12-2013

Counselor Identity Development: A Heuristic Look into the Past, Present, and Future Role Identities

Jaquel Stokes

Recommended Citation

COUNSELOR IDENTITY DEVELOPMENT: A HEURISTIC LOOK INTO PAST, PRESENT, AND FUTURE ROLE IDENTITIES

Jaquel Stokes

Thesis submitted to the faculty of Columbia College Chicago

in partial fulfillment of the requirements for

Master of Arts

in

Dance/Movement Therapy & Counseling

Department of Creative Arts Therapies

December 14, 2013

Committee:

Susan Imus, MA, BC-DMT, LCPC, GL-CMA
Chair, Dance/Movement Therapy and Counseling

Laura Downey, MA, BC-DMT, LPC, GL-CMA
Research Coordinator

Kim Rothwell, BC-DMT, LCPC, GL-CMA
Thesis Advisor

Lenore Hervey, PhD, BC-DMT, NCC, REAT
Reader

Abstract

The purpose of this research was to explore and gain further insight into personal and professional roles. Through personal self-reflection, this researcher sought to better understand how her religious/spiritual and teacher roles influenced her professional identity as an emerging dance/movement therapist and counselor. This research study utilized and completed two full cycles of the heuristic methodology by engaging in two stages of data collection and data analyses, and therefore produced two creative syntheses through expressive movement. Nine co-researchers assisted during the investigation of personal and professional role identities. After analyzing and synthesizing the data as a whole, a movement piece was created (second creative synthesis) that sought to integrate both her personal and professional roles. Results demonstrated how her role identities coincided with various parts of her body and how these roles could be integrated both physically and psychologically. In addition, this researcher discovered that each role was significant in and of itself, and certain aspects of each role enhanced her emerging role as a dance/movement therapist.

Table of Contents

Chapter One: Introduction

Each and every day, we have roles to play at home, at school, at work, in society, and in the world. We are teachers, students, workers, employers, mentors, mothers, fathers, disciples, activists, lovers, and friends. Some roles are rigid and strictly defined, like "police officer" or "neurosurgeon." Others are loose and more informal, like "friend" or "relative." No matter how rigid or informal our roles might be, a thorough understanding of their function and definition may help us lead more productive and meaningful lives.

Role identities may carry specific social expectations and demands, or they may be personal and private. Finding a balance between the roles that each of us play can sometimes be a daunting task. For example, Marian Chace, the founding mother of dance/movement therapy (DMT), held a wide variety of personal and professional roles. She was a performer, choreographer, professional helper, teacher, mother, and wife. She often struggled to merge her dancer and performer roles with her professional role as a therapist. Chace once said, "When I was at the hospital, I felt needed at the studio and when I was at the studio, I felt needed at the hospital" Chaiklin's papers (as cited in Levy, 2005, p. 19). Her dual passions for dance and helping those in need often left her feeling torn and personally divided (Levy, 2005).

Like Chace, I have struggled to learn how to effectively integrate my personal and professional role identities. The purpose of this study was to gain insight into how my professional role as a teacher and my personal religious/spirituality role have influenced my professional development as an emerging dance/movement therapist. This research is significant for me personally for two reasons: First, I feel that is it important for me to understand how my past roles have affected my approach as an emerging dance/movement therapist. Second, I have a desire to be ethical by ensuring that my personal role identities do not unduly influence my

work as a therapist. A discussion of role identities is significant to the profession as a whole because each emerging professional counselor is likely to be influenced by his or her former roles. A new developing counselor also must consider how to effectively and appropriately merge these role identities into their work (Dorn, 1992; Gibson, Dollarhide, & Moss, 2010; Luke & Goodrich, 2010).

Many of the terms used in this study often mean different things to different people, depending on the context in which they are used. In this study, I utilize the terms "counselor" and "dance/movement therapist" interchangeably for simplicity and ease of writing. While the two terms are not technically synonymous, many dance/movement therapists go on to become Licensed Professional Counselors (LPC). In addition, because there is a great deal of overlap between the central and peripheral features (Ashforth, et al. 2000) of both counselors and dance/movement therapists, the role transition process is likely to be similar for both.

The following list provides an explanation of key terms that will be utilized in this study. See Appendix A for definitions of secondary terms. The major terms within my research include:

> **Counselor:** An individual who has been formally trained to counsel and advise others regarding mental well-being (Counselor, n.d.).
>
> **Dance/movement therapist:** An individual who has been formally trained to counsel others and utilize body movement as a tool for further assessment and intervention (American Dance Therapy Association, 2009).
>
> **Emerging dance/movement therapist:** An individual who has received a substantial amount of the necessary formal training in DMT and is beginning to make the transition from novice to professional.

Professional identity development: The process of adopting new behaviors and developing a new perspective of one's self within a professional context (McElhinney, 2008).

Identity: The set of behavioral or personal characteristics by which an individual is recognizable as a member of a group; in other words, the Self (Identity, n.d.).

Role identity: In this study, I define role identity as a role that is strongly associated with a given identity (i.e. religious/spirituality role, teacher role, dance/movement therapist role).

Religion: A fundamental set of organized beliefs and principles that guide one's actions and shape one's worldview in a collective body of individuals (Religion, n.d.).

Religious role: An individual's faithful devotion to an acknowledged ultimate reality or deity (Religious, 2013).

Role: Certain patterns of behavior and expectations, which are incumbent upon members of a particular group; in other words, an extension of one's identity (Role, 2013).

Spirituality role: In this study, I define a spirituality role as a persona that emerges out of devotion to an ultimate reality or deity. This may involve how one expresses their public and/or private self as it pertains to values, traditions, rituals, and sacred practices as an individual or as a member of a particular group.

Teacher role: A persona that is developed when one engages in teaching in a classroom setting.

Motivation

I believe that every step we take impacts our personal and professional development. Just as a person's family system, life choices, or culture impact his or her development as a

person; role identities can have an impact on future professional development. As a developing dance/movement therapist, I have seen and experienced how dance/movement therapists in training undergo significant personal growth during the transition from novice to professional. Emerging dance/movement therapists are invited not only to examine those they counsel, but also their own insecurities, fears, motivations, role identities, and theoretical influences. During my training as a dance/movement therapist, our professors strongly encouraged my cohort to participate in personal counseling.

Before entering the program, I was not involved in personal counseling. When I had problems to work through I counseled with family members, church leaders, or friends. However, counselors-in-training are often encouraged, and sometimes even required, to participate in personal therapy outside of the training program (Daw & Joseph, 2007; Haenisch, 2011). So, as a dance/movement therapist in training I utilized the counseling services at my institution. As a result, I experienced what it meant to be the patient and what it meant to be the counselor. In this instance, I began to see the impact and importance of roles.

I entered the DMT and Counseling program at Columbia College Chicago because I have a passion for dance and helping others. Prior to matriculation at Columbia, I had many important life experiences and professional roles. For example, I received my undergraduate degree, served an 18-month volunteer mission for my church. Shortly thereafter, I entered the job market as an English teacher for a public school system in Yongin-si South Korea. I also had several opportunities to teach various subjects in the United States at public and private schools. (see Figure 1). My employment opportunities allowed me to engage with many different people from all over the globe, mainly in educational settings. These transitions from student, to missionary, to teacher, and back to student sometimes left me wondering where I fit.
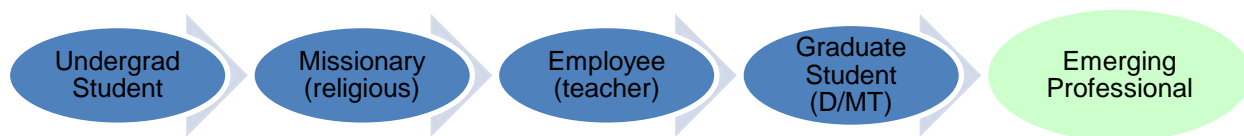
Figure 1 Personal and professional transitions prior to graduate school.

Ever since entering the college world and the job market, I yearned to identify my talents and abilities and how I could contribute to society in a meaningful way. Over time, I especially observed how my teacher role, religious beliefs, and spirituality role have played a huge part in what I do and who I am today. For this reason, I was motivated to further explore the impact and influence of these particular roles.

During my training, we discussed the ways in which religion and spirituality may be addressed in therapy settings. To me, this topic was crucial not only for the sake of the patient but also for the sake of the counselor. Religion, spirituality, beliefs, and values are important factors to acknowledge in a person's overall development, according to Magaldi-Dopman and Park-Taylor (2010). Their research suggested that psychologists' professional training is limited in how to ethically handle discussions on religious and spirituality identity issues. They stated that due to a lack of experience and training in this area, "therapists may be so afraid of endorsing or excluding any religion, that clients' spiritual/religious identity is purposefully and artfully neglected in therapy" (Magaldi-Dopman & Park-Taylor, 2010, p. 388). It is particularly important for professional helpers to consider how they have been impacted by religion and spirituality because they have a responsibility to be non-judgmental, open-minded, and inquisitive when dealing with patients. I would not be true to my patient or myself if I were to disregard the role of religion in my own life, or in the lives of those I seek to help. This left me curious as to how my religious/spirituality role may still be present in therapy in an ethical

manner. My own religion and spirituality will always be a part of who I am and affect how I engage with the people around me, particularly with patients.

In addition to my religious/spirituality role, my teacher role has undoubtedly affected my development as a counselor. Throughout my formal training as a counselor, I noticed many similarities between the role of a teacher and a counselor. For instance, both teachers and counselors often use cognitive behavioral methods, such as positive and intermittent reinforcement, in order to encourage preferred results. Token economies (i.e. points, coupons) are commonly used in settings such as schools, as well as psychiatric hospitals, to increase desired behaviors and decrease undesired behaviors (Ivey, D'Andrea, Ivey, & Simek-Morgan, 2007). For the most part, these cognitive behavioral methods help teachers and counselors to teach individuals to be responsible for their own actions and to accept the consequences that follow.

As a dance/movement therapist intern at a behavioral health hospital for children and adolescents, I observed that my former role as a teacher frequently affected how I interacted with the patients. While counseling and teaching share some common tools and methods, I soon learned that there are important differences between the two. In my experience, the end goal of teaching was to help students learn and apply key concepts, with a focus on the concepts themselves. In contrast, the end goal of counseling was to facilitate positive changes in behavior by focusing on the unique needs of the individual. I have struggled to avoid "teaching" patients, rather than guiding them through a process of personal growth. The transition from teacher to counselor has required me to utilize a relatively familiar means to accomplish the new and somewhat unfamiliar ends of counseling.

My internship as an emerging dance/movement therapist allowed me a real opportunity to forge an identity as an emerging professional. During that time, I discovered that my teacher and religious/spirituality roles were tightly intertwined with my emerging dance/movement therapist role. I found myself searching and questioning how certain aspects of these roles might be appropriately integrated with my new emerging role as a dance/movement therapist.

In sum, this study informed how my teacher role, and my religious/spirituality role might be appropriately integrated into my new role as a professional dance/movement therapist. Thus, the central research question guiding this study was: How have my teacher and spiritual role identities, as well as my religion influence my professional identity development as an emerging dance/movement therapist and counselor? As I engage in the process of self-discovery I hoped to gain new perspectives of how my own role identities as a teacher and as a religious/spiritual individual have affected my professional development. It was my hope that this study would help me, as well as other emerging professional dance/movement therapists and counselors see how personal and professional roles might impact future professional development in the counseling field.

Theoretical Framework

Pioneers in DMT. As an emerging dance/movement therapist, and for the purpose of this study, I have drawn inspiration from influential pioneers in the fields of DMT and counseling, as well as from prominent figures in my previous experience as a dancer. For example, I identify with the work of Alma Hawkins, one of the great pioneers of DMT.

Hawkins believed that every individual had something special to offer, if only it could be brought to consciousness (Levy, 2005). Her work focused on providing an authentic creative experience that facilitated a deep connection between the individual and his or her true self: inner

thoughts, feelings, and emotions. Hawkins once said that, "man seeks creative and aesthetic experiences because they enrich him… help him become an integrated individual and help him feel in harmony with his world" Hawkins' point of view (as cited in Levy, 2005, p. 75). Her approach invited the individual to learn how to integrate the body/mind connection through movement. Once the individual achieved a more thorough integration between the body and mind, Hawkins believed a secure sense of self would then develop. This sense of self allowed the individual to engage in his or her environment more meaningfully. For the sake of this study, I wanted to more fully understand how to feel harmony between both my personal and professional roles. Like Hawkins, I believe this harmony may be reached through creative ways of exploring my role identities and integrating them into a cohesive self. Once this integration is achieved, it is my hope that I can engage in my professional environment more effectively because I will have experienced harmony within myself.

Influential dance teacher. Throughout my childhood and into my adult life, I spent countless hours on the dance floor. Many of my instructors took on a quasi-motherly role and provided me not only with dance training, but also with encouragement, moral support, and affection. While all of my dance teachers played meaningful roles in my life, my first dance teacher, Toni Noblett was especially influential in my development as a dancer and as a person. I was introduced to Noblett when I was 7 years old and continued to work with her for the succeeding decade until I graduated from high school. As I reflect on my interactions with Noblett, I am certain that her influence promoted my development as a mover and as a professional helper. Because of her example, I have always chosen to keep dance as a part of my life. It is my hope that Noblett's legacy of compassion, dedication, and commitment to

professional development will continue to inspire my work and development as an emerging dance/movement therapist.

Influential psychologists. Although there are many different approaches and theories to counseling, over the course of time, I have grown to appreciate the humanistic approach of Carl Rogers and the existentialist approach of Irvin B. Yalom.

The client-centered approach espoused by Rogers allows the therapist to enter the patient's worldview and then guide the patient through a process that Roger called self-actualization. To Rogers, self-actualization meant that an individual could experience a sense of fulfillment not only in the good times, but also in the challenging times (Ivey et al., 2007). This was appealing to me, because my study challenged my research skills, creative skills and my ability to trust my own judgement in the process. It inspired me to take Rogers' client-centered approach and view myself as the patient. In doing so, I had hoped to discover what my true capabilities were in all three role identities (religious/spirituality, teacher, dance/movement therapist), and then seek to integrate all three into one cohesive identity as a professional.

The existential therapist invites patients to engage in personal here-and-now self-reflection, which allows them to focus on the present moment, rather than being distracted by things of the past or of the future. If successful, the patient is able to focus on his or her situation and confront the critical concerns with which they might be faced from time to time. Yalom stated that this process of self-reflection helped the inividual discover their "givens of existence," meaning, "certain ultimate concerns, certain intrinsic properities that are a part, and an inescapable part, of the human being's existence in the world" (Yalom, 1980, p. 8). This research study allowed me to engage in personal self-reflection as I sought to understand my existence in the world as an emerging dance/movement therapist. To achieve this new

understanding of myself, I chose to explore how two important role identities impacted my role identity as a dance/movement therapist.

I believe that life is full of adventure and mystery and it is up to each individual to explore and further understand his or her existence in the world. This very idea holds valuable meaning in the context of this study, and is also in alignment with both Rogerian and existential theoretical frameworks. Because this particular study focuses on myself as the prime subject, the heuristic methodology seemed most appropriate.

Heuristic research framework. In my curiosity to better understand my role as an emerging dance/movement therapist, I chose to follow the heuristic research framework as a researcher. Heuristic research involves an in-depth investigation of an identified phenomenon and the researcher acts as the prime subject throughout the process, which allows increased self-knowledge and self-awareness for the researcher (Moustakas, 1990). Moustakas' (1990) heuristic inquiry format usually examines something that may be a personal struggle for the researcher, or invites the researcher to examine his or herself on a deeper level, so this framework enabled me to conduct an in-depth exploration into my personal and professional development. I hoped to discover a clearer sense of my role identities and how I might integrate them into my work as an emerging dance/movement therapist.

Chapter Two: Literature Review

In this study, I explored how my former professional role as a teacher, and my existing personal role as a religious/spiritual person have influenced my emerging role as a dance/movement therapist. These role identities represent distinct parts of myself, and I am determined to discover their relevance, as well as their impact, on my professional development. This section will discuss what other scholars have found regarding personal and professional role identities, and the effect that these roles have on professional development, with an emphasis on counselors. The chapter will conclude with a brief overview of the influence of role identities on dance/movement therapists.

Introduction to Roles

Role theory first appeared in the social science literature in the 1920s and 1930s, and since that time, has grown popular and influential in a wide range of social sciences (Ashforth, 2001). For example, Biddle (1979) suggests that, "role theory is a vehicle, or perhaps the major or only vehicle, presently available for integrating the three core social sciences of anthropology, sociology, and psychology into a single discipline whose concern is the study of human behavior" (p. 11). The study of roles, and their transitions is particularly relevant here, as I am in the process of transitioning and integrating my personal and professional role identities.

Over time, as the study of social and role identities has expanded, so have its definitions. For example, Goffman (1959) defined social roles as "the enactment of rights and duties attached to a given status" (p. 16). Several years later, Yinger (1965) wrote that a role is "a structured behavioral model relating to a certain position of an individual in an interactional setting," and emphasized that roles come with important rights and duties (p. 49). Ashforth (2001) took a more succinct approach, stating simply that a role is "a position in a social structure" (p. 3). By

way of explanation, Ashforth (2001) wrote, "*position* means a more or less institutionalized or commonly expected and understood designation in a given social structure such as accountant (work organization), mother (family), and church member (religious organization)" (p. 3). Common themes in the role theory literature over time include the rights and duties associated with roles and the social structure around which a role is based (Biddle & Thomas, 1966; Thomas, 1996).

It may also be instructive to briefly consider what roles are *not*. For example, roles are generally thought to be distinct from other classifications such as social class, status, or caste (Thomas, 1996). Thomas (1996) further explained that a "class can be defined by simply designating properties that all members share, such as old women, young boys, first-born sons, etc." (p. 31). Thus, a role becomes a role when there are a mixture of rights and requirements attached to one of these defining properties (Thomas, 1996). In other words, characteristics or status, alone (race, gender, ability, religion, etc.) do not define an individual's role. Rather, a role involves the taking upon oneself of duties and responsibilities that are associated with a given position or characteristic.

Role Transitions

Given that individuals may have a number of different personal and professional roles over the course of a lifetime, the process of transitioning between roles would seem to be a natural and logical extension of role theory. Some scholars have classified this phenomenon as "role transition" or "career transition" (Ashforth, 2001; Louis, 1980; Stephens, 1994), but unfortunately, literature in this particular area was relatively underdeveloped (Ashforth 2001; Burr, 1972; Richter, 1984).

The literature on role transition contained differing views on exactly what it means to transition from role to role. Louis (1980) examined the phenomenon, and determined that role transition happens when a person moves from one role to another, or changes the course of roles already held. In contrast, Burr (1972) and Richter (1984) put these transitions in terms of exiting one role (role exit) and entering another (role entry). Ashforth (2001) took it one step further, and implied that this process of role entry and exit can take place "between roles" or "within roles" (p. 6). As Ashforth (2001) put it:

> …[R]esearchers have often viewed role transitions as discrete steps between fixed states, much like climbing stairs. What is missing is a clear sense of transitioning, of the social-psychological dynamics of disengagement from one role (role exit) and engagement in another (role entry). Role transitions are fundamentally about crossing role boundaries and in so doing, doffing one persona and donning another. (p. 19)

Unlike the donning and doffing of judicial robes, surgical white coats, or culinary toques, the process of transitioning between role identities is much more fluid, opaque, and time consuming.

Turner (1978) viewed role transition in terms of merging the individual and the role. He stated that, "many of the discrepancies between role prescription and role behavior in organizations can be explained by the individual's inability to shed roles that are grounded in other settings and other stages of the life cycle" (Turner, 1978 p. 1). He further noted that some roles are shed effortlessly, while others are more tenacious. As a consequence, individuals with more tenacious roles may struggle to let go of one role and embrace another.

Here, it is important to consider that there could also be cultural or societal barriers to role transition. In certain cultural settings where role boundaries are especially inflexible and impermeable (Ashforth, Kreiner & Fugate, 2000; Hall & Richter, 1988), individuals may not

have the choice to transition into or away from a certain role (i.e. wife or caste member). For example, the denial of voting rights, property rights, and education to women and minorities in the past served as extreme barriers to role transition. These barriers ensured that an African-American woman in 1940 could not assume the role of doctor, even if she wanted to. Unfortunately, in many societies and cultures around the world, such external barriers to role transition still exist (A. Smith, 2011). From a cultural perspective, my own position as an educated white female afforded me both the opportunity and the flexibility to transition into a professional role of my choice, for which I am profoundly grateful.

