness

Consciousness of the **Self** and **self-consciousness** are worlds apart. In adolescence, not only the outward appearance reflected in the mirror but also the inner person who looks back from the other side of the mirror has changed drastically. Part of the adolescent fascination with the mirror may be because teenagers are studying their new appearances and relating these outward changes to what has taken place within. Body, soul, and spirit are all undergoing major “reconstruction” to prepare for, and survive, the battle for the recognition of the Self.

In addition, another important process is going on. Because of their awareness of being different, of being separate from their surroundings, adolescents are learning to see themselves from the outside, more as the world sees them. Teenagers begin to take the exciting and frightening step of looking at themselves as though they were looking at another person. This gift of consciousness of one’s self can either be a stumbling block or a stepping stone to freedom. The step to freedom begins when a growing individual can observe him or herself as an “other,” as someone else. This brings a greater possibility for an objective subjectivity. As disconcerting as this awakening phase may be, it marks the beginning of a journey that leads away from excessive introspection towards an ever-widening social awareness. To be able to look at oneself warmly and objectively from the outside and the inside at the same time is a developmental crossroads. This turning point requires new dynamics in space.

The fields of physical education, dance, and sport can throw up many roadblocks along the paths of self-discovery. Training methods often promise mastery but, more often than not, prohibit that very mastery from ever happening. Techniques that concentrate on the physical alone bring excessive consciousness into the body. This overemphasis may lead to an inability to move at all ("freezing up," "choking up," "stage fright"), or to an intense need to escape this confinement, which can lead to a blind drive that is by nature destructive and self-devouring. In addition, the intensity of some athletic coaches infringes the personal space, and hence the development of the adolescent, making it difficult for the athletes to give themselves direction. It is not unusual for athletes, gymnasts, and dancers who were trained intensively from a very young age to have difficulty finding their own identity or getting the reins of their lives in their own hands.

Identifying too closely with the physical body, whether positively or negatively, is a trap. A dynamic Movement Education program can help growing individuals sidestep those spatial snares so that they can stride freely towards goals of their own choosing. In Spatial Dynamics®, a person is considered capable of living not only in but also around the body. No space is a given, however. Each space must be entered, claimed, and enlivened. The consciousness of a free adult can be in three "places" at the same time: in the puppeteer, in the marionette, and in the vibrant tension of the strings that connect them.

Steam, water, and ice are different expressions of the same element. Could it be that consciousness and movement are also the same element, but appearing in different states? A change of consciousness will affect the way someone moves. Conversely, the way someone moves affects consciousness, and this applies to the growing individual. In order to change one's consciousness, it is necessary to be able to change the way one moves.

The conversation between the dancer and the narrator in Kleist's story is sparked by movement. The noted dancer's advanced ability to move, and to perceive movement, is instrumental in daring the disconcerted author to wander from his own fixed point of view.

Conversation

It should be pointed out that the *conversation* between the dancer and the author is more than a convenient vehicle for this little masterpiece on movement and consciousness. Conversation is a subtle movement that weaves throughout the entire story. **Conversation is both the medium and the message.** It is the fine exchanges between characters that draw out more than could have been brought forth from any one of them alone. The verbal exchange is itself a moving interaction between respectful openness, genuine interest, and nonjudgmental inquiry. It is this flexibility that leads the narrator to give up his old standpoints and appreciate new parameters of perception.

Adolescents need to be schooled in the arts of conversation. Along with the important work done in Eurythmy, school plays, further training in reporting, recitation, discussion, and debating are called for. These verbal exchanges help young people make inner and outer bridges between their thoughts, expressions, gestures, and words.

Adults must make *spaces* for conversation with young people. Spaces that are open, warm with interest, and devoid of judgment and impatience free the adolescent from self-consciousness and invite participation in a common, conscious activity. Conversation creates a shared, enlivened space between two previously isolated individuals.

These qualities of communication show promise, not only in helping adults deal with the harrowing riddles of adolescence but also in helping them learn to meet the "seanager" so that both can freely choose to move on to newer spaces.

Summary

More research needs to be done on the relationship of consciousness to movement. We need a dynamic, new consciousness to explore movement. It may well be a key to unlocking the secrets of the will. We need to pursue what Kleist meant by either "no consciousness" or "infinite consciousness."

Adolescence provides a unique opportunity for worthwhile research because teenagers are confronted so directly by the dilemma of the will. The research is doubly rewarding because youths

depend upon adults to be the role models for their movements and spatial gestures. The best way for teenagers to learn a new relationship to movement and space is to observe the movements that their teachers/researchers have created in themselves and in their surrounding space. In this way, movement research is simultaneously a process of self-development for the teacher/researcher.

Heinrich von Kleist ends his little tale by calling for an "infinite consciousness." He entrusts us with three dynamic pictures: the true movements of the marionette which dances the rhythm of gravity and levity; the graceful movements of the youth's pure activity untethered by mirrored self-reflection; and the stillness and clarity of the all-encompassing awareness of the bear. In all three cases the message was that a movement is beautiful when it breathes between boundedness and boundlessness. Creating dynamics that include the infinite enhances awareness. The more beautifully a person moves, the more beauty he or she will be able to perceive. John Keats sums it up with the words, "Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know."

It is my hope that this article will stimulate continuing conversation, written exchange, and further research and reflection. May it also encourage the creating of spaces for balanced, beautiful movement so that both the adult and the adolescent can learn to see beyond the "Stranger in the Mirror."

Jaimen McMillan, Director and founder of the Spacial Dynamics Institute, has been an active pioneer in teaching, movement research, and movement therapy for more than thirty years. He developed the discipline of Spacial Dynamics® and leads training programs in its pedagogical, therapeutic, and social applications in Germany, England, Hungary, Greece and the United States. He lectures worldwide and is a contributing author to educational and therapeutic books and publications. Most recently he has been a moving force in preparing and carrying out the OlymPeace summer games for children from communities in conflict. The first OlymPeace games were held in Olympia, Greece, in the summer of 2001, and in Delphi in the summer of 2003.

For further information, please visit SDI's website at www.spacialdynamics.com, or contact the Institute at 129 Hayes Road, Schuylerville, NY 12871. Email: sdioffice@earthlink.net; Tel: 518-695-6377; Fax: 518-695-6955.

