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Searching for Connection: A Heuristic Study of the Role of Consciousness in Identifying and Meeting Human Needs Through Expressive Movement

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SEARCHING FOR CONNECTION: A HEURISTIC STUDY OF THE ROLE OF
CONSCIOUSNESS IN IDENTIFYING AND MEETING HUMAN NEEDS THROUGH
EXPRESSIVE MOVEMENT

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Abstract

The purpose of this study was to draw initial conclusions regarding the relationships between expressive movement, consciousness, and human needs. Additionally, this study also aimed to illustrate how the process of shifting conscious awareness through expressive movement enables clients of DMT to identify and meet their needs. Data was collected using a heuristic examination of my own experience, as the only participant of this study, engaging in six Authentic Movement sessions over six weeks. Data analysis, using a heuristic methodology, resulted in several conclusions which piece together an initial framework from which to understand how the process of shifting conscious awareness through expressive movement facilitates the identification and fulfillment of human needs.

First, it was concluded that my conscious awareness of needs increased by shifting from an awareness of sensations/actions/imagery, to an awareness of emotions, and finally to a full conscious awareness of needs as well as potential causes of these unmet needs. Secondly, it was concluded that once needs and their causes are identified, rather than moving to express a need, I engaged in expressive movement to fulfill these needs in subsequent sessions. Though I did not enter into movement with the intention to fulfill a need, I was more highly aware of my experiences in these sessions as they occurred. Additionally, a review of both the needs and movement which were expressed throughout the six sessions is presented and initial connections between needs identified and movement expressed in sessions are drawn. Finally, relevant applications of the research to the field of Dance/movement therapy are discussed.

Recommendations for future research suggest that this study be extended to a larger focus group including a wider demographic of participants who would partake in DMT sessions which aim to identify and meet clients' needs over a longer period of time. Additional suggestions for

research also include a quantitative study in examination of any correlations which may exist between clients' expression of categories on Maslow's Hierarchy of Human Needs and their presentation of movement as analyzed by Laban Movement Analysis.

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Table of Contents

Abstract.....	i
Acknowledgements.....	iii
Chapter One: Introduction.....	1
Chapter Two: Literature Review.....	8
Introduction.....	8
Expressive Movement and Human Needs.....	9
Consciousness.....	18
Authentic Movement.....	26
Dance/movement Therapy.....	36
Chapter Three: Methods.....	41
Methodology.....	41
Procedure.....	46
Population and Setting.....	46
Authentic Movement Facilitator.....	46
Data Collection.....	46
Data Analysis.....	49
Chapter Four: Results.....	54
Questions 1 and 2.....	55
Session 1.....	55
Session 2.....	57
Session 3.....	60
Session 4.....	62

Session 5.....	64
Session 6.....	66
Conclusions.....	68
Question 3.....	71
Question 4.....	73
Final Conclusion.....	74
Chapter Five: Discussion.....	77
Conclusions and Applications to DMT.....	77
Contributions to Current Research.....	79
Limitations.....	81
Recommendations for Future Research.....	82
My Process of Transformation.....	83
Summary.....	85
References.....	88
Appendix A: Definitions of Key Terms.....	92
Appendix B: Poem.....	95

Chapter One: Introduction

As expressed by modern dance pioneer, Martha Graham, in her autobiographical work *Blood Memory* (1991), “there is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all of time, this expression is unique.” Expressive movement, for centuries, has remained an ongoing, universal, and yet, elusive phenomenon. However, it is now a widely accepted notion that dance and expressive movement are beneficial to the health and wellness of both body and mind. *Expressive Movement* is defined in this study as “any movement executed without the presence of an explicit goal or intent.” The field of Dance/movement therapy (DMT), a form of psychotherapy which uses movement to facilitate the mind-body integration and healing of individuals, was founded on the belief that expressive movement in the body is inextricably linked to mental processes in the psyche. Though these observations initially derived from pioneering dance/movement therapists who worked with inpatient psychiatric patients in the 1950s, the benefits of using this link as a vehicle for personal growth and change in numerous demographics and populations continue to be observed in DMT practice today. However, the manner in which this process unravels and the reasons for its benefits to our well-being still have yet to be fully understood.

Though the physical benefits of expressive movement may be easily understood as being similar to the benefits one receives by engaging in any form of physical exercise, it is noted that expressive movement, in particular, provides significant benefits to both mental and emotional health. In review of the literature, a plethora of theories exist which address this question from a number of perspectives and fields of study. However, there are two links that can be repeatedly found in the literature to potentially explain the numerous and widely varied benefits of

expressive movement to mental health.

Dating back to the 19th century, the work of biologist, Charles Darwin, in his book *Expression of the Emotions in Man and Animals* (1872), examined and theorized the evolutionary underpinnings of expression in humans. Darwin theorized that, over time, emotion expressions have evolved and adapted in order to serve an important communicative function in the human race. Likewise, choreographer and movement analyst/theorist, Rudolf Von Laban theorized in his work that “man moves in order to satisfy a need” (Moore & Yamamoto, 2012, pg.87). In his work, Laban bridged expressive movement with the world of human needs by stating that movement is employed to fulfill needs on four scopes – productive, protective, affiliative, and for self-transcendence (Moore & Yamamoto, 2012). Child psychiatrist and movement theorist, Judith Kestenberg also believed that movement fulfills needs, and, after having engaged in rigorous research, developed an entire system of movement analysis based on this concept. The Kestenberg Movement Profile (KMP) identifies movement patterns which are formed by young children throughout development in order to meet their needs (Kestenberg Amighi, Loman, & Sossin, 1999).