From another perspective, Stephens (1994) discussed two theoretical frameworks concerning role transition: work role transition theory and work-role adjustment theory. Work role transition theory focuses mainly on the "mode of adjustment" (replication, absorption, determination, and exploration), rather than the "degree of adjustment" (level of comfort associated with role involvement) (Stephens, 1994 p. 488). On the other hand, the work-role adjustment theory focuses more on finding a balance between both the individual's needs and the role requirements of the organization (Stephens, 1994). The main thrust of the argument is that both the individual and the organization must make adjustments to find compatibility (Stephens, 1994).

In order to more fully understand this process of transition and integration within an organization, Brott and Meyers (1999) examined the professional development of school counselors: professional counselors who work in educational settings. They concluded that, in general, a lack of attention was given to the actual process of professional identity development in postgraduate training. As evidence, they cited the fact that new counselors experienced some difficulty defining their new role within the larger school community (Brott & Meyers, 1999).

They suggested that as school counselors better understood the formation of their professional

identity development, their ability to define their roles and serve their school community

improved (Brott & Meyers, 1999). This process of defining, blending, and developing role

identities, however, was "far more individualized than initially expected" (Brott & Meyers, 1999,

p. 346). That is to say that each individual counselor had his or her own set of role identities and

influences, and the key was not necessarily how the merging and transitioning took place, but

rather that each person was able to do so in her or his own unique way (Brott & Meyers, 1999).

They concluded that the ability to develop and define a cohesive professional identity

contributed to the counselors' overall success, and had positive effect on their performance.

They also reiterated the fact that developing a professional identity "is an evolving perspective

that spans a practitioner's professional career" (Brott & Meyers, 1999 p. 347), an assertion that

was congruent with the findings of Ronnestad and Skovholt (1992).

As we previously have learned from research, transitioning from one role to another can

be a complex process. To offer support on making this transition, Ashforth (2001) identified

three general attributes of roles, and suggested that an understanding of these attributes may

facilitate a less complicated role transition. They are: role boundaries, role identities, and role

sets.

Role boundaries. According to Ashforth (2001), the word, *define* came from the Latin

term, *finis* which denotes the idea of boundaries. Thus, to define something is essentially to

"surround it with a mental fence that separates it from everything else" (Zerubavel, 1991, p. 2).

This is true of role identities. The boundaries that encompass each role determine not only its

scope, but also its very definition (Ashforth, Kreiner & Fugate, 2000). For this reason, social

domains such as home, work, and church are often used to set boundaries, and therefore define

various important role identities (Ashforh 2001; Ashforth et al. 2000; NippertEng, 1996). Time and space can also be defining characteristics of roles, and contribute to their boundaries (Ashforth, 2001). For example, a church member will remain as such no matter where she goes; it is part of her identity. In contrast, her religious role identity requires that she engage in fulfilling the associated duties and responsibilities, which often coincide with specific times and places. Thus we see that role transitions often involve physically moving through space (i.e. commuting from home to work, church, etc.), and psychologically moving from one role to another (i.e. teaching a class vs. counseling a client) (Ashforth, 2001).

The permeability and flexibility of these role boundaries in both time and space may also influence one's ability to transition between roles (Hall & Richter, 1988). Permeability is the extent to which an individual can physically engage in one role yet psychologically engage in another role (Pleck, 1977; Richter, 1992). An employee who is frequently able to take personal phone calls or read personal emails on the job has a more permeable role boundary; the personal role is able to permeate or penetrate the professional role. On the other hand, teaching, flying airplanes, and other professions that require a high level of sustained attention has more impermeable role boundaries (Ashforth, et al. 2000). For instance, when a teacher is teaching or a flyer is flying, he or she can hardly take personal phone calls, or engage in personal conversations or activities. Flexibility, on the other hand, refers to the pliability of role boundaries (Hall & Richter, 1988). A daughter working in the family business may be able to switch between business and family roles seamlessly throughout the day, while a Wall Street executive is obligated to strictly bifurcate his time and attention between home and office. Consequently, as an individual becomes familiar with the boundaries attached to their new role, they become better informed of adjustments that are required.

Role identities. Role identity refers to the identity that an individual assumes within a given role. Essentially, individuals adhere to certain "goals, values, beliefs, norms, interaction styles, and time horizons" within certain roles which impact their sense of self (Ashforth, 2001, p. 5). This view of the self often includes core or central features, as well as peripheral features (Ashforth, et al. 2000). The fact that teachers and counselors share many core role identity features is likely to render a transition between the two much easier (Ashforth, et al. 2000). For instance, both work regularly in group and individual settings, both place a high value on individual autonomy, and both may view themselves as professional helpers. Transitioning between roles is more complicated when the core and peripheral features are extensively different (Ashforth, et al. 2000). For example, core and peripheral features of the role identity of an astronaut are wildly different from those of a teacher. As a result, transitioning between the two would be quite difficult. Having a clear perspective of what one's role identity entails allows the individual to better perform his or her responsibilities attached to that given role, which in turn assists in a smoother role transition (Brott & Meyers, 1999).

Role sets. According to Biddle (1979), roles are implanted in social systems that contain inter-reliant or harmonizing roles. The assorted roles that are more or less directly connected to a crucial role are referred to as the role set (Katz & Kahn, 1978; Merton, 1957). For example, within the education system there are teachers, principles, aides, janitors, cooks, and administrative staff. These roles are interdependent with professionals in other roles such as food suppliers, school board members, parents, and so on. Food suppliers may not be directly involved in the process of educating children, but without them, children would be unable to function properly in school (Ashforth, 2001). Consequently, a teacher's role set might include his or her aides, the principle, fellow teachers, and support staff (Ashforth, 2001). Role sets are

important, because individual roles are at least partially defined by their interaction and relation to other members within the set. The power structure that separates principles from teachers, and teachers from aides, requires both differentiation and synthesis.

Professional Counselor Role

According to Brott and Meyers (1999) of the aforementioned school counselor study, counselors come from a wide range of backgrounds. Each possesses a distinct set of personal and professional role identities, "multiple influences, and [unique ways] to intertwine or blend these influences" (p. 343). Therefore, the pathway each emerging counselor takes in becoming a professional will necessarily differ even though both individuals are aiming for the same goal (Brott & Meyers, 1999).

Additionally, each counselor takes a different approach when learning how to help others, given that each human being—whether counselor or client—is unique. Counselors and therapists are not mathematicians, able to use formulas that consistently yield correct answers when executed carefully; rather they are professional communicators, having to deal with the very inconsistencies inherent in working with people rather than numbers (Skovholt & Starkey, 2010). The counseling profession combines both the creativity required in art, and the reliability found in science: as some scholars have pointed out, the "art" of counseling is discovering *the way* of communication with others, while the "science" is discovering *the how* of that interchange (Martin, 2010; Smith & Smith, 2008). In short, there is clearly not one solution that reveals the right or wrong way to successfully develop a professional counselor role.

That being the case, scholars across counselor development literature have claimed that professional development is a work in progress that is constantly evolving and adapting to trends in research (Ronnestad & Skovholt, 2003a, 2003b, 1992; Skovholt & Starkey, 2010; Tobin,

Willow, Bastow & Ratkowski, 2009). Even though each emerging counselor may take a unique approach to role development, the overall process seems to be consistent with the following pattern: professional growth and role identity development begin as one enters the profession, evolve during training and experience, and continue to develop as the individual becomes more familiar with his or her duties and responsibilities (Brott & Myers, 1999; Ronnestad & Skovholt, 2003a, 1992; Sawatzky, Jevne & Clark, 1994;).

  Role entry process of counselors. The first step in the process of role identity development is the decision to enter the profession. Some researchers have described counselors as individuals first, and students/professionals second (Hazler & Kottler, 1994; Martin, 2010). Once an individual enters counseling and therapy training they must make the transition from individual to counselor-in-training. Hazler and Kottler (1994) discussed that time management, understanding expectations, the need of a support group (i.e. friends, peers, family), keeping a personal journal, and utilizing faculty members were important to consider during this transition. Overall, these authors stressed the autonomy of the individual, the power that each person has to engage in the curriculum, and the individual's ability to explore how to acquire the most from his or her training.

  As the students engage in their new role as a counselor-in-training, the hard science of counseling and therapy begins to unfold (Martin, 2010). Counselors-in-training are introduced to various methods of counseling, skills necessary to develop when working with clients, and resources that will assist them as they develop in their new role (Gibson, Dollarhide, & Moss, 2010; A. Ivey, D'Andrea, M. Ivey, & Simek-Morgan, 2007; Jennings, Goh, Skovholt, Hanson, & Banerjee-Stevens, 2003; Martin 2010; Skovholt & Ronnestad, 1992). Overall, during this process of academic engagement, the student begins to transform on both a cognitive and

emotional level. Counselors-in-training are not only learning specific techniques, but are given opportunities to apply the techniques learned within the classroom setting, which provide moments of self-awareness and self-reflection (Tobin, et al. 2009).

Gibson, et al. (2010) were also interested in the experience of counselors-in-training. After collecting data and anaylizing the themes that surfaced, Gibson, et al. (2010) created a theory called, *transformational tasks*, or the process a counselor-in-training experiences before developing a professional identity. The three identified tasks included: 1) external validation from peers, professors, supervisors, or personal counselors, 2) course work, experience, and commitment and 3) self-validation (Gibson, et al. 2010). As was the case here, and in much of the literature, internal and external influences helped facilitate students' role transition from counselor-in-training to counselor.

Role experience and evolution. External influences are often described as outside supports for developing counselors-in-training. For example, Spruill and Benshoff (1996) implied that new students enrolled in counseling and therapy programs often lacked the skills and knowledge that professionals displayed. As they began to develop within their new counselor role, they naturally turned to external influences, such as professors and field organizations, for support and guidance (Spruill & Benshoff, 1996, 2000). These external influences continue to play an important part in the role development process in the period soon after graduation, while the students are still maturing and developing their role identities.

Two external influences were most prominent in the literature: critical incidents and experiential learning opportunities (Furr and Carroll, 2003; Ieva, Ohrt, Swank & Young, 2009). Furr and Carroll (2003) defined a critical incident as, "a positive or negative experience recognized by the counseling student as significant" to his or her development (Furr & Carroll,

2003 p. 485). The students were able to identify a variety of critical incidents that affected their development both inside and outside the counseling program, but internship experience was among the most common responses (Furr & Carroll, 2003). During internships and other experiential learning opportunities, students gain practical insight into their emerging counselor role. Ieva, et al. (2009) found that students who participated in mock group therapy sessions also experienced personal and professional growth in their emerging role. These researchers found that experience as both a facilitator and a client provided the students with increased levels of self-awareness, empathy, confidence, and creativity (Ieva, et al. 2009). In essence, Furr and Carroll (2003) and Ieva, et al. (2009) concluded that experiential learning had a larger influence on each student's emotional development than cognitive based academic courses. Martin (2010) implied that it is during these formative stages of role development that the art of counseling begins to unfold.

During this initial period of development, counselors-in-training generally experience similar training and coursework. They are all introduced to standardized theoretical approaches (Jackson, 2010; Ivey, et al. 2007; Spruill & Benshoff 2000), but must soon discover how to integrate their former personal and professional roles into their emerging professional counselor role. Each one is experimenting and learning how to differentiate, and find his or her own identity as a professional counselor (Martin, 2010). Over time, as counselors gain more experience and confidence in their new role, they begin to shift from relying on external support to internal support; they internalize the duties and responsibilities associated with their new role (Gibson, et al. 2010; Ronnestad & Skovholt 2003a, 1992; Spruill & Benshoff, 2000).

This internalization of the new role identity should eventually lead to feelings of effectiveness and competency. Sawatzky, et al. (1994) discovered that counselors-in-training all

seem to experience a cyclical process, which they called, *becoming empowered*. The steps to becoming empowered included: a) experiencing dissonance, b) responding to dissonance, c) relating to supervision, and d) feeling empowered. As counselors develop over time, they begin to internalize their new role, rely on their own judgments, and illustrate substantial control over their responses both in and outside of the clinical setting (Sawatzky, et al. 1994). By taking control of their own learning process, counselors are able to discover their own effectiveness within the realm of their emerging role.

Johnson (2009), for example, struggled with self-efficacy while a dance/movement therapy and counseling intern. She observed how her ability to self-regulate, or control her emotions and impulses, affected her ability to be successful. Johnson (2009) discovered that when her self-regulation increased, her ability to be a successful dance/movement therapist also increased, which provided her with new knowledge and awareness that would support her during her continued professional growth as a counselor. Johnson's thesis supported the findings of other researchers: an important factor contributing to a counselor's continued growth is his or her ability to reflect on the changes they have experienced (Caldwell, Harrison, Adams, Quin & Greeson, 2010). The literature gave the impression that engaging in self-reflection and developing self-awareness was utilized frequently for beginners, and strongly encouraged for more advanced counselors-in-training (Caldwell, et al. 2010; Koren, 2003; Smith & Smith, 2008; Snow, 2012; Tobin, et al. 2009).

Continued role development. As a counselor begins to engage in his or her new role, it is important to remember that professional identity development is "a process rather than an outcome" (Brott & Meyers, 1999, p. 339). Role identity development does not cease upon graduation, but rather continues over the course of one's career. Spruill and Benshoff (1996)

discussed the need for promoting professionalism during formative training, because counselors-in-training will eventually carry the profession into the future. Developing a professional identity is a "long, slow, and erratic process," that evolves and takes shape over time (Skovholt and Ronnestad, 1992, p. 511; Spruill & Benshoff, 2000). Research has shown that as counselors begin to individuate and attain their own professional identity, the feelings of anxiety begin to weaken, and are soon replaced by feelings of comfort and confidence (Skovholt and Ronnestad, 1992).

In one prominent study, Ronnestad and Skovholt (2003a) used a cross-sectional, and longitudinal qualitative paradigm to conduct pilot interviews with 100 American counselors with different experience levels. Based on the outcomes they created a "phase model" to describe the six phases of the developing counselor, which are: lay helper, beginning student, advanced student, novice professional, experienced professional, and senior professional (Ronnestad and Skovholt, 2003a).

This thesis study relates most closely to the novice professional phase, or the early years after graduation. According to Ronnestad and Skovholt (2003a), this phase is generally intense and engaging for most entry-level counselors. At this stage of development novice professionals realize that they are responsible for continuing their professional role development. They no longer have the same level of external support and guidance from professors, peers, and supervisors as they once did in graduate school. Ronnestad and Skovholt (2003a) found that after graduation the novice professional would spend a certain amount of time confirming the validity of their training, reconsidering their personal and professional identity when confronted with professional challenges, and spending some time deeply exploring their professional role

identity more completely. In addition, novice professionals often struggle with feelings of inadequacy in the professional environment (Ronnestad & Skovholt, 2003a, 2003b, 1992).

Feelings of inadequacy can be mitigated through continued participation in supervision, seeking personal mentors of expertise, and sustaining membership with professional organizations (Ronnestad & Skovholt, 2003a, 2003b, 1992; Spruill & Benshoff, 1996). As novice professionals exit graduate training and enter professional training, they begin to look for outside support. For example, one practitioner said that, "having less guidance from professors and supervisors was scary" (Ronnestad & Skovholt, 2003a, p. 18). Another said, "people weren't protecting you from taking on too much anymore" (Ronnestad & Skovholt, 2003a, p. 18). Therefore, novice professionals are likely to seek these external resources, which will help them feel more comfortable as they begin to transition into their new professional role.

In addition to maintaining a connection to others in the counseling community, it is vital for counselors to continue the process of self-awareness and self-reflection that began in training. One way that counselors can do so is through personal therapy. Research on continued role development also has shown the impact that personal therapy can have regarding a counselor's personal and professional development (Haenisch, 2011; Daw & Joseph, 2007). As counselors experienced what it was like to be the client, they reported having a better insight of counselor skills and therapeutic relationships, as well as an increased knowledge of themselves (Haenisch 2011). Similarly, Daw and Joseph (2007) found that engaging in personal therapy enhanced participating counselors' expertise, further developing their professional identities.

Another significant observation was how the novice professional improved his or her ability to notice the articulation of personality in his or her work. Ronnestad and Skovholt (2003a) suggested that this was one of first steps necessary in an effort to integrate both the

personal self and the professional self. The novice professional typically starts to adopt a more independent approach to learning and experiencing the new professional role. This provides the novice professional a new approach to learning, as they are now responsible for their continual learning and professional development. Developing a professional identity empowers the counselor to convey the confidence required to clearly model their specialty as a contributor of a team, rather than absorbing information from other professionals as a student (Sawatzky, et al. 1994; Skovholt & Ronnestad, 1992).

In brief, the literature implied that professional identities are affected by one's influences (both internal and external) as well as by one's personal role identities; the challenge is learning how to discover integration between one's personal roles and professional roles (Bluestein, et al. 1989; Bradley & Mims, 1992; Dorn, 1992; Dulicai, Hays & Nolan, 1989; Mellin, Hunt, & Nichols, 2011). Dorn (1992) suggested that too often individuals attempt to separate their career self from their personal self, and experience what he called the "dual identity syndrome." He pointed out that individuals who make an effort to maintain a distinct separation between their personal and professional identities are more likely to experience stress, and put their physical, emotional, and spiritual well being in jeopardy. In order to mitigate the effects of the dual identity syndrome, Dorn (1992) encouraged working counselors to assist their clients in integrating both personal and professional identities in order to achieve occupational wellness and fulfillment. With that said, this same counsel could be effective for the emerging counselor.

Influence of Role identities on Dance/Movement Therapists

Because dance/movement therapy is still considered an emerging profession, it seems especially important for dance/movement therapists to first grasp, then cultivate a professional identity (Cashell, & Miner, 1983; Dulicai & Berger, 2005; Pratt, 2004). Little published research

exists on the effects of various role identities on dance/movement therapists, but the topic is becoming more popular among master's theses (Gilmore, 2005; Nishida, 2008; Rothwell, 2006; A. Smith, 2011; Snow, 2012). Furthermore, this particular thesis study focuses on role identities and how former and existing roles may affect professional identity development, which in return might assist in filling this gap in the literature.

   DMT and ethnic identity. Some dance/movement therapists sought to engage in self-reflection and self-awareness by examining how their ethnic identities impacted their development as emerging dance/movement therapists and how they could be merged with their professional identities (Gilmore, 2005; Nishida, 2008; A. Smith, 2011). Gilmore (2005) and A. Smith (2011), for example discussed their personal experiences as African-American women in the Dance/Movement Therapy and Counseling program. A. Smith (2011) expressed how she had a difficult time relating to her peers and sometimes even professors because she originated from a different ethnic background. As a result, she struggled to find her voice and openly share her reflections in the classroom. She began to wonder how her ethnic identity played a role in her ability to relate to those in her class, who were all white. Thus, she conducted a study that allowed her to discover her voice through sharing her personal experience. This was valuable and important to A. Smith (2011) as she noted, "Many Black and African-American students walk quietly through their higher education while carrying the feeling of not being heard" (p. 4). She illustrated her experience through a series of poems hoping that others would be inspired to consider their own experiences regarding their ethnicities.

   In addition, A. Smith (2011) discussed her experience as a Black therapist during her internship. She mentioned that she often had to discover ways to connect with clients, both of her same ethnicity and those that were not, by creating safe and healthy boundaries regarding the

therapist-client relationship. Overall, she encouraged counselors-in-training and educators to ask questions so they could become more familiar with those representing the minority.

Gilmore (2005) also shared her thoughts on being part of a profession that seemed to lack racial diversity. She was motivated to study the perceptions of African American students and practitioners of DMT and how they have been affected as the minority in this profession. In the process of conducting this research, Gilmore (2005) found that all of her participants were drawn to the DMT field because they had a sincere desire to help others and use creative means, such as movement to do so. She also discovered three factors that her participants revealed as to why there may be so few African Americans in the DMT field: 1) lack of knowledge in the general population, specifically in the African American community, 2) lack of financial stability, and 3) African Americans are not likely to seek a psychotherapy career (Gilmore, 2005). By inviting others to speak of their experience as African Americans, Gilmore (2005) hoped to illustrate how we (dance/movement therapists) embody our own ethnic culture, how this impacts our professional development and how we represent this field to others. She further expressed her duty as an emerging dance/movement therapist would be: to promote "diversity of thought, race, philosophy, culture, values, and techniques to the field in order to enhance DMT's cultural competence" (p. 49).

Consequently, both A. Smith (2011) and Gilmore (2005) implied that ethnic identities do indeed affect the way in which counselors, or dance/movement therapists engage in their professional environment. Their research opened the way for developing counselors, educators and experienced professionals to become more aware of cultural competence. In essence, as one considers and explores his or her various identities, he or she begins to understand the way of being with others, which Martin (2010) referred to as the art of counseling.

In addition, Nishida (2008) used an autoethnographic methodology to further examine her process of becoming a dance/movement therapist by exploring her dual-ethnic identities. She explained that developing a personal identity was a struggle for her at first. However, as she continued to enquire and investigate these identities, she later found an inner peace with both cultures by utilizing an acculturation process, movement, and self-reflection. Nishida (2008) concluded that her efforts to identify a specific personal identity might not be so important as she once thought it was. She said, "Perhaps it is not about finding where I fit in perfectly or choosing which culture I want to belong, but instead embracing all that I have attained through experiencing two cultures" (Nishida, 2008, p. 78). For that reason, perhaps it is our personal identities and experiences that cultivate our professional identities over time.

DMT and spiritual identity. Rothwell (2006) examined how dance/movement therapists integrated their spiritual identity into their work. She conducted individual interviews with 6 dance/movement therapists, then a group interview with all the participants to examine the integration of their professional self with their spiritual self. Rothwell (2006) discovered that the spirit(uality) emerged through the dance/movement therapist's self, the atmosphere created during therapy sessions, the actual content of the session, the process of the therapy and the relationship between therapist and client. The connection that the therapist developed with their spiritual-self seemed to make a difference in his or her approach to counseling. By researching and learning more about religious beliefs (external), perhaps educators as well as counselors-in-training might be prompted to explore how their spiritual-self (internal) plays a part in their personal and professional development as a counselor.

In addition, A. Smith (2011) illustrated through her thesis how integrating her religious/ spiritual identity with her experience as a dance/movement therapist student was a challenge.

She suggested that she was the only identified Christian in her cohort, therefore a minority. She expressed how she felt "confused" and "alone" and began to "wonder about [her] place" in the DMT program (A. Smith, 2011, p. 1).

It is worth noting here that the topic of spiritual roles was uncommon in the counseling literature overall (Duffy & Dik, 2009; Gebelt & Leak, 2009; Gurney & Rogers, 2007; Rothwell, 2006; Magaldi-Dopman & Park-Taylor, 2010; Menigat, 2008; Schulte, Skinner & Claiborn, 2002). Gebelt and Leak (2009) expressed that religious and spiritual beliefs seemed to be a separate part of role identity development among counselors-in-training. This could be a result of the fact that religion is still misunderstood in the social sciences due, in part, to therapists' lack of training around religious issues. For example, Magaldi-Dopman and Park-Taylor (2010) researched adolescents' religious and spirituality issues and explored difficulties psychologists faced when encountering these concerns in the counseling process. They found that psychologists did not always feel adequate discussing this topic because of the lack of training they received. Gebelt and Leak (2009) supported these findings, stating that religious and spirituality beliefs seemed to be a separate part of role identity development among counselors-in-training. However, issues of personal religiousness, faith, and spirituality development have become more attractive to professionals of psychology within the last decade when considering one's overall sense of identity (Gebalt and Leak, 2009).

DMT: discovering roles through the body. Snow's (2012) motivation for her study was linked back to her religious and spiritual beliefs: "As a Christian I believe that my soul or spirit was created by God for a specific purpose and is governed by His power and will" (Snow, 2012, p. 1). This was not the main focus of her study, but illustrated again the impact that religion and spirituality play in one's professional development. Snow (2012) used a heuristic

methodology, which involved a great deal of self-reflection as she thoroughly investigated her two role identities as a dancer and as an emerging dance/movement therapist. She hoped to develop a deeper understanding of how these roles could be integrated into her work as a professional dance/movement therapist. She used Authentic Movement as a tool to further understand the connection of her personal identity between these two professional role identities, which allowed self-reflection and self-awareness on a non-verbal level.

Harquail and King (2010), authors in organizational studies wrote:

> Embodied cognitive science focuses on developing theories that reveal how humans' capacities to process information and gain knowledge are functions of bodily experiences. What members come to know about an organization is a function of what they physically experience, as well as what is in their heads. (p. 1619)

While counselors were recommended to engage in continued self-awareness through therapy and other means, dance/movement therapists have additional methods they can use relating to the body. For example, Nishida (2008) and Snow (2012), previously mentioned in this review, utilized movement to further understand their experience as emerging professional dance/movement therapists.

In addition, Federman (2009) and Orkibi (2010) investigated how dance/movement therapy trainees compared to other art form trainees (art therapists, social science students, drama therapists). Both researchers discussed how the dance/movement therapy students demonstrated a higher kinesthetic ability than that of the other students, which promoted a clearer sense of professional identity (Orkibi, 2010) and an increased level of openness to experience (Federman, 2009). In other words, dance/movement therapists are trained to recognize the connection between their body, mind, and spirit, which seemed to have a positive

impact on dance/movement therapy trainees during their personal and professional development. Similarly, Koren (2003) supported these same views. She proposed how counselors-in-training could benefit in their growth by participating in movement experience groups. By doing so, the counselors-in-training were able to engage in another degree of self-reflection and self-awareness that helped foster their personal and professional development. Overall, these studies (Federman, 2009; Koren, 2003; Orkibi, 2010) suggested that each developing counselor is responsible for their professional growth, so why not utilize their own bodies as additional tools for gaining knowledge that will provide further support on their journey.

Conclusion

This literature review made an effort to provide valuable information regarding role evolution and role integration, especially among counselors. It also attempted to discuss the value of personal and professional identities and how these might be integrated, rather than separated. As Dorn (1992) warned, too often individuals attempt to separate their career self from their personal self and experience dual identity syndrome. A solution that the literature seemed to stress was the importance of integrating these identities through knowing oneself (Caldwell, et al. 2010; Koren, 2003; Smith & Smith, 2008; Snow, 2012; Tobin, et al. 2009). Smith and Smith (2008) said, "in order to promote the well-being of others we must know and have an awareness of our own limitations, thoughts and feelings" (p. 44). Smith and Smith (2008) seemed to encourage young professional helpers to explore themselves on a deeper level, and learn who they are and then be that person, rather than become something they are not. Logically, the professional helper is able to develop traits that are genuine and organic, which overall seem to affect the relationship with themselves first, and then with others.

These themes across the literature were relevant to my study as I proceeded to explore how my teacher and spiritual role identities, as well as my religion, influenced my professional identity development as an emerging dance/movement therapist and counselor. I intended to gain new insight that would foster a smooth transition into my own development as a counselor. I hope the findings in this study will inspire other developing counselors to consider how their former and existing role identities might influence their future role identities and how their personal and professional identities might be integrated into their work. This study may also encourage other developing therapists and counselors to consider how the relationship with themselves and with others might affect their identity development, as well as their lifestyle, values, and worldviews.

Chapter Three: Methods

My study invited me to intentionally engage in self-reflection and view my personal and professional roles more deeply.   The central research question guiding this study was: How have my teacher and spiritual role identities as well as my religion influence my professional identity development as an emerging dance/movement therapist and counselor? Because this study focused on my personal and professional development, I utilized heuristic inquiry as my primary methodology.

Methodology

I had a passionate desire to study my previous and existing role identities in depth to discover the impact they had on my role development as an emerging dance/movement therapist and counselor. Moustakas (1990) wrote, "all heuristic inquiry begins with the internal search to discover, with an encompassing puzzlement, a passionate desire to know, a devotion and commitment to pursue a question that is strongly connected to one's identity and selfhood" (p. 40). Heuristic research is an organized and systematic structure for exploring human experience, an in-depth investigation of how an incident can be more fully understood by those experiencing it (Moustakas, 1990). For example, he used the heuristic research methodology to study his personal experience with loneliness. As a result, he formulated the six phases of the heuristic research process: initial engagement, immersion, incubation, illumination, explication, and finally the creative synthesis (Moustakas, 1990). Please see Appendix A for a detailed description of each heuristic phase.

My research study followed two cycles of the heuristic methodology, and thereby I explored my experience with personal and professional role identities and how these roles affected my development as an emerging dance/movement therapist.

Participants

I was the primary participant in this research study. In addition, nine co-researchers, individuals who knew me within specific educational, religious, and professional contexts, provided feedback related to their perception of me within each role. The co-researchers provided authentic observations that helped me gain insight into each role identity. Participants in this study included: 8 women (7 Caucasian, 1 Asian), and 1 man (Caucasian), ranging from their early thirties to early fifties.

By involving co-researchers, I gathered firsthand impressions and intimate appraisals of myself as a teacher, as a religious/spiritual person, and as a developing dance/movement therapist. The co-researchers were divided into three groups of three, representing my religion/spirituality role, my teacher role, and my dance/movement therapist role, based on the context in which they knew me. I recruited the co-researchers primarily by email and contacted them by telephone or postal service when necessary. However one co-researcher, from my teacher role group, eventually withdrew from participating in the study, and I was left with two co-researchers in my teacher role group for the remainder of my study. I conducted this study primarily from my home.

Procedure

My procedure consisted of the following stages: recruitment of co-researchers, data collection stage I, data analysis stage I, first creative synthesis, data collection stage II, data analysis stage II, and my final creative synthesis. In doing so, these stages were congruent with Moustakas' (1990) six-phase heuristic research outline, described previously. I will explain each of these stages in further detail below, and identify the heuristic phases that were executed during my research process.

Recruitment

As part of the initial engagement phase of the heuristic methodology, I recruited nine co-researchers for this particular study. I sent an invitation email (see Appendix B) and an informed consent form (see Appendix C) to those individuals who agreed to participate in this study. The entire recruiting process took about three months, and then, I proceeded forward with my data collection stage I.

Data Collection Stage I

Distribution of questionnaires. I emailed brief standardized open-ended questionnaires (see Appendix D) to the co-researchers. The questions related to the co-researchers' perceptions of me in the context of the role identity in which we knew each other. I gave them two weeks to complete the questionnaire and return it to me via email. I invited the co-researchers to engage in an informal discussion with me, if necessary, to answer any questions or clarify the responses provided via email or phone. I contacted a few of the co-researchers via email in order to better understand their responses and waited for their responses to my questions.

Once I received the responses, I entered the heuristic immersion phase by reviewing them and by writing my immediate reactions in my journal. In this first major step of interaction with the co-researchers, I began the process of answering my research question pertaining to my role identities. Viewing my role identities through the co-researchers eyes provided perspective to my study, a chance to see each of my roles through others' eyes.

Journal entries. I wrote in my journal during my study, recording my immediate thoughts, feelings, and reactions based on my perspective, and on the insights of the co-researchers regarding my role identities. I referred back to my journal entries for insight when attempting to make connections between the data from myself and co-researchers. By doing so, I executed

immersion, incubation and explication phases of the heuristic methodology. By recording my

personal thoughts, feelings, and reactions in my journal, I engaged in personal self-dialogues and

self-reflection regarding my roles.

Personal historical artifacts. Next, I further immersed myself in the data by assembling

and consulting personal historical artifacts (photos/videos) related to each of my role identities

for approximately two to three weeks. This was another way I engaged fully with each of my

role identities. I selected artifacts that were important to my development over time.

For my religious role, I referred to my mission scrapbooks. In reviewing them, I also

considered my experience as a student of the scriptures during high school, leading to my

patriarchal blessing. Members of my church (The Church of Jesus Christ of Latter-day Saints)

receive special blessings known as patriarchal blessings upon their request, which are transcribed

and referred to throughout one's life. I received my blessing when I was 16 and have referred to

it often when making important life decisions. These artifacts became significant pieces of data

as I reflected on my religion and spirituality role and considered the cultural aspects of my faith.

I referred to a yearbook, a few videos, and photos for my teacher role, which allowed me

to recall specific memories of who I was as a teacher. I referred to a video and some photos for

my dance/movement therapist role, which confirmed how this role is new and still developing.

After pondering over these artifacts, I entered the immersion phase again by recording my

personal thoughts, feelings, and reactions in my journal.

By consulting these personal artifacts, I sought to recall significant memories and re-

create the feelings, thoughts, and impressions I had within each role identity. These memories

returned as I engaged in free association writing what came to mind regarding each artifact. The

artifacts allowed me to reflect upon each of my roles more deeply.

My data collection stage lasted approximately two and a half months. As described above, this involved the distribution of my questionnaires to my co-researchers, my journal entries, and consulting with my personal historical artifacts. The next step was analyzing and synthesizing the data I collected from my co-researchers and myself.

Data Analysis Stage I

In the immersion phase, I looked constantly for connections between the data and my central research question. By consistently reviewing and attempting to make order out of the data, connections began to emerge. I entered the incubation phase when I retreated from focusing on the data with such intense focus, and allowed the information to develop within me. These phases lasted approximately for two and a half months during my data analysis stage I.

Before starting my analysis process, I developed a color-coding system to keep my roles distinctive throughout my study. Red represented my religious/spirituality role, which was strong and bright; blue represented my teacher role, which was soft and gradual; and green represented my dance/movement therapist role because it was fresh and new. These colors symbolized my role identities and were used throughout the remainder of my study.

In the process of analyzing the data, I began to notice similarities between the co-researchers' feedback. I constructed a table that illustrated all three co-researchers' responses (from the questionnaires) per role identity (see Table 1) in order to make the data visual in one place where I could make comparisons. Then I highlighted the similarities across all three roles with yellow. Then, I went back to my journal entries and highlighted significant key words and phrases from my own personal responses regarding the feedback from the co-researchers.

Table 1

Sample of Comparison Table Regarding Co-researchers' Feedback from Questionnaires

Religion/Spirituality Role	Teacher Role	Dance/movement therapist role
Greatest Strengths: • Lived my religion • Genuine & sincere • Kind & gentle • Forgiving • Strong faith as a child • Strong sense of moral values • Strong will to do my part • Belief in God & in prayer	**Greatest Strengths:** • Organization (being prepared, a planner) • Patient with children • Enthusiasm • Listened to children's concerns, worked at their speed • Kind, considerate & generous to students • Sincere, responsible, & hard working in preparing lesson plans • Cooperative, positive, & active with co-workers • Consistent routine – children knew what to expect, brought a sense of security	**Greatest Strengths as Intern:** • Open to process & new perspectives. • Respected opinions of others • Integrated spirituality into work • Showed compassion for others even when difficult • Gentle & kind **Greatest strengths as a student:** • Thoughtful, self-reflective, diligent, conscientious, & articulate. • Ready to engage in critical thinking. • Exposed learning process for self & others • Able to self-regulate – respond from a centered place when a high intensity level • Learning process was a model for peers to do the same • Able to admit fears, concerns & vulnerability

Co-researchers' responses regarding researcher's greatest strengths across all three roles.

As I compared the data from the co-researchers and myself, I became overwhelmed with the information and once again organized my data into one document. This document included the data I identified as significant from the co-researchers, my personal historical artifacts, and from my journal entries. This document allowed the significant data to become clearer and as a result, I listed significant themes that emerged from the data for each role. For example, my religious/spirituality role provided me with a strong foundation, gave me opportunities to serve, teach, and learn from others. My teacher role provided me with opportunities to develop my leadership and communication skills and explore my creative process in teaching. My dance/movement therapist role challenged me to leave my comfort zone and begin taking more

risks. This role also invited me to consider the relationship between others and myself more deeply.

After organizing the significant data from my questionnaires, artifacts, and journal entries into one document, I moved from the incubation phase to the illumination phase. I noticed that the observations from the co-researchers correlated to different body parts. For example, all of the co-researchers in my teacher role group mentioned that I was organized, always prepared for my classes, and able to create lessons that were interesting for the students. I interpreted this observation as the ability to use my brain, my head or my mind. I identified body parts where I felt each of my role identities dwelled based on the feedback from the co-researchers. My teacher role dwelled in my head, brain and mind; my religious/spirituality role dwelled in my heart, chest, lungs, core, pelvis, hips, and back/spine; my dance/movement therapist role dwelled in my arms, hands, fingers, legs, feet, and toes (see Figure 2).
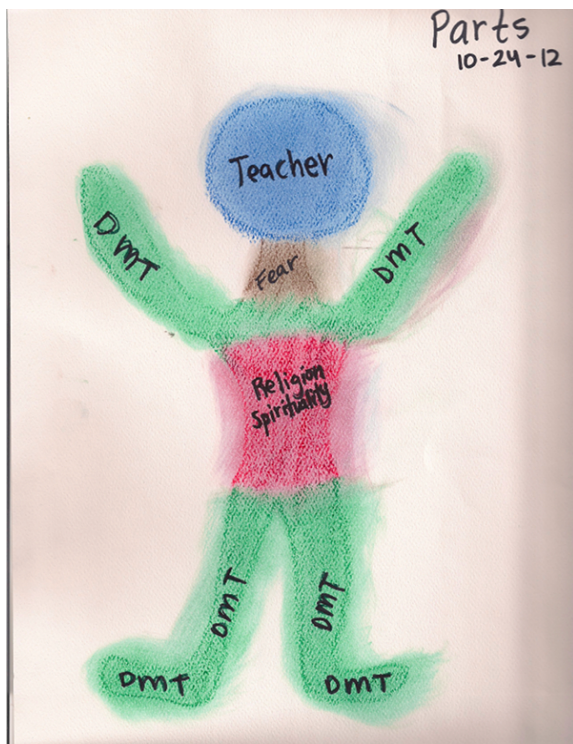
Figure 2 Representation of this researcher illustrating which body parts symbolized each role identity.

Intuitively, this drawing represented which body parts corresponded with my role identities. In this drawing I also identified my neck as the body part where fear resides, based on the feedback from the co-researchers and from my memories as a dance/movement therapist intern. Fear seemed to be a trait that existed in each role, and fear often stopped me from reaching my full potential. I wanted to acknowledge this fear, rather than avoid it, as I progressed to discover how to integrate these roles into a cohesive whole.

After reflecting on my first drawing, and contemplating my ultimate goal of experiencing integration, another image emerged (see Figure 3). This image came from Peggy Hackney's (2002) book, *Making connections: Total body integration through Bartenieff Fundamentals*. Hackney's (2002) figure illustrated Bartenieff's theory of inner connectivity and outer expressivity, which represented an individual who has come to understand new ways of moving more efficiently after identifying connective pathways in his or her own body. Bartenieff believed that one could become more whole when experiencing the fundamentals of movement, which helped to re-pattern the neuromuscular system of the individual (Hackney, 2002). Hackney (2002) explained, "Bartenieff Fundamentals is an approach to basic body training that deals with patterning connections in the body according to principles of efficient movement functioning within a context which encourages personal expression and full psychophysical involvement" (p. 31). Therefore, the movement is both functional and expressive. The main goal of engaging in Bartenieff Fundamentals is "to facilitate a lively interplay of Inner Connectivity with Outer Expressivity to enrich life" (Hackney, 2002, p. 34).
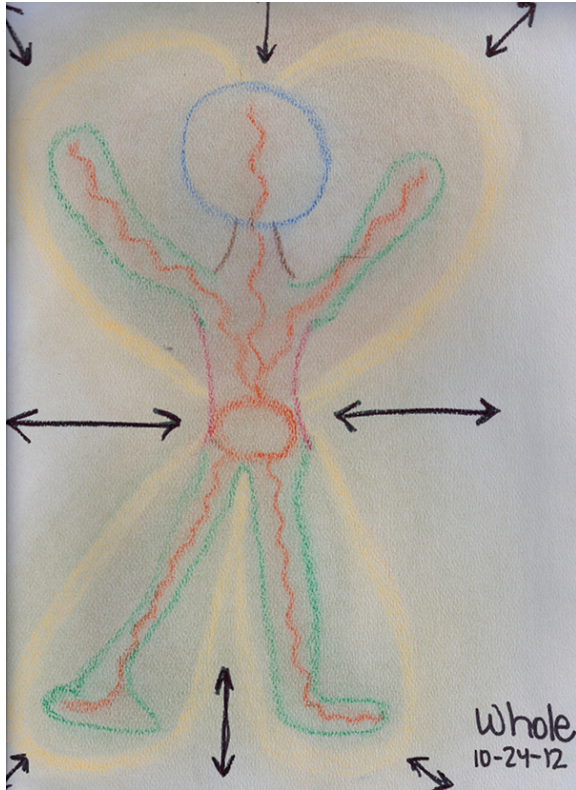
Figure 3 Image representing a lively interplay between inner connectivity and outer expressivity of all body parts.