On the other hand, psychological theorist, Carl Jung, theorized that consciousness is also fully embodied. For Jung, the unconscious is both experienced by and played out expressively through the body in a phenomenon which he termed the *active imagination* (Jung & Storr, 1983). Jung theorized that the active imagination allows individuals to explore unconscious material and bring it forth into conscious awareness through various forms of art such as painting, music, and dance. Dance/movement therapy pioneers Mary Starks Whitehouse, Joan Chodorow, who both worked closely with Carl Jung; and Janet Adler, developed and established a movement-based, psychotherapeutic practice based on this frame of thought, believing that the unconscious mind

can be accessed through the authentic movement of the body (Adler, 2002).

According to these theorists, it would seem that expressive movement can be traced to two phenomena. One of these phenomena, *human needs*, is defined in this study as “any needs necessary for either the survival or personal growth of human life as determined by Maslow's Hierarchy of Human Needs.” The second, *consciousness*, is defined in this study as “the state of one's awareness of his or her own experience.” However, the interface between expressive movement, human needs, and consciousness, as well as the role this interface plays in mental health and overall well-being has yet to be acknowledged in the literature, much less methodically examined. Thus, this study serves as an initial exploration of the links between these three topics. Additionally, I aim to delve into a personal process of transformation by gaining insight into my own interest on this topic as well as how my experience of the phenomena in question may guide my approach as an emerging dance/movement therapist.

This interest can be traced back to my own personal discovery of the Authentic Movement practice. Authentic Movement is based on the relationship between a *mover* and a *witness*. A *mover* is defined as “a participant in Authentic Movement who engages in movement with eyes closed with the presence of a witness. The mover shares his/her experience of moving with the witness and receives the witness's experience of his/her movement in return.” Whereas, the *witness* is defined as “a participant in Authentic Movement who watches, witnesses, and experiences the movement of the mover. The witness also, without judgment, shares his/her experience of the mover during witnessing.”

Upon my entry into the field of DMT, I had already formed an avid interest in the practice of Authentic Movement – a practice rooted in the work and perspective of Mary Starks Whitehouse, DMT pioneer and founder of the Movement-in-Depth approach to DMT.

Whitehouse believed that movement, when it is authentic, is derived from within, rather than from the mastery of a learned dance aesthetic. Rather than honing her interest of expressive movement in on movement, itself, Whitehouse was more interested in *what* moves people. In her work, Whitehouse observed that a visible difference occurs in movement when dancers *allow* movement to occur rather than *making* it occur (Whitehouse, Adler, Chodorow, & Pallaro, 1999). Upon initially familiarizing myself with the written work of Whitehouse on these observations, it immediately resonated with my own experience. As I am a dancer, myself, I have always been inclined to move expressively from within rather than to learn and perfect dance technique from without. Eager to learn more, I introduced myself to and studied the practice of Authentic Movement as developed by Janet Adler.

One of my first experiences of incorporating this practice into my approach as an emerging dance/movement therapist occurred during the course of an internship placement with the Cancer Treatment Centers of America. I had been working individually with a patient diagnosed with chronic cancer, currently in-remission. I had worked with her extensively over approximately five sessions in the course of one month. Typically, when I would enter her room, I would expect to find her engaged in one activity or another, whether this activity came in the form of reading a book, talking with a unit staff member, or even doing yoga bedside with an IV still attached to her arm. Naturally, due to her “carpe diem,” action-oriented attitude, I expected her to engage in a great deal of movement in our sessions, and indeed she did. Due to her chronic illness, I often found myself in awe of the extent to which she was comfortable engaging in full-body movement in the small vicinity of her hospital bedroom. However, over time, I began to recognize that something was missing in our sessions. For however full and extensively we moved physically, the mental/emotional integration of this movement remained in a

standstill. As she moved at her usual accelerating pace in our sessions, her focus of attention darted like that of a small rodent's, her speech darted from topic to tangential topic just as quickly, and I would be hard-pressed to experience a moment of silence or stillness throughout a single session. I noticed that she was focusing her energy everywhere and on every surrounding person other than *herself*. Due to this outward focus of attention, I chose to incorporate authentic movement into our next session in order to direct this attention *inward*. By focusing her attention inward, I had hoped she may begin to start sensing her own internal world of sensations and emotions. As this session commenced and she began to engage in the Authentic Movement practice, immediately, she began, rather than engaging in full-body, accelerating movement, to simply wander slowly around the room. At one point she stopped, and simply stood near the window, lifting and opening her head and chest to the sunlight glaring in. She took one slow, deep breath and continued to wander. However, this time, she wandered towards her bed, crawled underneath the covers and rested her head onto the pillow in complete stillness. Opening her eyes, she began to describe to me in a more quiet tone of voice than I had yet heard, how her very first impulse during this experience, had been to sit down. She continued to move instead, thinking to herself, "I had better keep moving, because that's what I am supposed to do." Pointing out to her that the only prompt given was to listen and follow her impulses, she responded "oh shoot, did I do it wrong?" Hardly able to keep from laughing at the irony, we continued to discuss how her need, indeed, aligned not with engaging in more movement and activity, but by engaging in less and allowing herself, for now, to be *sick* in order to allow her body to heal.

During this session, we had accomplished more progress than we had achieved in the previous five. As it turned out, this patient was afraid to give in to the "sick role," slow down,

and stop doing things, for fear of burdening those around her, as well as herself, with her illness. By simply closing her eyes, listening to her body, and following its natural impulses, she learned that she needed to rest and slow down in order to care and have compassion for her body, still in the progress of healing. She listened to her body, and *allowed it to* rather than *forced it to* move, then identified and fulfilled her needs, previously outside of awareness.

This session is one I will be hard-pressed to ever forget. It marked what many theorists and researchers might describe as an “ah ha” moment in their careers. Likewise, I continued to observe the identification and fulfillment of human needs through authentic, impulsive, and expressive movement in other DMT and Authentic Movement experiences. I noticed that this process seemed to involve some shift in consciousness or awareness, as the realization of needs manifested, materialized, and transformed into tangible, concrete experiences of the body. I noticed poignant links in the literature of both expressive movement to human needs and expressive movement to consciousness. Darwin (1872), in his work, discussed how expression evolved to assist species in meeting their needs while Laban and Moore & Yamamoto (2012) drew direct connections between expressive movement and human needs in their work. *Offerings of a Conscious Body* (Adler, 2002) clearly portrays the role of authentic, expressive movement in shifting states of consciousness in individuals, paralleling Jung's theory of the active imagination in which consciousness is a symbolic and embodied phenomena. However, each of these works appear to be missing a piece of the other. If expressive movement is executed to meet human needs, *how* is this accomplished? What phenomenon is occurring in expressive movement which enables this to happen? If shifts in consciousness may occur through moving expressively, *why*? What is attempting to be achieved through allowing unconscious material to gain expression through movement and enter conscious awareness?

Due to a gap in the literature regarding potential relationships between these three phenomena, it is, thus, the object of this study to, through my own experience, gain an initial understanding of the process of identifying and fulfilling human needs through shifts of consciousness which occur during expressive movement. What aspects of the process are essential to achieving this goal and what types of needs are expressed? What is the nature of the relationship between expressive movement, consciousness, and human needs?

Furthermore, I would like to extend the results of this study from the practice of Authentic Movement to the field of DMT. As one aim of DMT is to heal individuals through increased awareness of their mind-body connection, a better understanding of the roles which consciousness and human needs play in the healing process, would better enable dance/movement therapists to utilize the essential components necessary to facilitate increased awareness through expressive movement in their work. Additionally, the results of this study may also introduce human needs as a new and alternative framework to the field of DMT from which to assess and treat clients through a better understanding of how human needs are rooted and expressed in the body.

Thus the two research questions under exploration are “how does the process of shifting previously unconscious material into conscious awareness through expressive movement work to assist clients in expressing, identifying, and fulfilling their human needs?” and “how does this process apply to and inform the field of DMT?”

Chapter Two: Literature Review

Introduction

Movement theorist, Rudolf Laban, stated “Man moves in order to satisfy a need. He aims his movement at something of value to him” (Moore & Yamamoto, 2012, p. 87). This is a profound statement, and yet there is little in current research in direct support of this idea. Since Laban's time, movement researchers have revisited this idea through various modes of research and examination. What is perhaps the most extensive and relevant research on movement and human needs, to date, was conducted by Dr. Judith Kestenberg, a child psychiatrist, movement researcher and theorist who eventually composed a system of movement analysis based on the relationship between movement, human needs, and childhood development; known as the Kestenberg Movement Profile (KMP) (Kestenberg Amighi, Loman, Lewis, & Sossin, 1999).

Moore and Yamamoto, in their book, *Beyond Words: Movement Observation and Analysis*, identified and discussed the visible parallel between Laban's work and Maslow's hierarchy of human needs – a theory of human need devised by Abraham Maslow. According to Moore and Yamamoto, just as Maslow's theory states that all human needs may be categorized into two overarching categories – deficit needs and being needs, movement is also employed to meet these two types of needs (Moore & Yamamoto, 2012).

According to Moore and Yamamoto (2012), Rudolf Laban was one of the first theorists to correlate the combined phenomena of full-body movement and human needs. Laban theorized that human movement is employed to fulfill needs on four broad scopes: productive needs, protective needs, communicative and affiliative needs, and the need for self-transcendence.

Though this topic is a fascinating concept, how exactly, does movement, and expressive movement in particular, work to meet human needs? Current research is missing a vital

component towards the mystery of how human needs are communicated and attained through expressive movement. In Dance/movement therapy (DMT), therapists aim to utilize movement to improve both the emotional and physical well-being of individuals by shifting awareness to the body. Dance/movement therapists such as Janet Adler and Joan Chodorow discuss consciousness as a vital component to this process.