This drawing was meaningful to me because it represented my end goal: to experience a full integration of my parts so I could function as my whole self within the realm of dance/movement therapy. Hackney (2002) thought that change, relationship, and patterning body connections were fundamental and important to consider in one's personal development. She focused on six basic patterns of connectivity: 1) Breath, 2) Core-Distal, 3) Head-Tail, 4) Upper-Lower, 5) Body-Half, and 6) Cross-Lateral. Hackney (2002) stated, "these fundamental patterns of total body connectivity form the basis for our patterns of relationship and connection as we live our embodied lives" (p. 13). Therefore, in order to begin the process of integrating my parts, my role identities, I felt the need to examine my fundamental patterns of total body connectivity as explained by Hackney (2002).

At this point in my research, I chose to first explore my individual role identities more deeply through brief movement sequences. Second, I would explore an integration of my parts and role identities through my integrated dance piece, by utilizing Hackney's total body connectivities and Bartenieff's inner expressivity and outer expressivity theory. These theories that emerged to guide my first phase of data analysis represented my first illumination of the heuristic methodology. In my attempt to understand the process of integrating my roles, these theories guided my first and final creative syntheses, as I clarified my data through movement.

First Creative Synthesis

In response to the amount of data from my questionnaires, my artifacts, my journal entries, and illuminated figures, I created brief movement sequences for each role. In this step of my research, I continued to engage in the illumination phase as new meanings began to emerge from my data. Particular words and phrases as well as specific body parts informed my movement choices regarding each role identity. These movement sequences formed my first set of results, or my first creative synthesis.

I prepared note cards for each role that contained essential aspects from my data, which helped guide the creation of my movement sequences, and can be found in my results chapter. I began with my religion/spirituality role, my teacher role, and then concluded with my dance/movement therapist role. I spent about a week choreographing each sequence, which allowed me to immerse myself into my data and develop a clearer perception of my roles individually. This stage of my research lasted approximately a month and a half. This became valuable and important for me because I focused on the body parts that corresponded with my role identities, as well as on Hackney's (2002) specific body connectivities. My religion/spirituality role focused on the breath and core-distal connectivity; my teacher role

focused on the head-tail and upper-lower connectivities; my dance/movement therapist role focused on the core-distal and body-half connectivities. In doing so, I engaged in the explication phase by taking my role concepts and those of the co-researchers and clarified the meaning through movement for each individual role.

Data Collection Stage II

During my final step of data collection, my brief movement sequences were used to collect further observations from my co-researchers. Each movement sequence was videotaped, and shared with the co-researchers via YouTube. I gave the co-researchers two weeks to view the video. They were invited to provide informal, semi-unstructured feedback through email and/or telephone conversations. I initiated the response with three standardized open-ended questions and the co-researchers were free to provide any additional comments (See Appendix E). Again the co-researchers were invited to engage in conversation to answer any questions and clarify the responses provided via email or phone.

Data Analysis Stage II

I engaged in the immersion and incubation phases again by reviewing the responses from my co-researchers regarding my brief movement sequences. As I reviewed the responses I highlighted significant words and phrases. I spent approximately three months analyzing and synthesizing the raw data collected, and looked for specific themes and connections between my role identities.

In the process of reviewing the responses, one co-researcher expressed feedback that indicated she may have been confused by the movement sequence and its meaning. So, I decided it would be necessary and helpful to share my process of creating the sequences with each group of co-researchers, which can be found in the results chapter.

Still engaged in the immersion and incubation phases, I recorded my immediate impressions to my co-researchers feedback in my journal. My journal entries invited me to focus on the feedback more intensively, which led to a deeper understanding of the uniqueness of each role identity. As I reflected on my co-researchers feedback, I sought to organize their responses in a systematic way.

After immersing and incubating on the brief movement sequences feedback for a week, I created a chart that would organize the information I had received (see Figure 4). I took the highlighted significant key words and phrases and transferred them to butcher paper, divided into three parts, one for each role. I labeled the top with each role and then placed smaller pieces of paper with the key words and phrases around each role, again using the corresponding colors. At the bottom I made four specific categories: 1) common observations of all three co-researchers, 2) differences in observations of all three co-researchers, 3) observations that matched my intentions, and 4) the relation between the movement sequence and my role in question. These categories allowed me to further organize the feedback I obtained regarding the movement sequences, and clearly see how all three roles compared to one another. The feedback also allowed me to better understand how the co-researchers perceived me in each role identity.

Figure 4 Role identity chart based on the co-researchers movement sequence feedback.

As I proceeded with my analysis, now engaged in the incubation and illumination phases, I viewed each movement sequence for myself a few times. In response, I drew a picture representing the overall flow of each movement sequence. These drawings provided another visual perspective of each role and how each sequence portrayed similarities and differences in the overall flow of my movement sequences.

As I continued to reflect on my significant data, I noticed that some of my role identity self-observations, as well as observations from the co-researchers could be divided into two broad categories: private self and public self. Further, I noted that the co-researchers had noticed role identity qualities about me that I had not known myself. This realization naturally led me to consider Yalom's (2005) Johari Window model of analysis (see Figure 5), which helped me organize the information related to my role identities and how I am perceived by others in those roles. According to Yalom (2005), the Johari Window is "a four-cell personality paradigm that clarifies the function of feedback and self-disclosure" (p.529). It is divided into four cells: cell A, the public self (known to self and known to others); cell B, the blind area (unknown to self and known to others); cell C, the private self (known to self and unknown to others); and cell D, the unconscious self (unknown to self and unknown to others).

	Known to Self	Unknown to Self
Known to Others	A - public self	B - blind area
Unknown to Others	C - private self	D - unconscious self

Figure 5 Johari Window Diagram (see Yalom, 2005).

By receiving feedback from the co-researchers, knowledge about my role identity qualities was effectively transferred from cell B (the blind area) to cell A (the public self). In other words, I learned things about my role identity qualities that were previously known to my co-researchers, but unknown to me. For example, I learned that my intellect might sometimes hinder my ability to fully tune into my body. The Johari Window model represented my second illumination phase of the heuristic methodology, which helped to guide me through the final creative synthesis process.

As I reflected on my Johari Window, I began to conceive myself in a 3-dimensional self-diagram (see Appendix H) that illustrated unique characteristics of each role, from both theoretical and embodied perspectives, and recognized how each role was connected. Once this diagram emerged, Hackney's (2002) total body connectivties and Bartenieff's theory (Hackney, 2002) of inner connectivity and outer expressivity became more pronounced in my desire to experience integration between my roles. This diagram served as a personal blueprint when creating my final creative synthesis. My aim with my final creative synthesis was to embody the knowledge I had gained from the exploration of individual roles in order to find connectedness and relatedness within my own body as well as within the roles. The center of the diagram showed how each role was connected. The yellow highlighted words from each role represented

the new process that emerged (receive, commit, integrate), which also helped guide my final creative synthesis.

In sum, my data analysis procedure involved two full cycles of the heuristic methodology phases. I engaged in this cycle once as I attempted to explore each role individually, and then engaged a second time when examining how my roles were related to one another in relation to myself as a whole. After the first cycle, Bartenieff's theory of inner connectivity and outer expressivity, along with Hackney's (2002) total body connectivities emerged during the first illumination phase. After the second cycle, Yalom's (2005) theory regarding the Johari Window, along with my 3-dimensional self-diagram emerged during the second illumination phase. These theories were a crucial part of experiencing integration of my roles and became the driving force of my study. The final results occurred in the creative synthesis of brief movement sequences regarding each role, and again occurred in the final creative synthesis, as I attempted to integrate all three roles through a more complete, non-verbal movement dance.

Final Creative Synthesis: Integrated dance

The creative synthesis, according to Moustakas' (1990) heuristic outline, is the last phase of the research process. By this phase, the researcher has become thoroughly familiar with his or her data by means of themes, patterns, qualities, and meanings, and is now ready to present their findings in an artistic manner. In my case, I chose to present my findings through a dance piece illustrating the integration of the role identities that I explored. This represented my final creative synthesis, my ultimate result as an attempt to integrate my body parts and my role concepts.

I referred to Bartenieff's and Hackney's theories, my brief movement sequences, my Johari Window model, and my 3-Dimensional Self-diagram in order to create this piece. I spent

about a month choreographing, which also consisted of choosing the location, costume and music. These decisions assisted in creating the full effect of reaching a defined layer of integration among my role identities. Once I completed, the final creative synthesis was videotaped and shared with my co-researchers via YouTube. Comments and further observations were not required of my co-researchers at this stage of my research.

In terms of my costume choice, I wanted to wear something that would reflect all three identified colors and body parts for all three roles as seen in Figure 2. So, I wore red shorts (pelvis, hips) with a red t-shirt (heart, chest, lungs, core, back/spine) for my religion/spirituality role, a blue bandana (head, brain/mind) for my teacher role, and green socks (feet/legs/toes) and green ribbon (arms/hands/fingers) for my dance/movement therapist role.

Second, I decided on a location. I wanted the space to be large enough that I could move in any way I desired. I was most appreciative as a local dance studio owner graciously let me use her space to video my final piece.

Last, I made a music selection. I chose to use instrumental music to keep myself as the mover, and my co-researchers as the witnesses, focused on the movement expression of the piece rather than distracted by lyrics. In the process of doing my research, I found music by Helen Jane Long and decided to use it in my final movement piece. I first considered using one song to represent my integrated dance piece, but as I reflected on my 3-Dimensional Self-diagram, I chose three instrumental songs I felt would help me to achieve the goal of integration and allow for some variety in movement quality. So, I took four different songs and cut the music together, ending up with a medley of songs, which added depth to my integrated dance.

In my dance, I presented my findings in a holistic way that shared the relationships between each role. Through this piece I experienced how my roles could merge together and

work as one. This final phase of the heuristic method felt invigorating and provided me with a

sense of accomplishment, especially after experiencing and sharing it with the co-researchers.

Chapter Four: Results

My main objective during this study was to learn how my existing and former roles (religious/spirituality and teacher) have influenced my emerging role as a dance/movement therapist, and how these roles might be integrated into my professional work. My sub-questions included: 1) Who am I as a teacher? 2) Who am I spiritually? 3) Who am I as a dance/movement therapist? And 4) How do my religious beliefs and values affect the way that I engage as a therapist?

I engaged in two heuristic cycles over the course of this study. During the first cycle, I considered my perceptions of each role, as well as the perceptions of the co-researchers. During the second cycle, I considered the integration of my role concepts. Answers to my research questions were revealed through my creative syntheses, and portrayed in the form of brief movement sequences, as well as an integrated final dance piece. As an emerging dance/movement therapist, expressing my findings in this way was invaluable and educational.

Creative Synthesis One

The first creative synthesis involved embodying each role: religious individual, teacher, and dance/movement therapist. While choreographing the movement sequences, I referenced data collected from the initial questionnaires, the personal historical artifacts, and from my personal journal entries. I also referenced my first set of illuminations: body drawings previously mentioned in my methods chapter. In order to merge and narrow the significant themes revealed, I prepared note cards that consisted of my intentions and foci during each sequence (see Appendix F). These items inspired each brief movement sequence and will be addressed in greater detail throughout this chapter. In addition, I will describe my movement

experiences during the sequences and share some of the responses and insights I gained from the

co-researchers after they witnessed the videos.

Religion/spirituality role. (http://www.youtube.com/watch?v=Gn6tCRJ5ueM)

My intentions. First, I identified that the core region of my body was where my

religion/spirituality role existed based on the data received. It was made clear that this role

represented a constant source of strength and support. Therefore, I entered this sequence with a

concentration on my core, and also focused on the use of my breath. Thus, it was my intention to

mainly focus on the core-distal connectivity and the breath (Hackney, 2002). This finding

informed me to begin this sequence lying prostrate on the floor; I wanted to feel the support of

the ground beneath me. I also wanted to find renewed strength by focusing on my breath in

moments of stillness. As I connected with my breath, and supported my core in this way, I

engaged with my surroundings, which gave me courage and energy to develop a more

meaningful relationship with God and myself. By exploring my surroundings, I gathered what

was important and brought it to my core. As I developed more strength, I rolled over to my back

to reach out to my environment and share what I had received; like a give and take relationship.

Next, I considered how the data described my evolving process in this role. For example,

one co-researcher stated, "you became more vocal about your faith as you grew and matured." I

illustrated this evolvement by beginning the sequence on the floor, and then transitioned to a

sitting position, and finally transitioned to a standing position. In this way, it was my intention to

demonstrate how I gradually evolved in this role over time, and became more confident as a

result. However, each position (lying down, sitting, standing) represented different moments of

my development process. Lying down, I explored and experimented what this role was about. I

showed how it was somewhat difficult to come to a sitting position, because at times maintaining

this role was difficult. When finally sitting, I illustrated repetitious gestures using my arms. These movements symbolized my dedication to receive strength from God, which in return strengthened me to remain faithful and deal with my challenges respectably. As I engaged in this work, and developed over time, I gained the strength to stand. The standing lasted only a moment, but I felt the confidence that came as my movement evolved in this sequence. These interpretations were made beforehand based on the feedback received, and it was my intention to express them through this movement sequence.

Movement experience. During the movement sequence, I experienced within my body how this role felt deep, abiding, and solid. The movements felt sustaining, consistent, gradual, repetitious, and internal. I experienced periods of enclosing body parts and spreading body parts. I also experienced the power of my breath in moments of stillness; my breath allowed me to rest and relax, and then resume and engage. The movement in this sequence also felt very grounding and supportive.

Co-researchers response. After the co-researchers in my religion/spirituality group witnessed my brief movement sequence I received some insightful observations. For example, one co-researcher described my sequence as an "internal awareness dance," a "healing sort of movement," and "peaceful." In response to this description, I wrote the following in my journal:

> …It was interesting how often she used the terms, "peace" and "peaceful." She made it
> clear… how peaceful and serene this movement sequence was to watch. I intentionally
> meant for this piece to be more internal…it was validating to see how she made this
> observation…my religion/spirituality role has done so much for me…it is like air to me
> and without it I would not be able to breathe. It is absolutely an role identity that I would
> not be able to live without.

Another insight that was particularly meaningful related to my development within this role over time. Even though the movement was slow, my development continued to progress at a steady pace. These qualities were especially evident in this particular movement sequence as evidenced by one co-researcher's response: the movement was "subdued, slow, constrained, and repetitive." Another co-researcher spoke of the movements in terms of "baby steps." These observations validated my own self-in-role perception. I often start slow with pondering and observation, followed by gradual and consistent growth. For example, the entire first minute of this sequence was spent lying face down on the floor, connecting with and observing the strength of the earth beneath me. It was only after this period of observation and give-and-take relationship that I felt prepared to transition into higher and more assertive levels of movement. This pattern of careful observation, and steady progression, was illustrative in my movement according to the feedback obtained from the co-researchers.

Finally, one of the most intriguing observations regarding my religion/spirituality role sequence may be connected to my inner fears, and the desire that I have to be reassured by others. One co-researcher observed that during this sequence, it seemed as though there was "some force on the inside of you that was keeping you from opening up and reaching out all the way." This same co-researcher defined religion and spirituality as something that should make an individual feel "more free" and "uplifted." However, this co-researcher described my movement as "introverted," "more constrained," and did not appear to "set me free." As I pondered over this observation, I concluded that this "force" may consist of my fears, which sometimes deter me from reaching my full potential. It could also relate to my lack of trust with myself. I have a tendency to look for second opinions and reassurance from others before I can trust my own opinions or judgments.

Teacher role. (http://www.youtube.com/watch?v=h-ySdQag5Cs)

My intentions. In response to the initial questionnaire, the co-researchers unanimously pointed out that I was organized, consistent, slow moving, encouraging, a good listener, and involved. These particular adjectives, my corresponding body part (head/brain/mind), and the upper-lower and head-tail body connectivities (Hackney, 2002) were the main factors that inspired my movement selection for this sequence. Thus, I began this sequence with a head roll reminding myself that in my teacher role I am often accessing and utilizing this part of my body. Next, I reflected my organization and consistency skills through gestural and precise movements of the arms. The slow moving adjective was clearly visible throughout the sequence as most of my movements were slow in time. The last three adjectives: encouraging, good listener, and involved were seen mostly in the middle portion of the sequence. To demonstrate these adjectives through movement, I intentionally sought to engage in teacher-like gestures as if I were teaching a group of students. The head-tail connectivity was seen in the beginning while I was sitting in the chair and then transitioned to standing, finding more mobility in my spine. The upper-lower connectivity was seen mostly during the middle and ending portions of the sequence as I began to claim my identity as a teacher. In this way, I was able to engage more freely in my movement without feeling restrained or confined.

Another factor that I wanted to include was fluctuating between structure and improvisation. Based on my knowledge of my self-in-role concept, I followed specific plans and incorporated daily routines as a teacher. This was validated by the co-researchers responses: as a teacher I was always organized and prepared for my classes. These routines were seen at the beginning and ending of the sequence. In the beginning, I sang a hello song and at the end I sang a good-bye song. However, at times I had to let go of my plans, in order to meet the needs of my

students. This was not an easy task for me, thus I displayed this by choreographing some parts and improvising some parts of my sequence. I decided to use structure in the beginning and end of my sequence to show how I always used specific routines to begin and end the day with my students as a teacher. I used improvisation in the middle of my sequence because it was normally discovered what parts of my lesson worked and what parts did not as my lesson progressed. So as a teacher, I would find myself modifying or changing the lesson plan as needed.

I also intended to illustrate emotion through my face and body, which helped me focus on my presence as a facilitator of a group. I was inspired to focus on my presence due to an observation made by one co-researcher from the initial questionnaire. This co-researcher commented that I struggled at times to be the leader or to take charge in the classroom. Thus, I intentionally focused on how I moved through the space. I worked with small classes and large classes as a teacher, which affected the way I would move in the space. This was evident as my movement progressed from covering smaller amounts of space to covering larger amounts of space.

Movement experience. During my teacher role movement sequence, I experienced feelings of comfort and familiarity within my body. My movements felt graceful, gentle, relatively slow, and sometimes halted or hesitant: comfortable and light, but not assertive or commanding. I also experienced a sense of confidence as I began to explore and share my abilities with others. I felt myself growing as I helped others to grow.

Co-researchers response. After sharing this movement sequence with the co-researchers in my teacher role group, the responses seemed completely opposite of one another. One co-researcher expressed how the movement sequence was "fun" and "easy" to follow. This same

co-researcher also described how my movements seemed to clearly reflect the warm presence and gentle energy I illustrated as a teacher. On the other hand, the other co-researcher expressed confusion by stating how the movements were "strange" and not easy to interpret. One common observation that surprised me was the lack of eye contact and emotion, when I intentionally tried to focus on my presence in this movement sequence.

Dance/movement therapist role. (http://www.youtube.com/watch?v=NqyZicOVh4g)

My intentions. In this sequence, I embodied entering this role, evolving from novice to intermediate intern, and finally emerging into a professional. Throughout this sequence, I focused on my extremities (arms, hands, fingers, feet, legs, and toes), my core-distal and body-half connectivities (Hackney, 2002), and the significant feedback from the initial questionnaires sent to the co-researchers.

As I reflected on my role entry process, several important observations became clear. First, I perceived myself as new and inexperienced. I frequently longed for guidance from more experienced professionals. My initial observations made clear the disparities between my own skills and those of the experienced professionals. Second, co-researcher feedback detected that I seemed to be guarded and somewhat protective of certain parts of myself when I entered this new role. Thus, this sequence, particularly the opening movements, reflected caution, curiosity, and discovery of how I might fill this new role.

It was my intention to have a beginning, middle, and end section to reflect the emerging process I experienced as a dance/movement therapist in training. The beginning section involved my distal parts going through the motions, trying to learn the basics of this new emerging role. As I engaged in this movement, my body felt hesitant and somewhat apprehensive. Despite my

initial hesitancy, my co-researchers described me as diligent and committed to learning in this role, which allowed me to push forward and find a connection to my core.

The middle section represented my intermediate internship stage, which is when I recognized how my core affected my distal parts. For example, as I became more involved and committed to this role, the energy from my distal parts flowed down into my core, which energized me and inspired me to take more risks. At this stage, my body felt engaged, connected, and committed. After allowing myself to face the unknown and step outside my comfort zone, I was able to look back and see what I was capable of accomplishing. As a result, I became more comfortable with my new self-in-role concept, which allowed me to share more of my whole self with those in my new role set. As I took this step, I discovered that I was capable of much more than I had initially imagined.

Finally, the last section represented my emerging professional stage. In this stage, I intentionally became more connected to my core, to the ground, and to myself. My movement reflected strength and confidence, as evidenced by one co-researcher's observation: "you appeared more confident, present, and connected to your environment." As I began to trust and claim my own learning process, visualizing myself as a dance/movement therapist became more of a reality. At this point, my body felt a sense of triumph, accomplishment, and renewed energy.