Authentic Movement, another practice used within DMT and the modality used for this study, directly aims to shift psychological material stored in the body from unconscious to conscious awareness. Through the process of moving expressively as well as the presence of a therapeutic relationship between a *mover* and a *witness*, clients become more aware of previously unconscious material. Authentic Movement practitioners and pioneers Mary Starks Whitehouse and Janet Adler examined and wrote on this topic extensively, eventually developing the practice of Authentic Movement as we know it today. However, this process has yet to be methodically studied from the lens of examining shifts in consciousness.

Though several theories and literary works exist which link expressive movement to human need fulfillment and expressive movement with shifts in consciousness, many of these theories have yet to be methodically examined. Furthermore, the potential relationship between consciousness and human needs also has yet to be better understood. So how, exactly, are these topics of expressive movement, human needs, and consciousness related? How does the process of shifting consciousness through expressive movement work to identify and fulfill human needs? This literature review aims to review past and current literature concerning the relationship between human needs, expressive movement, and consciousness, in order to draw an initial synthesis between these closely related topics.

Expressive Movement and Human Needs

Rudolf Laban, movement-theorist, dancer, and choreographer; is arguably one of the first movement theorists to draw a direct connection between the topics of expressive movement and human needs in his work and, thus, plays an integral role in the topic of this literature review.

Laban was acutely curious and heavily concerned with human needs, impulses, and inner states as these themes consistently recur throughout his work. As Carol-Lynne Moore stated in her work entitled *The Harmony of Movement*, “The shifting landscapes of mood belong to an inner world of changing needs, impulses, and reactions. Thus, Laban conceives movement as a psychophysical phenomenon involving the whole person – body, mind, and emotion” (Moore & Ed. McCaw, 2003, p. 318). Bartenieff (2003) demonstrates this conceptualization of movement with the following example. “A couple of children come running, heedlessly, toward him, he immediately prepares himself to meet a threatening impact by somewhat suspending himself in time, controlling the flow of his progress and building up force in his body. He may prepare to meet the impact of two bodies with slow, strong, direct movement warding off the suddenness of the impact. Even before any visible movement manifestations, there were inner impulses toward these preparations” (Bartenieff, 2003, p. 51). In this example, the person experienced a need to protect himself within his environment. He, then experienced inner impulses in response to the need, which then manifested into movement.

Though Laban's curiosity towards human needs and impulses is apparent, it would seem that this component of Laban's theory took a back seat to movement analysis in his research. Laban, rather, honed the majority of his research in on the observation of what is happening in movement rather than why it is happening or the inner motivations underlying movement. He eventually comprised a codified system of movement assessment known today as Laban

Movement Analysis (LMA). He states in his 1947 book *Effort*, co-written by F.C. Lawrence, “that both this great and unified struggle and its opposite, total surrender, are stimulated by experiences and circumstances, is a secondary consideration with which effort research has to deal” (Laban & Lawrence, 1974, p. 66).

Later in his work, Laban began to address some psychological correlations of the Effort category of LMA - which served as his primary focus. According to Carol Lynne Moore (2009, pg.156) Laban hypothesized correlations between the four motion factors of Effort and four functions of consciousness theorized by Jung. These are known as sensing, which is correlated with weight; thinking, which is correlated with space; feeling which is correlated with flow; and intuiting which is correlated with time. Separately from Jungian theory, Laban also hypothesized that attention, intention, and decision, in this order, in response to one's environment, acted as the precursors for movement execution. These correlations hypothesized by Laban primarily pertain to the manner in which an individual attends and responds to his/her environment through movement. However, this aspect of Laban's work still remain as approximations and hypotheses only, as they were never researched or methodically examined. Moore states 'Laban's labeling of effort combinations is informed by his psychological observations, but these interpretations should be viewed as "possibilities rather than absolutes"' (Moore, 2009, pg.157). However, Laban's work in the Effort category was continued through movement theorist, Warren Lamb's investigation of how Effort motion factors in movement correlate with individual styles of decision-making (Moore & Yamamoto, 2012). After Laban and Lawrence studied the movement profile of corporate managers in comparison to their job specifications in the 1940s, Lamb extended this work to the study of individuals' motivations and therefore to the manner in which they make decisions.

Additionally, Laban did address movement as a functional phenomenon in his work. Laban's theory stated that human movement is employed to fulfill needs and, therefore, serve functions on four broad scopes (Moore & Yamamoto, 2012, p. 89). The first of these is a productive function – movement employed to procure what is needed to survive. Secondly, movement serves a protective function, allowing humans to protect themselves and provide collective security. A third function of human movement is a communicative and affiliative function which provides humans with a sense of self and one's membership within social settings. Finally, movement is employed to fulfill the need for self-transcendence allowing for identification with enduring values. However, Laban did not hypothesize or examine, in detail, these inner needs and motivations underlying movement in his work.

Around the same golden age of cultural shift as was occurring in Laban's time (Laban & McCaw, 2011), theorist Abraham Maslow, centered his most well-known work on just this precise topic (Kermally, 2005). Though much of Maslow's earlier work focuses on primates, in 1943 he published a paper, *A Theory of Human Motivation* in which he exposed his, now, well-established 'Hierarchy of Human Needs' (Kermally, 2005, pp. 25-26).

According to Kermally (2005), Maslow believed that these needs are innate and are pursued in a hierarchical manner such that if the lower needs on the hierarchy are not fulfilled, no other needs are pursued. In reverse, if lower needs are fulfilled, humans will pursue needs which are higher on the hierarchy. Physiological needs sit as the first and lowest of the needs on Maslow's Hierarchy. Physiological needs include air, food, drink, shelter, warmth, and sex; and are needed to survive as a species. Second on the hierarchy are safety needs, also known as freedom from physical dangers. Belonging and love needs sit third on the hierarchy and are characterized by the need to belong to and gain the affection of a group of people. Fourth on the

hierarchy are esteem needs which refer to the desire of an individual to feel good and confident in his/her abilities. The need for self-actualization sits at the top of Maslow's Hierarchy. This tier of needs represents a more complex drive to become all that one has the potential to be (Kermally, 2005, pp.27-30). Moore and Yamamoto (2012) discuss the categorization of these five tiers into deficit needs and growth needs in their book, *Beyond Words*, and will be covered in a latter portion of this review.

However, over the years, many researchers in the field of psychology have argued that humans pursue needs in ways far more complex and less linear than Maslow presents. It has been found, for instance, that people may pursue several varying needs at any given time (Wahba & Bridwell, 1973). Additionally, Maslow, in his time, failed to consider the cultural influence of the value of human needs as well as the manner in which they are achieved (Kermally, 2005, p.31). A wealth of research currently exists in the literature both in critique and application of Maslow's Hierarchy to a number of causes. However, a complete discussion of these works is beyond the scope of this review.

In chapter seven of *Beyond Words*, Moore and Yamamoto (2012) began to bridge Laban's theory of movement as expressive of human needs with Maslow's model, a theoretical hierarchy of human needs developed by Abraham Maslow in 1943 (Kermally, 2005). The first three of these; needs that are productive, protective, and affiliative; correspond with deficit needs on Maslow's Hierarchy. The need for self-transcendence, then, corresponds with being needs on Maslow's Hierarchy (Moore & Yamamoto, 2012, p. 89).

Though this correlation between movement and human needs expressed according to Maslow's Hierarchy is fascinating, it has yet to be researched in a methodical manner. Nevertheless, due to its synthesis of the Maslow and Laban models of human need and

fulfillment as, likely, the first of its kind, this chapter of *Beyond Words: Movement Observation and Analysis* serves well as a conceptual framework for a study on expressive movement and human needs.

Judith Kestenberg, movement theorist and researcher, takes on a developmental perspective to this correlation, linking the fulfillment of human needs to movement patterns developed from infancy through adulthood (Kestenberg Amighi, Loman, Lewis, & Sossin, 1999). Heavily invested in the correlation of movement patterns with psychic processes, she dedicated her life's work to the investigation of the role of movement in meeting developmental needs. Judith Kestenberg, throughout her research, gathered evidence which asserts that movement is employed throughout infancy and childhood, developmentally, to meet needs. These movements, as they are practiced and strengthened, become movement patterns. In her work, *The Meaning of Movement* (Kestenberg-Amighi, Loman, & Sossin, 1999), Kestenberg describes KMP, the system of movement assessment created by her based on a series of studies on the formation of movement patterns in development. KMP is comprised of two systems. According to Kestenberg-Amighi, Loman, Lewis, & Sossin (1999), "System I patterns give a portrait of (1) needs (2) feelings and temperament (3) defenses and (4) coping strategies." The first diagram of four which comprises System I of KMP is known as *tension flow rhythms* and refers to patterns in which individuals rhythmically tighten and free their muscles in association with biological functions. According to Kestenberg-Amighi, Loman, Lewis, & Sossin (1999), then, "preferences for particular rhythms reveal preoccupation with particular needs." For instance, if an infant develops a preference for the *sucking rhythm* (the rhythm at which an infant sucks his/her thumb), this individual may, later in life, become occupied with using this rhythm elsewhere in the body in order to soothe or calm the body down. Kestenberg also states in her

work, *The Role of Movement Patterns in Development* (1979, pg.49) that it is from the development of these tension flow rhythms that “needs begin to be represented by wishes, and thus a bridge between soma and psyche is born”

Hugill, Fink, and Neave’s (2010) article on the use of dance and movement in mate selection clearly illustrates the roles of human movement and movement-as-communication as integrated modalities of survival. *The Role of Human Body Movements in Mate Selection* is a review of current work conducted on the topic of human movement and its role in non-verbal communication with emphasis on its significance in human mate selection.

The authors describe several studies which suggest that human movement, alone, acts as a mode of communication by way of coded signals perceived by the receiver. It is noted that “in animal and human communication, visual, tactile, acoustic and verbal signals are transmitted from a sender to a receiver. This means that a signal is decoded by a receiver, who adds information to the signal, and then decodes its meaning” (Hugill, Fink, & Neave, 2010, pp. 66-67). For example, Grammer, Fieder and Filova (1997; as cited in Hugill, Fink, & Neave, 2010) and Grammer et al (1999; as cited in Hugill, Fink, & Neave, 2010) found that some information about a woman’s courtship behavior is not only inherent in the frequencies of certain postures or gestures, but also encoded in the quality of body movements. They showed that women moved more frequently and displayed smaller and slower movements when they were interested in a man. Men in turn reacted to the quality of these movements positively, and judged the situation to be more pleasant (Hugill, Fink, & Neaves, 2010). Authors also admit that some mate qualities such as health, nutrition, proper development, endurance, and creativity are signaled by way of dance performances and could facilitate the formation of coalitions with members of the opposite sex (Hugill, Fink, & Neave, 2010).