Movement experience. I first experienced feelings of apprehension and hesitancy as I sought to understand my role transition process. Once I became more committed in my movements, my body felt engaged, strong, and connected. I also experienced some periods of advancing forward and retreating backwards in moments of uncertainty. However, as I became

more assertive through my movement, I experienced feelings of confidence and strength to keep moving forward.

Co-researchers response. After sharing this sequence with the co-researchers via YouTube, I experienced even more confidence in my emerging role as a dance/movement therapist. One co-researcher described this sequence as, "a process of exploration, risk taking, retreating, recuperating, and then integrating," which validated my perception and intentions. Common observations regarding this sequence included: my calm and gentle presence, inquisitiveness, curiosity, and a greater use of my kinesphere. Some observed that I seemed to explore and travel at my own speed, meaning that I took my time, and I engaged when I felt ready. Probably the most encouraging observation was the co-researchers' ability to see this movement sequence as a developmental progression of some kind, as this was my main intention throughout the sequence.

Explication of brief movement sequences. Upon completion of my brief movement sequences, I shared my explicit objectives regarding each movement sequence with each of my co-researchers via email (see Appendix G). This step stemmed from a challenging interaction with one co-researcher. One co-researcher expressed confusion after viewing the teacher role movement sequence; she did not fully understand my goals or intentions. I recognized that this particular co-researcher may not have had training in movement expression, which helped me to avoid taking her comment too personally. In this moment, I engaged in the first explication phase of the heuristic methodology, which requires the researcher to more thoroughly examine the new awareness pertaining to the phenomenon studied. This was the first explication in this study because this co-researcher's response enticed me to further explain my intentions, which helped me to clarify my meaning through movement. Clearly outlining my intentions in

response to her question clarified the process within my own mind as well, as it forced me to consider my teacher role, and what I was trying to express through my movement sequence. It became clear that my intention was to illustrate literal teacher-like gestures, but also more abstract movements reflecting moments of creativity and exploration.

Although this additional explanation was not initially planned, it ended up being helpful and instructive. It was such a positive experience, that I went on to articulate the objectives of each movement sequence for all of the co-researchers (see Appendix G) and invited the co-researchers to view the movement sequence a second time. Then, before presenting the final piece to my co-researchers, I shared a supplementary video that explained my process and the way in which the piece was developed (https://www.youtube.com/watch?v=x4SSbK5Xeas). The goal was to prepare my co-researchers for what they were about to witness, and to finalize my own understanding of the process.

Creative Synthesis Two

As I began to create my final integrated dance piece, I referenced all significant data collected from each heuristic cycle. This mainly included the body drawings that emerged from my first illumination phase, and the Johari window, and 3-dimensional self-diagram that emerged from my second illumination phase. In this regard, it was my intention to integrate both my role perceptions, the perceptions of my co-researchers, and my body parts that coincided with my role identities. Thus, to achieve this I utilized Hackney's total body connectivities, Bartenieff's theory of inner connectivity and outer expressivity, and my 3-dimensional self-diagram (Hackney, 2002).

Integrated dance piece. (http://www.youtube.com/watch?v=l14s3I5Lvt0)

My intentions. My ultimate goal during this piece was to experience and portray a full

integration between my mind and body regarding my role identities. After viewing my brief

movement sequences, the co-researcher feedback inspired me to observe individual development

processes I utilized for each role. These processes were as follows:

    a) Religion/spirituality role: experiment, act, receive

    b) Teacher role: observe, engage, commit

    c) Dance/movement therapist role: explore, take risks, retreat, recuperate, integrate

When constructing this final piece, a new role transition process emerged from these individual

development processes. The new process was: receive, commit, and then integrate. Therefore,

this new process became a main focal point and intention during the construction of this piece. I

intentionally tried reflecting this process in the movement itself.

I also desired to incorporate each of Hackney's (2002) total body connectivities in their

accurate order of development: this meant beginning with breath, then moving into the core-

distal, the head-tail, the upper-lower, the body-half, and finally the cross-lateral connectivity.

Hackney (2002) suggested that these total body connectivities were part of natural human

development, just as a newborn must first learn to crawl before he or she can walk. These total

body connectivities invite the individual to focus on specific body parts and explore how certain

movement patterns might be expressed in his or her body (Hackney, 2002), which I did during

the brief movement sequences. Thus, I intended to experience a fuller sense of integration

between all the connectivities in this final piece. Hackney (2002) implied that when the

individual experiences the final stage of differentiation, or the cross-lateral connectivity, the

individual has gained a complex understanding between their parts and how they collaborate to

form the cohesive whole (Hackney, 2002). It is important to reiterate here that developing a

professional identity is "a process rather than an outcome" (Brott & Meyers, 1999, p. 339). In this regard, perhaps a part of this process is learning how to access different roles and balance complex ideas simultaneously. Thus, one of my intentions in learning how to do this was to access my roles through movement. By doing so, I gained another layer of understanding my roles not only in my head, but also through a body experience (Harquail & King, 2010).

Because my religion/spirituality role corresponded with my core, and represented a source of strength and support, I decided to begin my piece on the floor. By doing so, I engaged in connecting with my breath and my core-distal pattern of connectivity. This role also existed in me before my teacher or dance/movement therapist roles. Through movement, I sought to demonstrate this progression and transition process between my roles (religion/spirituality to teacher to dance/movement therapist). I also intentionally focused on the receive part of my transitional process because it related to my religion/spirituality role. As a result of my 3-dimensional self-diagram, I identified this role to correspond with the vertical dimension, which symbolizes one's ability to connect to his or herself (Amighi, Loman, Lewis, & Sossin, 1999; Bartenieff & Lewis, 1980). Thus, my opening movements were intentionally confined in this dimension.

As my piece progressed I transitioned from the floor to a sitting position, and then finally to a standing position. During these periods of transition, I intentionally utilized my head-tail connectivity, and eventually my upper-lower connectivity. These connectivities corresponded with my teacher role. In addition, I also incorporated some moments of utilizing my body-half connectivity as I engaged in movement using both sides of my body. In the event that I found strength from connecting to myself, I supported my own weight, and began to engage in exploring the space around me. I did this by confining my movement to the horizontal

dimension, which corresponded with my teacher role. This dimension relates to one's ability to connect with others (Amighi, Loman, Lewis, & Sossin, 1999; Bartenieff & Lewis, 1980). To intentionally show how I connected with others and my environment, I reached out into the space, used eye contact, and focused on where I was moving in the space. It was also during this portion of my sequence, that I focused on the commit part of my transition process, which related to my teacher role.

        After exploring how I connected to myself and to others, I was prepared to take action by integrating these roles (religion/spirituality, teacher) with my emerging professional role as a dance/movement therapist. Thus, the end of my piece focused on the integrate part of my transition process, and how all my body parts worked together. It was my intention to engage in the cross-lateral connectivity, which illustrated a full integration of all my parts. From my 3-dimensional self-diagram, I identified that the sagittal dimension corresponded with my dance/movement therapist role. This dimension relates to one's ability to take action and move forward (Amighi, Loman, Lewis, & Sossin, 1999; Bartenieff & Lewis, 1980). Thus, my movement tended to move forwards and backwards within this dimension, and illustrated my ability to act, rather than to be acted upon.

        Movement experience. From beginning to end, my movement allowed me to experience my slow and gradual progression in these roles, yet had a feeling of consistency and steadiness. I experienced movement that was symmetrical, repetitious, gestural, and more postural. I also experienced, through my movement, the power of my new transition process: receive, commit, and integrate. I recognized how my religion/spirituality role, and teacher role naturally prepared me to enter my new role as a dance/movement therapist. The movement in this piece felt more dynamic and more connected than in my individual movement sequences first expressed.

Perhaps my movement felt more connected and dynamic because I incorporated movement that traveled within the realms of the three dimensions: vertical, horizontal, and sagittal. It was my experience that these dimensions were appropriately aligned with each of my roles. This finding made my movement piece more meaningful and illustrative.

I discovered my own body movement patterns, and found new pathways that allowed me to experience a fuller connection between all my body parts. In this way, I experienced what Bartenieff described as having a lively interplay between inner connectivity and outer expressivity (Hackney, 2002). My movement in this final piece allowed me to engage more fully in all the body connectivities and recognize the effects of doing so.

I experienced my own personal creative rhythm in the process of engaging in each of the total body connectivities. Hackney (2002) explained that these connectivities are in a "co-creative relationship to each other" and that "the relationship [between them] is always changing" (p. 36). By tuning into my body more deeply, I experienced the interaction between the total body connectivities. I became more aware of how each connectivity could affect the other. For example, when I was disconnected from my core, I was not fully engaged with my distal parts. Furthermore, when I was fully connected inside, I experienced how I could function and express myself more effectively on the outside, and vice versa. Perhaps, it is safe to say that our inner role identities (inner connectivities) have at least some connection to the way in which we express ourselves in our bodies (outer expressivities).

Co-researchers response. After sharing this final integrated dance piece with the co-researchers, they were invited to share their comments, but were not required to provide any feedback at this point in the study. As a result, I was pleased to receive two final comments regarding this piece. One co-researcher described, "your ability to access your free flow, your

beautiful use of the patterns of total body connectivity, and the radiance that you displayed truly demonstrated a significant transformation in your movement." Another co-researcher described, "I don't know that I've ever seen you move with such cross-lateral dynamics, so much free flow, and beautiful head/tail/neck release!" Both of these co-researchers also commented on my increased ability to access my breath and illustrate more emotion in my face and body as a whole.

These final comments validated and confirmed my goal of achieving a more complete integration between my parts and my role concepts. It seemed that both of these comments also sought to speak to my overall presence in the piece. I felt seen as a whole individual, rather than only in parts.

Chapter Five: Discussion

The purpose of this research was to explore and gain further insight into personal and professional roles: I sought to discover how my teacher and spiritual role identities influenced my professional identity development as an emerging dance/movement therapist and counselor. I also considered sub-questions: a) Who am I as a teacher? b) Who am I spiritually? c) Who am I as a dance/movement therapist? And d) How do my religious beliefs and values affect the way that I engage as a therapist? Through heuristic exploration—including two stages of data collection, data analyses, and movement videos—I found that my role identities coincided with various parts of my body and learned how these roles could be integrated both physically and psychologically. I discovered that each role was significant in and of itself, and certain aspects of each role enhanced my emerging dance/movement therapist role when integrated. In the following chapter, findings from both heuristic cycles will be interpreted and related to my research questions.

First Creative Synthesis

During the first creative synthesis, I focused on each role identity, its corresponding body parts and body connectivities (Hackney, 2002), and data collected from co-researchers (see Appendix F). I came to understand the significance of each individual role identity through brief movement sequences. By individually embodying my role identities, I discovered important characteristics of each one and better understood how each role influenced and prepared me for my emerging role as a professional dance/movement therapist and counselor.

Religion/spirituality role: Who am I spiritually? After creating my brief movement sequence for this role, I learned which qualities made this role significant and unique from the others. As I explored my core and the use of breath, I learned that this role provided strength,

support, grounding, and a deeper connection to myself. In addition, I concluded that my other roles all rest on this particular role, meaning that it is not a role I can easily put on and take off per se, but rather is a part of me, and serves as a foundation for everything else. I learned that I reverted back to this role whenever I felt weak or disconnected from myself. This role allowed me to develop a spiritual relationship with myself, with God, and with others. In this way, I felt this role symbolized my first building block as I began transitioning into my role as a dance/movement therapist.

Observations from co-researchers helped me realize the significance of repetition and graduality in my movement and helped me identify my development within this particular role: experiment, act, and receive. Even though this role was a part of my life since birth, at a certain point I had to choose to fully enter for myself. I had to test the boundaries of this role, and ensure that I felt comfortable with the associated duties and obligations. It was a gradual and repetitive process, with many ups and downs. When I felt comfortable, I began to act upon this role by fulfilling the duties and obligations that came with it. I engaged in missionary work, church meetings, and other callings. My decision to act, as well as the actions themselves, was also gradual and repetitive. It took place over the course of many years, in many different places and settings. Finally, I began to receive. Receive referred to my desire and willingness to receive my own spiritual knowledge. It is about receiving answers to my own questions, rather than relying on the answers that others received for themselves. Receiving came for me only after I had experimented with, and acted upon the duties associated with my religion/spirituality role.

This process of experimenting, acting, and receiving was clearly reflected in the movement sequence. For example, I began lying prostrate on the ground. My experimentation

began slowly and cautiously with minute movements of the head and outer extremities. As I gained strength from my core, I hoisted myself up to a sitting position. At this point, I had decided to further engage in this role by experimenting with and acting on my religious beliefs and values. My movements were gradual and repetitive during this process. Once I had engaged in this process, my movement reflected a period of receiving. I did this by opening my arms to heaven and bringing back to myself what I had received. As I pondered on this knowledge received, I finally found the strength through my head-tail connectivity to transition to standing. This standing position symbolized the wisdom I had received for myself, which gave me the confidence to continue engaging in this role.

The foundational aspect of this role in my life was significant. This role allowed me to engage in a relationship with myself, with God, and with others. In the process, I gained valuable skills in public speaking, communication, and active listening. I was also given many positive opportunities to share my gifts, such as dancing, with others. The skills and experiences I gained from this role surely informed many important choices I have made throughout my life, including my decision to become a dance/movement therapist.

How do my religious beliefs and values affect the way that I [will] engage as a therapist? This study made it clear that my religion/spirituality role has much to offer in terms of grounding, patience, and interpersonal relations as I make the transition into my new role as a dance/movement therapist. For instance, in moments when I may feel disconnected from myself, my work role, or from my clients, I know that I can engage in movement that will connect me with my core and with my vertical dimension. In this way, I can regulate my emotions, connect back to myself internally, and find the peace and stability I need from within. By finding this inner connection, I can perform my duties and responsibilities as a dance/movement therapist.

Teacher role: Who am I as a teacher? The specific pattern of development that surfaced while I embodied the teacher role was observe, engage, and commit. I began with slow movements, which could be seen as a period of preparation through observation. Slowly I began to cover more space, and slightly accelerate. These movements coincided with periods of engagement, where I applied my skills and fulfilled my obligations to the best of my ability. The increasing size and speed of my movement culminated in a sense of commitment. This commitment related not only to my physical actions, but also to trusting my own creative process and myself. A sense of gentle energy was evident throughout, signifying that even though my progress might have been slow, it was nevertheless steady and constant. In this section, I learned that I am unique, and have been blessed with special gifts to share with others. Co-workers, family members, and friends have often told me that I am very genuine, patient, forgiving, and cooperative. The co-researchers from this study also commented on each of these adjectives within each role identity, which confirmed to me how these descriptions are consistent and will follow me in whatever role I enter. Finding ways to incorporate movement/dance/music was something I seemed to always do as a teacher. Thus, I feel strongly that becoming a dance/movement therapist was a natural extension of what I was meant to do. As I observe, engage, and commit I can develop a deeper trust within myself, accept my own patterns of development, and overcome my fears.

One fear in particular that surfaced during this sequence was the fear of taking control and being a leader. This sequence contained two distinct parts: a choreographed part, and an improvised part. The choreographed portions were very structured, organized, and precise. The goal was to illustrate inherent routines in my teacher role identity. These periods of structure and organization did not require intense amounts of leadership, because I felt as though I always had

my plans and my structure to fall back on. In a sense, I was not the leader, but merely the

messenger. In contrast, I intentionally included periods of improvised movement, to illustrate

the unplanned and unstructured moments of enlightenment that often occurred in the classroom

when I let go of plans. These movements were much more fluid and flexible. They required me

to take control for myself, and to lead without the benefit of having a plan in the background to

rely on. These periods were difficult and uncomfortable, but I learned that letting go could lead

to beautiful and productive outcomes.

My aversion to the uncertainty of leadership was an aspect of my self-in-role concept that

will be important for me to consider as I transition into the role of dance/movement therapist. I

learned that enlightenment often comes at unexpected times, and that flexibility allows me to

remain open to new ideas, viewpoints, and ways to solve problems. I learned the art of

counseling is most evident during uninhibited creative periods, when inspiration and intuition

triumph over the rote application of theory. The benefit of breaking away from plans and

allowing for a degree of spontaneity was also paralleled in the research process when I emailed

the co-researchers an explanation of my first movement sequences. This was not initially

planned, but presented itself after addressing the question of one co-researcher. Taking

advantage of this unplanned opportunity reinforced my confidence to perform in unstructured

settings.

Just as my preference for planning and structure sometimes inhibited my leadership

abilities, so did my relationship to space and effort. Standing up in front of a classroom and

taking charge was sometimes difficult for me. At times I had trouble claiming my own space,

and helping others to respect my presence and position as the leader. I noticed that during this

sequence, at times my movements were smaller and covered less space to symbolize leading a

small group, while at other times my movements were larger and covered more space to symbolize leading a large group of students. As I reviewed the sequence, I was reminded of the co-researchers' feedback, regarding the struggle that it was for me to take charge and be in control of the classroom. Whether my movements were larger for large groups, or smaller for small groups, throughout the sequence my movement was somewhat light and hesitant. As an emerging dance/movement therapist, I often experienced the same feelings of lightness and hesitancy as I tried to lead and guide therapy groups. I gathered that this hesitancy to take control is another important aspect to be aware of as I transition into my new role. I will need to look for opportunities to improve this leadership skill, so that I might become more comfortable with myself in leadership positions.

Regarding effort specifically, I tend to move with indulgent effort qualities (free flow, sustained, indirect, decreasing pressure). I am not a fast mover, but I am very consistent, steady, and progressive. As I pondered this segment, and considered the observations from the co-researchers, I was often reminded of my strengths as a dancer: ballet and lyrical dance. This slow, steady, graceful quality of movement is an innate movement preference for me. I expect this to be another important aspect to be aware of during my role transition because at times I know that I will need to access the fighting effort qualities (bound flow, quick, direct, increasing pressure). I experienced and learned this to be true during my time as an intern in a psychiatric hospital. I worked with children and adolescents who often illustrated resistance and behaviors that required immediate action. It was a challenge for me because I had a natural tendency to engage in the indulgent effort qualities; engaging in the fighting effort qualities required more exertion on my part.

Another interesting and important aspect I learned from the co-researchers was how my strong intellect has a tendency to inhibit me from tuning into my body. As I mentioned previously, my approach to development is often very structured, organized, and intellectual. While this is often seen as a strength, it could also be a weakness if it keeps me from utilizing my reserves of creative body energy. It was sometimes difficult for me to recognize my body signals and the signals of others' bodies because I was too occupied with thinking, analyzing, and planning my next step, rather than seeing what was happening in the moment. This is very important for me to be aware of, so that I can work on finding a balance between my mind and body connection. Having a proper mind-body connection requires a balance of both mind, and body, much like being a good therapist requires a proper balance of both art and science.

I recognized that moving from my head to my tail connected me with my spine and allowed me to explore stability and mobility. In this way, I escaped my intellectual self and stayed connected to my body. As I embodied this role, I experienced both the head-tail and upper-lower connectivities, which, according to Hackney (2002), deliberately follow after the breath and core-distal connectivity. Upon entering the teacher role, I was given opportunities to share my ideas with others, utilize my creative process, and develop a stronger sense of self-confidence. These experiences all related to the head-tail connectivity as I began to explore how I would fulfill the duties and responsibilities of a teacher. By engaging in this role, repetition and graduality once again appeared in my development. Once I became more familiar and comfortable with the requirements, I trusted myself to accomplish the tasks associated with the teacher role. In this way, I supported myself by setting boundaries and goals, which clearly corresponds with the upper-lower connectivity (Hackney, 2002).

These findings demonstrated that my teacher role had and would continue to influence

my dance/movement therapist role in a variety of ways. This exercise helped me recognize valuable skills that I gained during my time as a teacher: communication skills, presentation skills, patience, a sense of professionalism, and a desire to help others grasp new concepts. I learned that the major function of my teacher role was an opportunity to explore myself more carefully. As I explored myself as a teacher, my levels of confidence increased, my organization and planning skills improved, and I built trusting relationships with my students and co-workers quickly. I came to understand how I connect to others and to my environment, and how this affects my self-in-role development; it taught me about my process of observing, engaging, and committing. It also revealed a growing edge: the need to simultaneously let go of rigid plans and take charge of productive moments of creativity. It became clear to me that this role represented my second building block of professional development and that these skills would be of great benefit to me as I transitioned into my new role as a dance/movement therapist.

Dance/movement therapist role: Who am I as a dance/movement therapist?