Such an inference points to a conceptualization that a range of movement exists which is biological, universal and with evolutionary origins. Additional support for this theory is found in studies which showed that human infants are predisposed to selectively attend to biological motion. Though the term *biological motion* is not operationally defined, according to this study, 'such findings demonstrate that the detection of biological motion is an innate capacity of the visual system, and is thus, according to Simion et al. (2008) "...part of an evolutionarily ancient and non-species specific system predisposing animals to preferentially attend to other animals' (Simion et al, 2008; as cited in Hugill, Fink, & Neave, 2010, p. 69).

Further still, there is evidence in the literature in support of dynamic, human movement as more effective in communicating signals and impressions than static cues such as language or affect. As stated by the authors, "from the biological perspective it is of paramount importance for the survival of an organism to decode information based upon the perception of other organisms' movements" (Hugill, Fink, & Neave, 2010, p. 68). Point light displays demonstrate the capacity of movement, alone, to create impressions in perceivers as to another person's state. Johansson (1973, 1976; as cited in Hugill, Fink, & Neave, 2010, pp. 68-69) illustrated through the use of point light (PL) displays, that an observer receives a vivid impression of a person's movement from the placement of ten to twelve lights placed on the major joints of the body (knees, ankles, elbows etc.). Such strong impressions are reported despite the lack of important morphological features, such as facial features, skin, or hair" (e.g., Barclay, Cutting and Kozlowski, 1978; Bertenthal and Pinto, 1994; as cited in Hugill, Fink, & Neave, 2010, pp. 68-69), and within extremely short presentation times of fewer than two hundred milliseconds (Hugill, Fink, & Neave, 2010, pp.68-69).

However, despite the wealth of evidence found in support of dynamic, human movement as a key facilitator of mate selection, according to the authors, there is still a dearth of research that highlights the relevance of body movement in human social perception compared to the large number of studies on static cues (i.e., studies on face and body morphology) that have been put forward primarily through the expanding field of evolutionary psychology. This is surprising, given that an inspection of the literature reveals a considerable number of studies that could be used to stimulate the academic discussion and research on the importance of body movement within the framework of sexual selection (Hugill, Fink, & Neaves, 2010, p. 68).

Another quantitative study gained insight on the role of expressive movement in social communication and perception. This study was conducted by Vicaria (2010) for the purpose of gaining information on the lateralization of the two hemispheres in the perception of human emotion expression. Data was collected using sixty undergraduate participants who were then exposed to ten differing images of actors displaying one of five different emotions. Images were displayed on either the right, left, or center of the computer screen. A changing shape was also displayed in the center of the screen in order to ensure participants' focus on the center rather than right-hand or left-hand sides of the screen. An Analysis of Variance (ANOVA) was performed to assess the main effects occurring in the study. Though not fulfilling the primary purpose of this study, the results showed that an increased accurate report of emotion perception occurred when a dynamic versus static image was shown (Vicaria, 2010). This provides additional support for expressive movement as contributing a strong role in communication, thereby fulfilling several human needs.

In spite of this wealth of research and theory linking expressive movement with human needs, a variable which explains the interface between these two phenomena has yet to be both

discovered and examined. Due to the co-occurring wealth of theory regarding expressive movement and consciousness as, also, related topics, this study aims to explore consciousness as one potential explanation for the connection between expressive movement and human needs.

Consciousness

To state that consciousness, over time, has been a broadly defined and researched construct would be to vastly understate the mystery that this phenomenon has created for our range of knowledge. Conceptualized over centuries, countless theorists, and fields of study ranging from biology and the natural sciences to cognitive psychology; researchers have yet to arrive to a consensus as to just what it is, how it is structured, and to what extent it plays a functional role in human behavior. In spite of this, broad strokes of progress towards the discovery of conscious and unconscious realms and structures have been made by evolutionists, psychoanalysts, and behaviorists alike, providing a wealth of perspective from which to view this rather open-ended phenomenon (De Sousa, 2013).

The word 'conscious' was originally derived from Latin and can be broken down into 'conscio' which means 'with' and 'scio' which means 'know.' Having first appeared in the seventeenth century, the term was first conceptualized as meaning to share knowledge with others or with one's self (De Sousa, 2013). The term known today as the 'unconscious,' on the other hand, originally emerged and was perceived as the phenomenon which occurs during hypnotism, in which an individual is unaware of the causes for his/her own behavior (Bargh & Morsella, 2008). Around this same period, in the early 1800s, evolutionary biologist, Charles Darwin, used it to refer to its role in the process of natural selection in nature. According to Bargh and Morsella (2008), 'Darwin used the term to refer to “unconscious selection” processes in nature and con-

trasted them with the intentional and deliberate selection long engaged in by farmers and animal breeders to develop better strains of corn, fatter cows, and woollier sheep.'