Previously it has been noted that role identity development is a, "long, slow, and erratic process," that evolves and takes shape over time (Skovholt and Ronnestad, 1992, p. 511). In general I have found this to be true. I learned, however, that there are certain aspects of role identity development that are more instantaneous and less erratic. For example, when I stopped working as a teacher, the role exit happened the moment I walked out of the building for the last time. At that point, the duties and obligations associated with my teacher role were no longer incumbant upon me. Of course, many of the skills, abilties, mindsets, and habbits that I gained as a teacher stayed with me, even though I no longer officially filled that role.

Later, when I was admitted into the DMT program at Columbia College Chicago, I immediately entered the role of emerging dance/movement therapist. Little did I know what this

transition would look like, until I began to engage in the work and learn what obligations and duties would be required. I soon realized that role entry is only the first step of development. In order to cope with this transition, I quickly reverted back to my familiar pattern of development as a teacher, which was to observe, engage, and then commit. During the sequence, I learned that I ended up getting somewhat "stuck" in the observe stage of this pattern; I had trouble fully engaging in this new and unfamiliar role. This was made clear to me as I created and examined the corresponding brief movement sequence.

During the movement sequence, I focused on my distal parts (arms, hands, fingers, legs, feet, toes), the core-distal and body-half connectivities, along with data collected from co-researchers. My role evolution process from a beginner, to an intermediate student in training, and finally to an emerging professional was clearly evident in the movement. There was a noticeable beginning, middle, and end, as my movement reflected my journey through the DMT graduate program, and beyond. The parallels between the stages of this movement sequence, and the way in which I approached becoming a dance/movement therapist were clear.

As the sequence opened, I cautiously observed the surroundings and kept my distance. This went on for longer than I might have originally anticipated. A chair was used as a prop, which represented the field of DMT. I examined the chair carefully, looking under it, prodding it with my finger, and walking around its perimeter. When I felt comfortable to move to an intermediate level of engagement, I began to explore my leadership skills, take more risks by entering the unknown, and became willing to learn from my mistakes. In terms of movement, this is when I chose to sit on the chair and allow it to support my full weight. With the core of my body held by the chair, my distal parts were free to move, open, close, and extend. In this way, I invited myself to engage in challenges that allowed growth to take place. In the program,

much of this learning and growth took place during experiential learning and internship opportunities. As I finally reached graduation and entered the professional stage, I learned to accept who I was, which allowed me to share my whole self versus sharing only parts of myself with others. My movement became less passive, and more active. I was finally ready to commit.

Once again, the movement in this segment reflected a sense of repetition and gradualism, which was a common theme throughout all my roles in this study. Creating this sequence, I intended to focus more on my distal parts, but soon learned to appreciate the symbiotic relationship between my core and my distal parts. For example, upon entering this role I was not fully engaged, but over time I became more engaged. I expressed this feeling in the sequence by repeating the same movement phrase twice; the first time I was disengaged from my core, and the second time I was engaged in my core. Just as I ultimately experienced core-distal connectivity during the religion/spirituality sequence, this connectivity surfaced again during the dance/movement therapist sequence. I learned that perhaps the core-distal connectivity is related to my ability to define, or differentiate myself within a new role, as Hackney (2002) suggested. I also experienced the body-half connectivity, which was related to my decision making process, regarding the means by which I would fully immerse myself into this role transition.

Initially, my development process in this role was similar to that of my teacher role: observe, engage, and commit. However, once I finally made the decision to commit myself to this new role, a new development pattern emerged. This new pattern was clearly displayed in the movement sequence, and reinforced by co-researcher feedback. The new pattern that surfaced entailed the following steps: explore, take risks, retreat, recuperate, and integrate.

First, I explored the new role, its boundaries, duties, obligations, and responsibilities. Because this role was new and unfamiliar, I explored at a gradual and cautious pace. This exploration undoubtedly included some element of observation, as previously noted. The next step, was taking risks. Once I became somewhat familiar and comfortable with the duties and obligations attached to this role, I was more inclined to take risks. Actions such as volunteering in class, leading a group, sharing my opinions, and letting go of my need for structure and organization all seemed less formidable during this stage. However, in order to take these risks I had to step outside of my comfort zone. This often led to the third step, which was to retreat. Retreating involved coming back to my vertical dimension, where I could re-connect to myself and build up my reserve of courage once again, which also relates back to my spiritual self. These periods of personal recuperation taught me that I must maintain a healthy connection to myself throughout this role transition process. When I was stable and connected to myself I could continue moving forward. Thus, I concluded that the major function of my dance/movement therapist role was related to the courage to take action. After exploring, taking risks, retreating, and recuperating over a period of time, I had an increased ability to integrate my experiences, role identities, and skills into one cohesive self-in-role concept. At the conclusion of the segment, one co-researcher remarked that I appeared, "more confident, present, and connected to your environment." I found this observation to be true as I became more committed to the movement, and to my role transition. This new development process that emerged will likely be an important tool for me throughout my early years of professional development.

Final Creative Synthesis

During the final creative synthesis, I utilized the findings from the first creative synthesis, as well as additional co-researcher feedback, to create a final integrated dance piece. My ultimate goal was to experience role identity integration in body and mind. To experience integration within my body, I incorporated Hackney's (2002) total body connectivities (breath, core-distal, head-tail, upper-lower, body-half, and cross-lateral). Exploring these connectivities allowed me to find a sense of full body integration, as described by Bartenieff's inner connectivity and outer expressivity theory (Hackney, 2002).

To experience integration between my role identities, my self-in-role concepts, and the concepts of my co-researchers, I utilized the findings from my Johari Window model, as well as my 3-dimensional self-diagram. Three major findings surfaced from my 3-dimensional self-diagram (see Appendix H) when creating this piece: First, a new and overarching role transition process emerged based on the final stage of each individual development process. Second, I observed that dimensions corresponded to each individual role. Third, I noticed commonalities among all role identities.

New role transition process. First, I found that a new role transition process had emerged, based on the final steps of each individual development process. My development processes for each role were as follows:

a) Religion/spirituality: experiment, act, and receive

b) Teacher: observe, engage, and commit

c) Dance/movement therapist: explore, take risks, retreat, recuperate, and integrate

As I reflected on each individual development process, I found that the final stages came together to form a new role transition process: receive, commit, and integrate. This observation

was profound because it illustrated that the final stage of my development in each role could come together to inform my transition into a new role as a dance/movement therapist. What I had considered to be the final stages of my development within each role turned out to be stepping stones that would ultimately lead me through my role transition process.

I began the final integrated piece with the understanding that my religion/spirituality role is my foundation. As such, I considered the relevance of receiving. Receive represented the apex of my religion/spirituality role development, as well as the initial step in my role transition process. Utilizing the associated core-distal connectivity allowed me to feel the support of the ground, and to connect to myself internally. This connectivity also represented my ability to receive; I learned that proper reception takes place when the distal parts are able to bring the received object into the core. Receiving is very difficult when the distal parts are unwilling or unable to cooperate with the needs and the desires of the core. My opening movements illustrated this first building block of transition: the ability to receive. For me, learning how to engage in a relationship with God and with myself was an important aspect of reception. As my movement progressed, I learned that the answer to every question couldn't be received all at once. Rather, it was more effective to practice patience and faith, knowing the answers will come in their own time, and in their own way. God will show me the way I should go as I illustrate a desire and willingness to receive wisdom. As I transition into a new role, I must remember to access my faith, planted deep within me; I must learn to receive what I need, one piece at a time. Having this foundation will be grounding, comforting, and reassuring when I feel weak.

The next stage of my transition process was commit. During this stage, I found myself coming off the floor into a sitting position, and then to a standing position. As I made these level

changes, I incorporated the head-tail and upper-lower body connectivities, both of which were related to my teacher role. My surroundings became clearer, and I reacted by covering more space, slightly accelerating, and utilizing my breath more often. As I gained the courage to commit to the duties and obligations of my new role, my movement expressed more confidence and determination. I found myself incorporating the body-half connectivity, which was associated with my dance/movement therapist role, as I explored the right and left sides of my body. In this way, the seeds of transition were beginning to sprout. For me, the commitment stage was about learning how to make my own decisions, trust my own judgments, and adapt to a new atmosphere. It was also about familiarizing myself with the novelties of this new role. Overall, I learned that increased mobility and stability were evidence of my willingness and ability to commit.

The final stage of my transition process was, integrate. In my dance/movement therapist role I experienced a sense of full body integration, by utilizing the cross-lateral connectivity. According to Hackney (2002) this connectivity was the point at which an individual understands how the whole body is connected and in relationship to itself. At this point in the piece, I developed a clear understanding of my parts and my role concepts, both individually and collectively. I felt my whole self merge together, and experienced what Bartenieff described as a lively interplay of inner connectivity and outer expressivity (Hackney, 2002). These final movements displayed a dynamic feeling. I was motivated to create something new and unfamiliar, by using familiar tools and skills in new ways. I was familiar with the importance of receive, commit, and integrate within the context of each individual role. Combining these three steps within the context of my role transition gave them additional layers of meaning.

By embodying this transition process: receive, commit, and then integrate, I learned how my religion/spirituality role, and my teacher role represented strong transitional building blocks. These roles clearly and undeniably provided valuable skills and experiences that can be integrated with my new role as a professional. For example, from my teacher role I gained experience in connecting with others and with my environment. I also came to understand how Hackney's (2002) total body connectivities could be incorporated to find a sense of integration within my parts that corresponded with each role. For example, I learned that my religion/spirituality role related to the core-distal connectivity, which I can engage in whenever I need a sense of grounding and connection to my spiritual self. In this way, I gained new perspectives on how my former role as a teacher, and my existing role as a Christian affected my development as an emerging dance/movement therapist.

Dimensions. Next, I will discuss the significance of the dimensions that corresponded with each of my role identities. After analyzing and synthesizing my final collected data, I constructed a 3-dimensional self-diagram (see Appendix H). In this way, I presented how my roles were significant individually and collectively. All and all I also gained a new point of view concerning my roles.

First, I learned that my religion/spirituality role correlated with the vertical dimension. Theoretically, this dimension is about how one connects to his or herself (Amighi, Loman, Lewis, & Sossin, 1999; Bartenieff & Lewis, 1980). This discovery also informed my movement selection when creating my final integrated dance piece. There are two spatial pulls connected to this dimension: up and down. In this sense, I gathered how I am constantly reaching up towards heaven for guidance and understanding. At the same time, God is reaching down to me with answers to my questions and concerns. Thus, for me I am in a dimension that is about

connecting to God and then to myself. My opening movements reflected this up and down

connection.   Once I found stability in this connection, I became more mobile and aware of my

surroundings, which allowed engagement and commitment in my teacher role.

My teacher role corresponded with the horizontal dimension; the dimension that relates to

one's connection to others (Amighi, Loman, Lewis, & Sossin, 1999; Bartenieff & Lewis, 1980).

This dimension also has two spatial pulls: right and left. Again, this was seen in my movement

as I began to travel to the right and left, exploring the space along with both sides of my body.

By embodying this dimension, I learned that this role demanded more of my attention,

involvement, and commitment. I had to concentrate on where I was going, how I was going to

get there, and what I would do when I arrived. It began as an exploration, by exploring how I

interact with others and with my environment. This exploration soon transitioned to

independence and more confidence in myself as a teacher. Once I became more familiar with this

role and how I connected with others, I became more comfortable with myself. As a result, I

gained the confidence needed to continue progressing forward with my development as a

professional.

Though I enjoyed my experience as a teacher, I thoroughly enjoyed dancing and helping

others. A career in DMT was an opportunity for me to combine my passions of dancing and

helping others. In due time, I finally acted on my dream of becoming a dance/movement

therapist. Thus, this role corresponded with my sagittal dimension, the dimension that referred

to one's ability to move forward and take action (Amighi, Loman, Lewis, & Sossin, 1999;

Bartenieff & Lewis, 1980). My movement covered even more space, showed clear signs of

acceleration, and consisted of moving forwards and backwards. It was evident that my choice to

become a dance/movement therapist brought even more emotion throughout my body. It also

demonstrated moments of advancing and retreating. Advancing related to my desire to learn

what this role entailed and how I would engage in the corresponding duties and responsibilities.

Retreating related to the moments when I felt uncomfortable or uncertain. I gathered that this

advancing and retreating relationship will continue to occur as I develop as a professional, but

once I find my place and become more familiar with myself as a dance/movement therapist I

predict that I will find the mobility to keep moving forward.

Understanding my roles in a 3-dimensional way was perhaps the most exciting part of my

study because it gave me a new perspective of how I could relate to my roles physically and

mentally. I learned the value that each of my roles hold separately, and when integrated this

uniqueness did not disappear, but rather became complementary. This final integrated dance

piece allowed me to illustrate that these role identities characterized the individual threads that

combine to form a complex and intricate tapestry of myself.

Commonalities. As I reflected on the individual traits found within each role, I detected

several commonalities relevant to my development as a dance/movement therapist. First, I noted

the exhibition of fear within each role. I gathered that this fear had the power to keep me from

reaching my full potential in each role if I allowed it to. The idea of being responsible for

another's well-being can be intimidating and fearful. I have a sincere desire to help others

progress in their lives, and the thought of failing brings disturbance and at times hinders me from

moving forward. When I feel fearful, I tend to retreat rather than move forward. Although, if I

desire to overcome my fears, I know I will need to face them rather than avoid them. In this

regard, I can become a more effective dance/movement therapist, and person in all aspects of my

life. Even though I did not explicitly express fear in my movement piece, it was brought to my

consciousness.

In my first class as a dance/movement therapist in training, my professor asked each of us to take walks, keep a journal, and choose a body part that seemed to be speaking to us whether it was positive or negative. I chose my neck at the time because it was where I held the most tension and the pain was easy to detect. In this study, I identified my neck to be the body part where my fear resides, or the part that stops the flow of full integration between my parts. During my piece, I took note of how my neck was in relationship with the rest of my body. Therefore, I concluded that as I continue to develop in my new role as a dance/movement therapist I need to be aware of how my neck can work with me or against me at times.

Second, I noted how in each role I seemed to be a loud follower and a quiet leader, meaning that I struggled demonstrating leadership within a group. This trait will be very important to consider in my development as a dance/movement therapist, because I will have the duty of leading therapy groups on a regular basis. My movement in this piece sought to reflect a sense of autonomy. I am in charge of my personal and professional development. As I seek to define my own boundaries and claim my ways and identities, I can become more comfortable with who I am, which in turn will reflect the type of leader I can become.

Third, I noted and illustrated the common traits of consistency, graduality and repetition. These traits were clearly demonstrated throughout my brief movement sequences and throughout my final integrated dance piece. Generally, in the beginning my movement was slow and steady, then it gradually evolved through time and space, and finally it reached its peak of full embodiment, utilizing my whole body, rather than specific parts. Thus, I concluded that as I progressed, so did the movement. I realized that my pace of development is gradual and that observing my surroundings is important before I can fully engage in my new role, whatever it may be. My development process may be slower or quicker than others, but it is steady and

progresses with time. The words of Skovholt and Ronnestad (1992) seemed particularly relevant, when they said that role identity development is a "long, slow, and erratic process" (p. 511). Even though that is the case, I realized that even baby steps of progress are cumulative over time, and that thousands of small transitions ultimatly add up to complete the larger role transition. As I embark on my new role as a dance/movement therapist it will be important for me to recognize this process and how it can benefit my role transition.

Existing Research

In addition to the work of Skovholt and Ronnestad (1992), my research supported a number of findings from the Literature Review. This thesis study clearly aligned with Burrs' (1972) and Richters' (1984) ideas on role entry and role exit. The two major role transitions in this study were: 1) teacher to counselor, and 2) religious or spiritual person to counselor. In this case, the transition from teacher to counselor seems to be between roles (from one role to another), while the integration or transition from spiritual person to counselor is more within roles (from spiritual person, to spiritual person who is also a counselor).

Another major theme throughout this study was role integration, referring to personal and professional roles. I would agree with Dorn's (1992) suggestion that personal and professional role identity integration is an essential part of reaching fulfillment in personal and professional life. I would also agree with Dorn's (1992) report that individuals who attempted to keep their role identities separate experienced higher levels of stress, and less personal and professional satisfaction. Additionally, each role identity is likely to have its own unique impact on the development of the individual counselor. While this study addressed the impact and nature of religious/spirituality, teacher, and dance/movement therapist roles, future research on the impact of other commonly held role identities is warranted.

This phenomenon of integrating former and existing role identities has not traditionally been a major topic in the literature, although it is gaining popularity in recent research. Recent unpublished masters theses in the dance/movement therapy field illustrated this phenomenon (Gilmore, 2005; Nishida, 2008; A. Smith, 2011; Snow, 2012). My findings will also be added to this particular body of research as I too explored the impact of identities on professional development. The overlap between these studies and mine were clearly related to how role identities may influence the development of professional counselors and therapists.

My findings were consistent with the research of Federman (2009), Orkibi (2010) and Koren (2003). These researchers suggested that dance/movement therapists demonstrate a higher kinesthetic ability than those of other creative arts therapies because the body is utilized as an education tool. They also suggested that dance/movement therapists are trained to recognize connections between the body, mind, and spirit, which naturally increase body awareness. Through movement, the dance/movement therapist experiences his/her personal and professional development on a different level compared to other professional therapists of a different focus.

Limitations

Although kinesthetic knowledge added an important layer of depth to this research, the study's limitations should be considered. First, there were only nine co-researchers recruited for this study, all of whom knew me personally. The small group of co-researchers did not necessarily represent a diverse population; there were seven Caucasian women, one Asian woman, and one Caucasian man. Whether the co-researchers backgrounds or ethnicities affected the results of the study is unknown.

Second, I had developed a unique relationship with each co-researcher prior to beginning the study. Some of them I have known for years. Other I have not known for very long. The co-researchers in the religion/spirituality group knew me the longest, while the co-researchers in the teacher and dance/movement therapist groups knew me for 2 years or less. Not all the co-researchers were able to comment on my whole self due to the length of time they knew me.

Third, I invited the co-researchers to specifically comment on one particular role. In addition, the co-researchers did not have the opportunity to comment upon or to observe all three roles individually. Thus, the co-researchers could not comment on the differences within the final integrated dance piece. Rather, it was left to me to compare each of the roles.

Fourth, the co-researchers per role identity group did not know or interact with each other, but only interacted with me primarily through the phone or Internet. Discussion with the co-researchers by these means made the communication less personable and more difficult. Thus, when I invited the co-researchers to engage in informal discussions, it was less likely to occur due to the manner of communication.

Fifth, this was a single-subject study that focused only on myself, and therefore is not generalizable to everyone. I only focused on three role identities (religious/spirituality, teacher and dance/movement therapist) and how the first two informed and influenced the third. This particular study also made few references to the cultural aspects of each role and how they could have impacted my professional development. This is an important point considering that my cultural background, as an educated white American woman, enabled me to transition between roles relatively freely. I experienced minor cultural prohibitions, whereas for someone else, such as a refugee entering the United States for the first time may have limited choices as to what roles they play in society.

Finally, this study lacked a clear system of analyzing the movement observed. Although, the co-researchers and myself witnessed the movement, this study did not utilize a specific movement assessment coding sheet (MACS) to analyze the movement observed. Using this tool could have provided more validity to the movement pieces.

Recommendations For Further Research and Implications for the Field of DMT

As previously mentioned, this particular study was performed on a small scale and could be repeated with a larger group of co-researchers representing more diversity. It would be a more personable and meaningful experience if the primary researcher could actually meet with the co-researchers in person when in discussion. In addition, the movement segments may produce more significant and immediate results if the primary researcher presented the pieces to the co-researchers in person. Utilizing MACS would also add to the experience by analyzing the movement patterns witnessed, and how these may be correlated with specific role identities. A research question might be: How does an individual's movement patterns relate to his or her various role identities?

While this study focused on how two particular role identities influenced my transition into a dance/movement therapist role, each emerging dance/movement therapist has his or her own unique background and former set of personal and professional role identities. As noted earlier in this study, the transition process between roles is likely to be different depending on the individual's personal experiences and cultural background. There may be others in the DMT field that question former and existing role identities, and how those roles affected their choice to become dance/movement therapists.

These role identities may also be cultural or hold great value to someone, such as my religious practice and spirituality did. During my engagement in this study, I became more

aware of the cultural implications of role transition. It may be interesting and beneficial to conduct research that would not only focus on role identity development, but also how one's cultural background affects the role transition process and professional development.