However, even provided a century's worth of development in the research and understanding of unconscious mental states, a full conceptualization of the unconscious mind did not occur until the late nineteenth century. Psychological theorist and founding father of psychoanalysis, Sigmund Freud plays arguably one of the first and most significant roles in our understanding of consciousness to date. According to Bargh and Morsella (2008, pg.73), "Freud's model of the unconscious as the primary guiding influence over daily life, even today, is more specific and detailed than any to be found in contemporary cognitive or social psychology."

Although Freud's contributions towards a comprehensive model of the unconscious are innumerable, according to Gedo (2001), "Freud was not the first to record that unconscious mentation is possible; his great discovery was that conscious thinking (reflection) is the exception rather than the rule." Additionally, the Freudian model of consciousness is one in which the unconscious not only exists but exists separately from conscious mental states as a primary guiding influence over human behavior. According to De Sousa (2011, pg.3) "Freud's notion of unconscious mentality is arrived at by pressing the distinction of mental states from consciousness and combining it with the topographical model where all the psychological locales are spoken of as existing independently from their members at any given moment."

Freud proposed that unconscious mental states are persistently present in our psychic makeup and significantly influence our behavior and experience of the world (De Sousa, 2011). For example, one of his most widely accepted and utilized phenomena is the function of the unconscious as a defense mechanism. Freud postulated that "certain mental contents that had previously been conscious may arouse sufficient shame, guilt, or anxiety to set in motion a variety

of mental processes that either render them entirely unconscious or deprive them of their emotional charge, disavow their significance, or shift responsibility for them to someone else” (Gedo, 2011, pg.3). Freud explains regression – a form of displacement in which childhood memories create thoughts later in life which remain unconscious. “I perceived everywhere tendencies and strivings analogous to those of every-day life and conceived the psychic splitting itself as a result of a repelling process, which I at that time called “defense” and later “regression” (Freud & Brill, 1938, pg.904).

However, Freud also theorized that the unconscious and its functions were far broader than previously conscious material pushed out of conscious awareness. This is evidenced by “Freud’s explicit statements that the concept of unconsciousness is broader than that of the repressed” (De Sousa, pg. 3). Additionally, Freud theorized that unconscious material did not necessarily require that this material was, at one point, conscious. De Sousa (2011, pg.3) states “Unconsciousness may be perceived as entirely composed of, or at least as including some ideas that were not originally conscious but that could become conscious.” In his works, *Psychopathology of Everyday Life*, *The Interpretation of Dreams*, and *Three Contributions to the Theory of Sex*; Freud outlines his theories regarding the manifestations and influences of the unconscious across various aspects of our lives. Though it is beyond the scope of this review to discuss any one of these theoretical constructs in detail, Freud wrote extensively of the influence of the unconscious on the forgetting of names and words; mistakes in speech, reading, and writing; dream content; and psychosexual development (Freud & Brill, 1938). “Freud gave consciousness the quality and capacity to transform experienced activity into unconscious states, similar to how different forms of energy are interchanged in physics. It could also play a part in inhibiting and restricting certain thoughts from becoming conscious. It also served the purpose of transforming quantities of un-

conscious excitation into qualitative experiences of pleasure and unpleasure” (De Sousa, pg.5). Despite its depth of detail, Freud's framework of consciousness was developed using data collected from a series of individual case studies involving abnormal thought and behavior rather than the rigorous experimental studies seen today in the field of psychology – and thus is limited in scope and validity without the support of more recent research and technology (Bargh & Morsella, 2008). The majority of modern research has failed to support the finer details of the Freudian model of consciousness. However, recent studies have validated the overarching Freudian theory of both the conscious and unconscious as significant influences over behavior. This view is supported with the utilization of modern technology, from the perspective of recent neurophysiological studies. Gedo (2011) states “It is important to note that Freud’s hypothesis was a biological proposition that awaited validation within neurophysiology. Such proof became available with the development of PET-scan techniques for the visualization of the activities of the brain. These have amply demonstrated the validity of Freud’s view on the relative significance of both conscious and unconscious mental life.”

During the years 1907-1913, Freud had developed a close friendship and mentorship with another prevalent theorist of his time. Psychologist, Carl Jung, was pervasively influenced by Freud's innovative theories regarding psychoanalysis and the unconscious. However, due to disagreements regarding the etiology of certain mental illnesses, as well as his own differing observations of patients as well as himself, Jung developed a need to establish his own point of view. Having diverged from Freudian theory, Jung fully immersed himself in a new way of looking at the vast scope of the unconscious.

Having observed his patients in addition to his own intense experience of mental upheaval following his divergence from Freudian thought, Jung proposed a new model of con-

sciousness which outlines consciousness as existing on three psychic levels: consciousness, the personal unconscious, and the collective unconscious. The personal unconscious is theorized to contain material which becomes unconscious due to a loss of intensity or repression; or were never sufficiently intense to enter conscious awareness but still managed to enter the psyche. The collective unconscious, on the other hand, is a universally common collection of representations which derive from ancestral heritage (Jung & Storr, 1983).