Finally, although this study focused on my role identity development as an emerging dance/movement therapist, other identity related questions evoked by this study, include the following: a) How does one's relationship with oneself and others affect one's identity development? b) How does one's personal experience affect one's identity development? And c) How does one's lifestyle, values, and worldview affect one's identity as a developing therapist and counselor? d) How does one's cultural context facilitate or challenge identity transition and integration? e) How might less service oriented or even socially counterproductive roles be integrated?

This study also introduced the idea of exploring one's role identities through movement, which may capture the attention of other dance/movement therapists. The movement in this study sought to explore each role identity on an individual level, and then on a collective level. Initially, the ultimate goal was to experience integration between my role identities and concepts. I soon discovered that certain body parts coincided with my role identities. Therefore, body part integration also became an important and relevant goal. Dance/movement therapists in training as well as novice professionals may find this helpful in their own development as they consider experiencing their role identities through movement.

Another important application of this research has to do with the influence of religion and spirituality, and how this role is embedded in the work of a developing counselor or therapist. Recent research has shown that professional counselors and therapists are somewhat uncomfortable with approaching religion when working with patients (Gurney & Rogers, 2007;

Hopkins, 1995; Magaldi-Dopman & Park-Taylor, 2010; Schulte, Skinner, & Claiborn, 2002). And, from personal experience, the topic of one's religious identity is a subject that is underrepresented in formal classroom instruction for developing counselors. Whether a counselor in training identifies with practicing a faith or developing spirituality, counselors must be properly trained and prepared to address this issue with future patients. This role is impactful on individuals and needs to be implemented in the curriculum for counselors who are currently in training or those who will be. Therefore, religious identities and worldviews might be of particular interest to future researchers.

Conclusion

The purpose of this study was to engage in a process of self-reflection that would lead to new information about how the roles of religion/spirituality and teacher affected my emerging role as a dance/movement therapist. Again, I attempted to answer the question: How have my teacher and spiritual identities as well as religion influenced my professional identity development as an emerging dance/movement therapist and counselor? By engaging in Hackney's (2002) total body connectivities and Bartenieff's theory regarding inner connectivity and outer expressivity, I was able to gain a new understanding of my roles on an embodied level. Utilizing Yalom's (2005) Johari Window model and my 3-dimensional self-diagram (Appendix H), I gained a new understanding of my roles on a psychological level. I experienced an integration of my roles on a body and mind level in the form of an integrated dance piece. The findings of this final integrated piece illustrated that my role identities were not separate and distinct parts of myself, but rather combined individual threads that formed a complex and intricate tapestry. As such, this study showed that former role identities should be appreciated for what they are: building blocks upon which future professional development depends.

As I examined the overall role transition process that has taken place throughout my life, a grand metaphor began to take shape in my mind. I saw my transformation process take the shape of an entire flower plant, with each role identity representing a unique and important part of the whole. I saw my religion and spirituality role as the roots, similar to those of a flower that is planted deep within the earth's soil. I learned that my teacher role is like the stem that starts to grow, and continues to grow as it is nourished by the sun and water. I learned that my dance/movement therapist role is the actual blooming process of the flower. A flower cannot grow without proper gardening care, each step is important during the planting process. While we often tend to focus only on the flower itself, I have learned that each part of the entire plant plays a vital role in the overall flowering process, and that after the blossom comes the fruitage. In a similar way, each of my roles contributed necessary traits that will assist my professional development as I bloom into my professional dance/movement therapist role.

References

American Dance Therapy Association. (2009). What is dance/movement therapy? Retrieved

    from http://www.adta.org/resources/Documents/DMT-General-Info-Sheet-with-

    Resource-Bib.pdf

Amighi, J. K., Loman, S., Lewis, P., & Sossin, K. M. (1999). *The meaning of movement:*

    Developmental and clinical perspectives of the Kestenberg movement profile. New York,

    NY: Routledge.

Ashforth, B. E. (2001). *Role transitions in organizational life: An identity-based perspective.*

    Mahwah, NJ: Lawrence Erlbaum Associates, Inc.

Ashforth, B. E., Kreiner, G. E., & Fugate, M. (2000). All in a day's work: Boundaries and micro

    role transitions. *The Academy of Management Reveiw, 25*(3), 472-491.

Bartenieff, I., & Lewis, D. (1980). *Body movement: Coping with the environment.* New York,

    NY: Gordon and Breach.

Biddle, B. J. (1979). *Role theory: Expectations, identities, and behaviors.* New York, NY:

    Academic Press.

Biddle, B. J. & Thomas, E. J. (1966). *Role theory: Concepts and research.* New York, NY:

    Wiley & Sons.

Bluestein, D. L., Devenis, L. E., & Kidney, B. A. (1989). Relationship between the identity

    formation process and career development. *Journal of Counseling Psychology, 36*(2),

    196-202.

Bradley, R. W., & Mims, G. A. (1992). Using family systems and birth order dynamics as the

    basis for a college career decision-making course. *Journal of Counseling & Development,*

    70, 445-448.

Brott, P. E., & Meyers, J. E. (1999). Development of professional school counselor identity: A grounded theory. *Professional School Counseling*, 2(5), 339-348.

Burr, W. R. (1972). Role transitions: A reformulation of theory. *Journal of Marriage and the Family, 34*(3), 407-416.

Caldwell, K., Harrison, M., Adams, M., Quin, R., H. & Greeson, J. (2010) Developing mindfulness in college students through movement-based courses: Effects on self-regulatory self-efficacy, mood, stress, and sleep quality. *Journal of American College Health, 58*(5), 433-442.

Cashell, L., & Miner, A. (1983). Role conflict and role ambiguity among creative arts therapists. *The Arts in Psychotherapy, 10*(2), 93-98.

Cherry, K. (n.d. a). Client Centered Therapy. Retrieved from http://psychology.about.com/od/typesofpsychotherapy/a/client-centered-therapy.htm

Cherry, K. (n.d. b). Existentialism. Retrieved from http://psychology.about.com/od/eindex/g/def_existential.htm

Cherry, K. (n.d. c). Humanistic Psychology. Retrieved from http://psychology.about.com/od/historyofpsychology/a/hist_humanistic.htm

Counselor. (2013). In *Merriam-Webster's online dictionary* (11th ed.). Retrieved from http://www.merriam-webster.com/dictionary/religious

Daw, B., & Joseph, S. (2007). Qualified therapists' experience of personal therapy. *Counselling & Psychotherapy Research, 7*(4), 227-232. doi: 10.1080/14733140701709064

Dorn, F. J. (1992). Occupational wellness: The integration of career identity and personal identity. *Journal of Counseling & Development, 71*, 176-178.

Duffy, R. D., & Dik, B. J. (2009). Beyond the self: External influences in the career development

    process. *The Career Development Quarterly, 58*, 29-43.

Dulicai, D., & Berger, M. R. (2005). Global dance/movement therapy growth and development.

    The Arts in Psychotherapy, 205-216. doi: 10.1016/j.aip.2005.03.002

Dulicai, D., Hays, R., & Nolan, P. (1989). Training the creative arts therapist: Identity with

    integration. *The Arts in Psychotherapy, 16*(1), 11-14.

Federman, D. J. (2010). The co-joint change in kinaesthetic ability and openness to experience in

    the professional development of DMT trainees. *The Arts in Psychotherapy, 3*, 27-34. doi:

    10.1016/j.aip.2009.11.001

Furr, S. R., & Carroll, J. J. (2003). Critical incidents in student counselor development. *Journal*

    of Counseling & Development, 81(4), 483-489.

Gebalt, J. L., & Leak, G. K. (2009). Identity and spirituality: Conceptual and empirical progress.

    Identity: An International Journal of Theory and Research, 9, 180-182.

    doi: 10.1080/15283480903344463

Gibson, D. M., Dollarhide, C. T., & Moss, J. M. (2010). Professional identity development: A

    grounded theory of transformational tasks of new counselors. *Counselor Education &*

    Supervision, 50, 21-38.

Gilmore, K. M. (2005). *Professional development: The under-representation of African*

    Americans in dance/movement therapy. (Unpublished master's thesis). Columbia College

    Chicago, IL.

Goffman, E. (1959). *The presentation of self in everyday life.* Garden City, NY: Doubleday

    Anchor Books.

Gurney, A. G., & Rogers, S. A. (2007). Object-relations and spirituality: Revisiting a clinical

      dialogue. *Journal of Clinical Psychology, 63*(10), 961-977. doi: 10.1002/jclp.20408

Hackney, P. (2002). *Making connections: Total body integration through Bartenieff*

      fundamentals. New York, NY: Routledge.

Haenisch, C. V. (2011). How did compulsory personal therapy during counseling training

      influence personal and professional development? *Counseling and Psychotherapy*

      Research, 11(2), 148-155. doi: 10.1080/14733145.2010.485693

Hall, D. T. & Richter, J. (1988). Balancing work life and home life: What can organizations do

      to help? *Academy of Management Executive, 2*(3), 213-223.

Harquail, C. V., & King, A. W. (2010). Construing organizational identity: The role of embodied

      cognition. Organization Studies, 31(12), 1619-1648. doi: 10.1177/0170840610376143

Hazler, R. J., & Kottler, J. A. (1994). *The emerging professional counselor: Student dreams to*

      professional realiites. Alexandria, VA: American Counseling Association.

Identity. (n.d.). *The American Heritage® Stedman's Medical Dictionary*. Retrieved from

      http://dictionary.reference.com/browse/identity

Ieva, K.P., Ohrt, J.H., Swank, J.M. & Young, T. (2009). The impact of experiential groups on

      master students' counselor and personal development: A qualitative investigation.

      Journal for Specialists in Group Work, *34*(4), 351-368.

Ivey, A. E., D'Andrea, M., Ivey, M. B., & Simek-Morgan, L. (2007). *Theories of Counseling and*

      Psychotherapy (6th ed.). Boston: Pearson Education, Inc.

Jackson, J. L., Jr. (2010). *Theoretical counseling orientation: An initial aspect of professional*

      orientation and identity. (Unpublished doctoral dissertation). Retrieved from

      http://acumen.lib.ua.edu/content/

Jennings, L., Goh, M., Skovholt, T. M., Hanson, M., & Banerjee-Stevens, D. (2003). Multiple factors in the development of the expert counselor and therapist. *Journal of Career Development, 30*(1), 59-72.

Johnson, K. (2009). *An exploration of self-regulation and self-efficacy through the lens of a dance/movement therapy intern.* (Unpublished master's thesis). Columbia College Chicago, IL.

Katz, D. & Kahn, R. (1978). *The social psychology of organizations* (2nd ed.). New York, NY: Wiley & Sons.

Koren, B. S. (2003). Movement experience (ME): A context of inquiry for professional development. *The Humanistic Psychologist, 31*(1), 43-73.

Levy, F. J. (2005). *Dance movemennt therapy: A healing art.* Reston, VA: American Alliance for Health, Physcial Education, Recreation and Dance.

Louis, M. (1980). Career transitions: Varieties and commonalities. *Academy of management review, 5*(3), 329-340.

Luke, M., & Goodrich, K. M. (2010). Counselor preparation: Chi Sigma Iota chapter leadership and professional identity development in early career counselors. *Counselor Education & Supervision, 50*, 56-78.

Magaldi-Dopman, D., & Park-Taylor, J. (2010). Sacred adolescence: Practical suggestions for psychologists working with adolescents' religious and spiritual identity. *Professional Psychology: Research and Practice, 41*(5), 382-390. doi: 10.1037/a0020941

Martin, D. G. (2010). *Counseling & Therapy Skills* (3rd ed.). Long Grove, IL: Waveland Press, Inc.

McElhinney, R. (2008). *Professional identity development: A grounded theory study of clinical psychology trainees* (Unpublished master's thesis). University of Edinburgh, Scotland.

Mellin, E. A., Hunt, B., & Nichols, L. M. (2011). Counselor professional identity: Findings and implications for counseling and interprofessional collaboration. *Journal of Counseling & Development, 89*, 140-146.

Menigat, D.J.O. (2008). *Exploring expert counselors spiritual development and how it contributes to their counseling work*. (Unpublished doctoral dissertation). College of Education of Ohio University, Athens, OH.

Merton, R. K. (1957). The role set: Problems in sociological theory. *The British Journal of Sociology, 8*(2), 106-120.

Moustakas, C. (1990). *Heuristic Research: Design, methodology, and applications.* Newbury Park, CA: Sage Publications, Inc.

Nishida, A. (2008). *An autoethnography of an international dance/movement therapy student.* (Unpublished master's thesis). Columbia College Chicago, IL.

Orkibi, H. (2010). Creative arts therapies students' professional identity and career commitment: A breif pilot study report. *The Arts in Psychotherapy, 37*, 228-232. doi: 10.1016/j.aip.2010.04.008

Pleck, J. H. (1977). The work-family role system. *Social problems*, 417-427.

Pratt, R. R. (2004). Art, dance, and music therapy. *Physical Medicine and Rehabilitation Clinics of North America, 15*, 827-841. doi: 10.1016/j.pmr.2004.03.004

Religion. (n.d.). *Dictionary.com Unabridged*. Retrieved from http://dictionary.reference.com/browse/religion

Religious. (2013). In *Merriam-Webster's online dictionary* (11th ed.). Retrieved from

      http://www.merriam-webster.com/dictionary/religious

Richter, J. (1984). *The daily transition between professional and private life.* (Unpublished

      doctoral dissertation). Boston University, Boston.

Role. (2013). In *Merriam-Webster's online dictionary* (11th ed.). Retrieved from

      http://www.merriam-webster.com/dictionary/role

Ronnestad, M. H., & Skovholt, T. M. (2003a). The journey of the counselor and therapist:

      Research findings and perspectives on professional development. *Journal of Career*

      Development, 30(1), 5-44.

Rothwell, K. (2006). *The spiritual awareness of the dance/movement therapist: An organic*

      research study. (Unpublished master's thesis). Columbia College Chicago, IL.

Sawatzky, D. D., Jevne, R. F., & Clark, G. T. (1994). Becoming empowered: A study of

      counsellor development. *Canadian Journal of Counselling, 28*(3), 177-190.

Schulte, D. L., Skinner, T. A., & Claiborn, C. D. (2002). Religious and spiritual issues in

      counseling psychology training. *The Counseling Psychologist, 30*(1), 118-134.

Skovholt, T. M., & Ronnestad, M. H. (2003b). Struggles of the novice counselor and therapist.

      Journal of Career Development, 30(1), 45-58.

Skovholt, T. M., & Ronnestad, M. H. (1992). Themes in therapist and counselor development.

      Journal of Counseling & Development, 70, 505-515.

Skovholt, T. M., & Starkey, M. T. (2010). The three legs of the practitioner's learning stool:

      Practice, research/theory, and personal life. *Journal of Contemporary Psychotherapy, 40*,

      125-130.

Smith, A. (2011). *Voice from the deep: A black student's journey in a dance/movement therapy graduate program.* (Unpublished master's thesis). Columbia College Chicago, IL.

Smith, H., & Smith, M. K. (2008). *The art of helping others: being around, being there, being wise*. Philadelphia, PA: Jessica Kingsley Publishers.

Snow, A. (2012). *Discovering the crossroads between dance and dance/movement therapy through the process of intentional self reflection: A heuristic study.* (Unpublished master's thesis). Columbia College Chicago, IL.

Spruill, D. A., & Benshoff, J. M. (1996). The future is now: Promoting professionalism among counselors-in-training. *Journal of Counseling & Development, 74*, 468-471.

Spruill, D. A., & Benshoff, J. M. (2000). Helping beginning counselors develop a personal theory of counseling. *Counselor Education & Supervision, 40*(1), 70-80.

Stephens, G. K. (1994). Crossing internal career boundaries: The state of research on subjective career transitions. *Journal of Management, 20*, 479-501.

Thomas, S. (1996). A review and some reflections on some early writings on social roles. *International Journal of Social Role Valorization, 2*(1), 30-35.

Tobin, D. J., Willow, R. A., Bastow, E. K., & Ratkowski, E. M. (2009). Reflective learning within a counselor education curriculum. *Journal of Counselor Prepartaion and Supervision, 1*(1), 3-9.

Turner, R. H. (1978). The role and the person. *American Journal of Sociology, 84*(1), 1-23.

Yalom, I. (1980). *Existential psychotherapy.* New York, NY: Basic Books.

Yalom, I. (2005). *The theory and practice of group psychotherapy.* New York, NY: Basic Books.

Yinger, J. M. (1965). *Toward a field theory of behavior: Personality and social structure.* New York, NY: McGraw-Hill.

Zerubavel, E. (1991). Islands of meaning. In J. O'Brien, *The production of reality: Essays and readings on social interaction* (4th ed.). NY: Pine Forge Press.

<p style="text-align: center;">**Appendix A**</p>

<p style="text-align: center;">DEFINITION OF KEY TERMS</p>

Client centered therapy

A non-directive form of talk therapy that was developed by humanist psychologist Carl Rogers during the 1940s and 1950s, also known as person-centered therapy. Today, it is one of the most widely used approaches in psychotherapy (Cherry, n.d. a).

Cognitive behavioral therapy

Cognitive-behavioral therapy (CBT) is a common theoretical framework that counselors and therapists apply to assist change and progression among patients (Ivey, D'Andrea, Ivey, Simek-Morgan, 2007). This framework generally focuses on the actual behaviors presented and how one responds to life events. The CBT approach concentrates on the individual's learned behaviors and how these are dependent on the individual's "interactions and experiences with the environment" (Ivey et al., 2007, p. 180).

Creative synthesis

The final phase of the heuristic methodology: in this phase the researcher is familiar with the question, the material that emerged from the collected data, and is now confronted to combine all the major elements and core themes into a creative synthesis. This phase is usually depicted through various creative art forms: narratives using verbatim material and examples, poetry, stories, drawings, paintings, etc. (Moustakas, 1990).

Existentialism

A philosophical viewpoint that focuses on the importance of free will, freedom of choice, and personal responsibility (Cherry, n.d. b). Being-in-the-world is observed as an essential

concept of existentialism, and "it is believed that we act on the world while it simultaneously acts on us" (Ivey et al., 2007, p. 257-258).

Explication

The fifth phase of the heuristic methodology: invites the researcher to "fully examine what has awakened in consciousness, in order to understand its various layers of meaning" (Moustakas, 1990, p. 31). In this phase, the researcher "utilizes focusing, indwelling, self-searching, and self-disclosure, and recognizes that meanings are unique and distinctive to an experience and depend upon internal frames of reference" (Moustakas, 1990, p. 31). Also invites the researcher to be aware of his/her own feelings as he/she interacts with others through discussion. The researcher develops strong themes and then organizes them to illustrate the true meaning of the experience. The major elements of the phenomenon are described in this phase and are now ready to be merged together into a whole experience (Moustakas, 1990).

Humanistic Psychology

A therapeutic approach that concentrates on the individual's potential and emphasizes the importance of growth and self-actualization. "The fundamental belief of humanistic psychology is that people are innately good and that mental and social problems result from deviations from the natural tendency" (Cherry, n.d. c, para. 2).

Illumination

The fourth phase of the heuristic methodology: phase that "occurs naturally when the researcher is open and receptive to tacit knowledge and intuition" (Moustakas, 1990, p. 29). This phase is responsible for bringing new perspectives, new dimensions of knowledge, correcting distorted meanings, or revealing hidden meanings to the researcher (Moustakas, 1990). This process, according to Moustakas (1990) "opens the door to a new awareness, a modification of

an old understanding, a synthesis of fragmented knowledge, or an altogether new discovery of something that has been present for some time yet beyond immediate awareness" (p. 30).

Immersion

The second phase of the heuristic methodology: invites the researcher to fully engage with the research question—which means the researcher is constantly focusing on the question and making an effort to "live it and grow in knowledge and understanding of it" (Moustakas, 1990, p. 28). The researcher may facilitate the immersion process through "spontaneous self-dialogue and self-searching, pursuing intuitive clues or hunches, and drawing from the mystery and sources of energy and knowledge within the tacit dimension" (Moustakas, 1990, p. 28).

Incubation

The third phase of the heuristic methodology: invites the researcher to withdraw from the intense focus on the research question for a while. Even though the researcher does not appear to be as fully engaged as in previous phases with the topic, growth is still taking place to better understand the phenomenon. According to Moustakas (1990), "the heuristic researcher through the incubation process gives birth to a new understanding or perspective that reveals additional qualities of the phenomenon, or vision of its unity" (p. 29).

Initial engagement

The first phase of the heuristic methodology: invites the researcher to engage in self-dialogue and self-reflection, which encourages the researcher to discover a topic that is valuable and of deep interest to the researcher. During this phase, the researcher "reaches inward for tacit awareness and knowledge, permits intuition to run freely, and elucidates the context from which the question takes form and significance" (Moustakas, 1990, p. 27).

Intermittent reinforcement

A learned behavior that is repeated continuously by the individual whether the outcome is positive or negative. For therapists and counselors, this can be very helpful when seeking to understand a patient's behavior patterns (Ivey et al., 2007).

Positive reinforcement

A learned behavior that is repeated continuously by the individual after he or she experiences a positive outcome. This type of reinforcement evolved from B.F. Skinner's Operant Conditioning Theory (Ivey et al., 2007).

Token economy

A system that is designed to reinforce positive behavior and discourage negative behavior by providing rewards immediately after the desired behavior is portrayed (Ivey et al., 2007).

Appendix B

Invitation Email used for Recruitment of Co-researchers

Dear (name),

I am currently in the beginning stages of my graduate school thesis, and have decided to conduct a self-study. I want to know how my past experiences as a teacher, and as an active member of my church have affected my development as a dance/movement therapist. Because you knew me in one of those contexts, I would appreciate your participation. Please review the attached consent form and let me know if you have any questions, comments, or concerns. If you would like to participate please notify me before (date).

Thank you,

(signed)

Informed Consent Form sent to Co-researchers

Informed Consent Form
Consent Form for Participation in a Research Study

Title of Research Project: Counselor Identity Development: A heuristic look into past, present, and future role identities
Principal Investigator: Jaquel Stokes
Faculty Advisor: Kim Rothwell, BC-DMT, LCPC, GL-CMA contact telephone number: 312-968-3154
Chair of Thesis Committee: Laura Downey, BC-DMT, LPC, GL-CMA, contact telephone number: 312-369-8054

INTRODUCTION

You are being invited to participate in a research study to provide objective feedback, which will allow me, the principal investigator further explore my developing identity as a dance/movement therapist and counselor. This consent form will give you further information to help you decide if you want to participate in this study or not. Please read the form carefully. You are entitled to ask questions about the purpose of the research, what I may ask of you to do, the possible risks and benefits, your rights as a participant, and anything else about the research or this form that may not be clear. When your questions have been answered and you have had some time to think this over, you can decide if you want to participate in the study. This process is called 'informed consent.' You will receive a copy of this form for your records.

You are being asked to participate because I believe you can provide authentic feedback based on your relations with me.

PURPOSE OF THE STUDY

The identity of the developing counselor is an important factor to consider as former identities can affect how one develops as a counselor. The affects of religion and spirituality on a developing counselor are sparse and I hope this study will contribute useful information on the subject matter. This research study will focus on how my former identities and religion have affected and influenced my professional identity as an emerging dance/movement therapist and counselor. In this project, I plan to explore three identities in particular, which include: teacher, religion/spirituality, and a dance/movement therapist. This study will utilize a heuristic methodology in order to further explore my experience in an organized manner. This project will be a self-study and the information you provide will assist my exploration in this process of better understanding my identity development as a counselor.

PROCEDURES

If you agree to participate in this study, you will be asked to do the following:

- Each participant will have two weeks to fill out a brief open-ended questionnaire that will be sent via email and then sent back to me via email when completed (20-30 minutes).
- The questionnaire will be related to your recollection of me in one of the following capacities: teacher, religion/spirituality, and dance/movement therapist. The research is likely to require a valid email address. If you do not have one, other arrangements can be made (mail, telephone, etc.).
- I will send a follow-up email and/or a phone call will be conducted by myself if necessary to clarify answers provided in the questionnaire (10 minutes).
- Each participate will have two weeks to view one video that entails a brief movement sequence and supply objective feedback via email (30-40 minutes).
- Each participant will have opportunity to view a video of the final movement piece and feedback will be welcome, but not required (10-15 minutes).
- The research will start in June 2012 and last for approximately 10 months.
- The research will be conducted mainly from my home, and I will communicate with you primarily by email, and if necessary by phone or regular mail.

POSSIBLE RISKS OR DISCOMFORTS

- I believe there are minimal risks associated with this research study; however, a possible inconvenience may be the time it takes to complete the study.
- As an academic study, it is important that you are open and honest so that the final results are unbiased and valid. As a participant, your feedback will be interpreted as an important piece of data, and *not* as a judgment or critique of our personal relationship. If at any time you feel uncomfortable or reserved, please feel free to contact me directly.

POSSIBLE BENEFITS

You may not directly benefit from this research; however, I hope that your participation in the study may help myself and other developing counselors better understand how various role identities and religious practices can impact counselor development.

CONFIDENTIALITY

- You will not be identified by name in this study unless you wish to be. If you do not wish to be identified then I will assign you a pseudonym to protect your identity.
- All personal information will be kept strictly confidential and will be kept on my personal computer, which is password protected.
- Emails will not be forwarded to anyone outside of the study and will be sent over a secure (password encrypted) Internet connection. In addition, the following cautionary message will be displayed prominently at the foot of each email correspondence:
  > *This email is intended only for the use of the individual or entity to which it is addressed and may contain information that is privileged*

and confidential. If the reader of this email message is not the intended recipient, you are hereby notified that any dissemination, distribution, or copying of this communication is expressly prohibited. If you have received this email in error, please notify the sender immediately and destroy/delete all copies of the transmittal.

- The answers that you provide in the questionnaire and/or the follow-up conversations may or may not be quoted verbatim in the study.
- Personal notes related to the study may be kept by me indefinitely, but stripped of all identifying information.
- All participants are adults above the age of 18. No children or minors will be part of this study.

The following procedures will be used to protect the confidentiality of your information:

1. The researcher will keep all study records in a secure location.
2. Participants will not be audio or videotaped at any time.
3. All electronic files containing personal information will be password protected.
4. Information about you that will be shared with others will be unnamed to help protect your identity, including the researcher's supervisors.
5. No one else besides the researcher will have access to the original data.
6. At the end of this study, the researcher may publish their findings. You will not be identified in any publications or presentations, unless you give express permission to be.

RIGHTS

Being a research participant in this study is voluntary. You may choose to withdraw from the study at any time without penalty. You may also refuse to participate at any time without penalty.

 Please review this carefully before you make a decision and let me know within two weeks if you would like to participate in this study. I will be happy to answer any question(s) you have about this study. If you have further questions about this project or if you have a research-related problem, you may contact the principal investigator Jaquel Stokes 208.949.8596 or the faculty advisor Kim Rothwell 312.968.3154. If you have any questions concerning your rights as a research subject, you may contact the Columbia College Chicago Institutional Review Board staff (IRB) at 312-369-7384.

COST OR COMMITMENT

- I expect your total time commitment to be approximately three to six hours depending on your own personal schedule.

PARTICIPANT STATEMENT

This study has been explained to me. I volunteer to take part in this research. I have had the opportunity to ask questions. If I have questions later about the research or my rights as a research participant, I can ask one of the contacts listed above. I understand that I may

withdraw from the study or refuse to participate at any time without penalty. I will receive a copy of this consent form.

_____ _____ _____
Printed name of subject   Signature of subject   Date

_____ _____ _____
Printed name of principal   Signature of principal investigator   Date
investigator

Brief Standardized Questionnaires Sent to Co-Researchers

Questions for **teacher** identity group:

1. What were my greatest strengths as a teacher?

2. What were my greatest weaknesses as a teacher?

3. What did you observe about my interactions with students?

4. What changes did you observe in my teaching style over time?

5. How would you describe my movement qualities as a teacher? (for example, did I walk around a lot, how did I use my voice, what was my posture like)

Additional Comments:

Questions for **religion/spirituality** identity group:

1. What were my greatest strengths from a religious/spirituality perspective?

2. What were my greatest weaknesses from a religious/spirituality perspective?

3. What did you observe in the way I interacted with you, as well as with others in a religious setting?

4. What changes did you observe over time in the process of my spirituality development?

5. How would you describe my movement qualities when in a religious setting? (i.e., how I spoke, how I presented myself when engaging with others)

Additional Comments:

Questions for **dance/movement therapist** identity group:

1. What were my greatest strengths while working as an intern? And as a student?

2. What were my greatest weaknesses while working as an intern? And as a student?

3. What did you observe when I interacted with you and with patients? And peers?

4. What changes did you observe in my development as a dance/movement therapist over time?

5. How would you describe my movement preferences/qualities as a developing dance/movement therapist?

Additional Comments:

Appendix E

Informal Questionnaire sent to Co-researchers Regarding Brief Movement Sequences

Questions for informal, semi-structured feedback, after viewing brief movement sequences:

1. What was your initial response after viewing the movement sequence?

2. Did the movement relate to my qualities as a teacher [as a Christian] [as a D/MT]? How would you say the movement did or did not relate?

3. Any additional comments or questions you experienced as a result of viewing the movement sequence?

Note Cards Revealing Significant Aspects Utilized for Brief Movement Sequences
(first creative synthesis)

Process/Story Utilized for Rel/Spirit. mvmt. sequence:

Focal Point = core of body.

- Feel my body/core center on floor, support of ground
  ... Use strength to lift head & observe surroundings
  ... learn how to roll over feel strength of my core
  — Begin to pull in & reach for what I want & then
     share what I will w/ outside environment & bring back
     to self. (Give & take relts.)

- Mid-level (sitting) difficult to get to this level, must
  have faith, not give up

- To receive strength & answers religious/spirit. self — Pray, dlvp.
  relts. w/ God   Pray — ASK in faith — Receive Answer
     (Experiment — Act & Recieve)
- Become more confident in faith, vocal to share

come to standing
  — grow into wise woman (Daughter of God)

Figure F1 Significant aspects utilized for the brief movement sequence for my
religion/spirituality role

DMT Role: (Process for mmt. sequence)

- Explore distal parts-
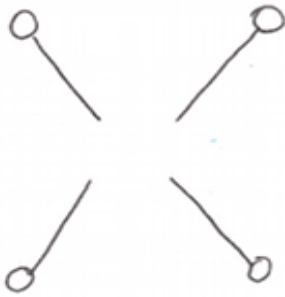
* notice how distal parts affect core
    + vice versa? When I'm connected?
                not connected?
* Claim power/set boundaries

* Own affinities
    free-bound, ↓ pressure, indirect, sustained
        flow
* Consider presence — how I use space?
    (Kinesphere)
* Consider shape (why?)

* Trust my creative process... intuition
    ~where does it take me?

Focus on Process of becoming a DMT
    based on data collected —

Beginner: Follower, Observer, Outsider looking in, planner
    Protective   Going thru motions ... Experimenting   Logical
    How do I mold myself into this world?   concrete
                                        Thinker

Half-way: Begin to explore leadership skills, make+accept
    mistakes, learn from past, ↑commitment,
    engaged in process, letting self be moved by
    growth, walk into unknown, find my voice
    ·Pick myself up· Face my fears

End of 2yr. Trg. Expressing whole self vs. part of self, feeling
    period: sense of accomplishment, how have I
    changed? + how do I know I've changed?

Figure F2 Significant aspects utilized for the brief movement sequence for my dance/movement
therapist role

Process of development:

<u>Focus on these qualities</u>: organized, consistent + slow moving, encouraging, listener, and involved.

Head/Mind = Body Part for Teacher Id. Role

Emotion= Smiling ... my presence

Plan/Structure vs. Improvisational Structure
(HOLD ON)   (Let Go)

♪ Group facilitator both (Small + large).

Routines + Rituals at Beg. + End

Partly Choreographed + Partly Improvised

Improvisation:
Listener + Involved
Observer - Re-action
Frustrated = Look ↓, Stop/think, proceed with process

Figure F3 Significant aspects utilized for the brief movement sequence for my teacher role

Appendix G

Explanations sent to Co-researchers regarding Brief Movement Sequences

Teacher Role identity

I wanted to thank you for your feedback in response to the brief movement sequence regarding my teacher role identity. I decided, after reading through your responses, that it would be helpful to share with you my intentions in creating this movement sequence.

1. After receiving the first questionnaires from all 3 co-researchers in the TEACHER Identity Group I found some common qualities listed of myself in the teacher id. role and they included the following: organized, consistent & slow moving, encouraging, listener, and involved.
2. I took these qualities and decided incorporate them into my movement sequence and tried to express them throughout the sequence.
3. I identified my head/mind body part to resemble my teaching role identity, which is why I started with a head role -- bringing attention to that specific part of my body. I also labeled this the color blue, which is why I wore a blue shirt.
4. I know the video was not the best and it may have been too far away from my face, but I intentionally was also thinking about my presence and tried to smile often and put emotion into the movement and into my face.
5. I was also mindful of my experiences in facilitating or teaching both small and large groups of children.
6. The part that reflected more dance-like movement was my section for letting go of a planned structure and exploring more of an improvisational structure as I often did as a teacher ... I sometimes had to let go of My Plan and try something else. So this movement sequence was partly choreographed and partly improvised.
7. I also intentionally had a clear beginning and end, where I tried to focus on routine/ritual -- with the hello song and the good-bye song & the Johnny song (I often did at the end of the day with the Shumway kids)-- one to open the day and one to close the day.
8. The entire movement sequence was not meant to be directed to a classroom full of children -- it was more about taking the data I collected from you (the co-researchers) in combination with what I know of myself as a teacher and expressing this role identity through movement.
9. The moving around the room -- I found myself doing that quite often when I was a teacher in Korea ... answering questions and helping students at their desks encouraging them and helping them understand the concepts being taught.
10. I was not telling a story per se, but rather exploring and expressing through movement what my teacher role identity looks and feels like to me & to others.

~ So once again in a nutshell -- I focused on the teacher role identity qualities, my head/mind, my presence, plan/structure vs. improvisational structure, being in charge of both small and large groups, and routines & rituals. I also took into consideration of my role as the observer & how I chose to react to the situation throughout the sequence.

Hopefully this sheds some light on my movement sequence process. If you have any further questions or comments to add, please feel free to do so. Perhaps it would be interesting to view the video once more after knowing what my intentions were and see if you experience anything different or the same to the first time you viewed it.

G1 Explanation sent to co-researchers in the teacher role group discussing my intentions during the process of my brief movement sequence.

Religion/Spirituality Role identity

I wanted to thank you for your feedback in response to the brief movement sequence regarding my spiritual/religious role identity. I decided, after reading through your responses, that it would be helpful to share with you my intentions in creating this movement sequence.

1. I considered the feedback you provided in the questionnaire regarding my spiritual/religious role identity and identified common themes from all of the data combined.
2. I identified that my religious & spirituality role lives in my core region of my body -- which was the focal point during the movement sequence. I also labeled this region red, which is why I wore a red colored shirt.
3. My religion & spirituality is what has provided a foundation ... so that is why I began on the floor -- so I could feel the support of the ground beneath me.
4. I also considered how I evolved through this role ... the movement was actually very similar to that of a baby ... It starts with tummy time on the floor, then developing strength to lift the head, then see the world around them, reach for what they want & bring it back to themselves to get their needs met... this was the idea behind my movement on the floor. I was evolving & bringing things of importance to my core, which is also where my heart is located.
5. When I transitions to the mid-level (sitting) I purposefully acted as if this was a difficult task, because sometimes my religious/spiritual role is also difficult to maintain...so I must have faith, keep moving forward and not give up.
6. The repetition section of praying hands and reaching up & turning my body in different directions represented the moments of my life where I was in constant prayer, seeking to develop a relationship with God... The formula I came up with was this: Experiment, Act, & then Receive.
7. As I continued in this action, my movements became larger, and quicker... when eventually I moved to standing, which represented how my faith had grown more into a perfect knowledge & I exercised more confidence in who I was spiritually --- a daughter of God.

In short, I used the floor for support and began to explore my surroundings, almost like a give & take relationship ... and once I felt strong enough, I moved to a middle level & really began to take my spirituality/religious role more seriously -- in attempting to develop a relationship with God & understand who I was...then finally received a knowledge & more confidence to stand on two feet as a daughter of God.

Hopefully this sheds some light on my movement sequence process. If you have any further questions or comments to add, please feel free to do so. Perhaps it would be interesting to view the video once more after knowing what my intentions were and see if you experience anything different or the same to the first time you viewed it.

G2 Explanation sent to co-researchers in the religious/spirituality role group discussing my intentions during the process of my brief movement sequence.

Dance/Movement Therapist Role identity

I wanted to thank you for your feedback in response to the brief movement sequence regarding my dance/movement therapist role identity. I decided, after reading through your responses, that it would be helpful to share with you my intentions in creating this movement sequence. I found the responses to have a lot of similarities as well as some differences. So below are the steps of my process in creating this piece.

To start, the chair represented Dance Movement Therapy & Counseling (the field of study).
The piece was choreographed.

1. I considered all the feedback I received from the questionnaire you did in part 1 of my thesis project, regarding how you knew me in my role as a developing dance/movement therapist. I identified common themes and ideas, which assisted in my creation of the movement sequence.
2. I identified that my dance/movement therapist role lived in my distal parts of my body (arms, legs, hands, feet) -- so this was my focal point. I also labeled my distal parts the color green.
3. My focus of the movement sequence overall was my process as a beginner graduate student, then my half-way point, and finally graduation.

Some things I considered for myself while creating this sequence included the following:
- notice how distal parts affect core & vice versa; when am I connected? not connected?
- claim power/set boundaries
- own affinities (free~bound flow, decreasing pressure, indirect, sustained)
- consider presence - how I use the space? (Kinesphere)
- Consider shaping -- the why of movement
- Trust my creative process .. intuition, where does it take me?

Beginner: follower, observer, outsider looking in, planner, protective, going through motions, experimenting, logical & concrete thinker, how do I mold myself into this world?

Half-way: Begin to explore leadership skills, make & accept mistakes, learn from past, increase commitment, engaged in process, letting self be moved by growth, walk into unknown, find my voice, pick myself up & face my fears.

End of 2yr. training: Expressing whole self vs. part of self, feeling sense of accomplishment,
(graduation)   how have I changed? and how do I know I have changed?

4. Some of you inquired about the ending... placing my foot on the chair ... this was to represent that I had survived & I did conquer my fears, being outside of comfort zone... and taking the time to learn about myself in how I relate to others.

5. The repetition resembled how I must not give up & keep trying ... thought at times it felt that I was just going through the motions with my distal parts, vs. being connected to my core ... so I wanted to display how half-way through my process of development, I was not fully engaged or committed, but later towards the end, I became more engaged in connecting my distal parts with the use of my core.

Hopefully this sheds some light on my movement sequence process. If you have any further questions or comments to add, please feel free to do so. Perhaps it would be interesting to view the video once more after knowing what my intentions were and see if you experience anything different or the same to the first time you viewed it.

G3 Explanation sent to co-researchers in the dance/movement therapist role group discussing my intentions during the process of my brief movement sequence.

3-Dimensional Self-Diagram

Religion/Spirituality Role: Foundation
- Introverted, grounded
- Strong faith   - At times restrained, what is
- Repetitious   is holding me back from
- Gradual   setting myself free?
- Simple
- Healing & Peaceful
- Self-awareness, Self-regulation
- Heart, chest, lungs, core, spine, pelvis, hips

Experiment—Act—Receive

SAGITTAL = Moving forward, taking action. (2 spatial pulls: forward & back)

Commonalities of all 3 Roles
- Fluctuation in flow, decreasing pressure, indirect, sustained (indulger vs. fighter)
- Loud follower, quiet leader (lack of assertion)
- Remote state (S/F) (thinking/feeling)
- Consistent, repetitious
- Open minded, gentle, kind
- Perfectionistic tendencies
- Sincere, authentic, genuine
- Soft spoken
- Gradual increase in self-confidence
- Even phrasing
- Observe first, apply skills, adapt to environment
- Relationship of trust built early
- Allow fears to hinder full potential

Teacher Role: Self-Exploration
- Proper, meticulous
- Planner/Organizer
- Warm presence
- Relationship of trust
- Role model
- Explore creative process
- Leadership
- Gentle, caring & encouraging voice
- Engagement exploration with students
- Rituals/routines
- Head, brain, mind

Observe – Engage – Commit

HORIZONTAL = connecting to others. (2 spatial pulls: right & left)

DMT Role: Courage to Act
- Curious investigator, inquisitive
- Explore improvisation vs. planning
- Focused
- Indulging qualities vs. Fighting qualities
- Challenging
- Desire to integrate self into new identity
- Committed
- Caution vs. Risk
- Boundaries (consider comfort zone)
- Parts of self vs. Whole Self
- Arms, hands, legs, feet

Explore-Take risks-Retreat-Recuperate-Integrate

VERTICAL = Connecting to self. (2 spatial pulls: up & down)