The collective unconscious, among Jung's most significant and unique contributions to our current understanding of consciousness, expands the phenomenon of the unconscious from a mere collection of an individual's personal experiences to a universally shared understanding of the world. According to Jung, this collective unconscious is comprised of several layers which consist of representations or *archetypes* corresponding to our heritage (Laughlin & Tiberia, 2012). The first layer corresponds to our general animal ancestors; the second layer corresponds to primitive ancestors; the third layer corresponds to large groups such as Europeans; and the final layers correspond to nations, clans, and families. These sub-layers accumulate to create the layer of the psyche known as the collective unconscious – which underlies the layer of the personal unconscious, and finally, the ego or conscious layer at its peak (Laughlin & Tiberia, 2012).

These representational constructs, or archetypes, were referred to by Jung as primordial, common symbols in religion, literature, language, and etc. which seem to repeat themselves across time and cultures (Jung & Storr, 1983). Laughlin and Tiberia (2012) state that “for Jung, the foundations of the psyche are the innumerable archetypes we inherit by virtue of being human. These archetypes are the same for every person on the planet, regardless of culture. In modern parlance, the archetypes are neural circuits that are genetically organized during the neurogenesis of the young brain. The sum total of the inherited archetypes in everyone’s brain constitutes

one's collective unconscious, structures that mediate all we psychologically share as members of the human species.”

Furthermore, Jung felt that these archetypes arise from beings' subjective experience of the objective, physical world. For example, a heart is an organ which pumps blood to the rest of the body. However, if a group of people from many cultural backgrounds were asked to draw a heart, it may be imagined that many of them would draw the shape of a heart rather than the heart organ, itself. These subjective images are associated with experiences which repeat themselves and are then passed down over time. Jung stated, “it seems to me that their origin can only be explained by assuming them to be deposits of the constantly repeated experiences of humanity” (Jung & Storr, pg.70).

Jung also proposed that these archetypes also develop associations which correspond to a core theme, such as love. These are called *complexes* (Laughlin & Tiberia, 2012). According to Laughlin and Tiberia (2012), “When archetypes (neural circuits) develop into more elaborated structures (or networks), they are called complexes. Experience with the archetypes will lead to the coalescence or “agglomeration” of associations related to the archetype. Thoughts, memories, emotions, imagery, and reactions may all become clustered about the developing archetype.”

Overall, Jung offered a vastly different phenomenal structure of consciousness as, not an individual entity, but an expansive, and constantly evolving phenomenon, passed down over eons to create our subjective experiences of the world. Jung's concept of consciousness is well described by the following: “Jung saw consciousness in a very Jamesian way, as a dynamic flow of experienced moments in which first this and then that archetype or complex entered ego awareness. Consciousness arises with the ego at its center” (Laughlin & Tiberia, 2012).

Transitioning into modern perspectives and research regarding consciousness, many advances have made strides towards our understanding of its breadth and scope but we have yet to arrive at a

clear understanding of the makings and structure of consciousness (De Sousa, 2013). Evidence gathered in recent years is widely varied and derives from the approaches of numerous fields of psychology as well as other fields of science ranging from neurobiology to quantum physics.

Current views within the field of cognitive psychology refer to the unconscious from a framework of subliminal processing only (Bargh & Morsella, 2008). This view refers to the unconscious as an entity which only processes low-intensity, weak stimuli, not strong enough to enter conscious awareness. This framework somewhat drastically limits the scope and possibilities of unconscious functioning and does not agree well with research which suggests that the unconscious has a more powerful influence over higher cognitive functioning (Bargh & Morsella, pg.73). For example, Shiffrin and Schneider (1977) completed a series of experimental studies which lead to a theory of information processing based on two different modes – controlled search and automatic detection. This theory states that skill-acquisition may occur by way of controlled search, which requires a great deal of conscious attention in the practice of a skill; or by way of automatic detection which involves unconscious detection and processing of information. In the controlled search mode, a skill may be obtained with rigorous, conscious attention to practice of that skill, until it is strengthened to the point that one may perform the skill unconsciously. In automatic detection, a skill is strengthened through repetitious, unconscious processing of information. This theory of information processing demonstrates a radically different view of consciousness than the monolithic, Freudian theory of consciousness and unconsciousness as entirely separate mental states. As in driving a car, if one learns this skill through controlled search, eventually most are able to perform the task in an unconscious, auto-pilot manner. However, one is still consciously intending to drive. Thus, this theory suggests, that on some level, both conscious and unconscious mental states may be present and working at the same time. Such a theory also points to the construct of the subconscious mind – an aspect of consciousness, theorized by Jung, to exist below the conscious mind but above the unconscious, in

which the unconscious mind communicates and interacts with the conscious mind. As theorized by Jung, the subconscious mind acts as a sort of mediator between the conscious and unconscious minds (Jung & Storr, 1983).

The field of neurobiology, on the other hand, has made good use of current advances in technology, such as fMRI scans, in order to arrive at a better understanding of the brain's biological underpinnings of consciousness. Neuroscientists have examined and continue to search for a neural correlate of consciousness (NCC) – otherwise known as a neural function of the brain which correlates with the presence of consciousness (Hameroff, 2009). One study (Ebner & Hameroff, 2011, pg.15), for example, which measured conscious visual perception, found that “due to coherent processing and collective integration, the sub-network of synchronized neurons may be more efficient. In the brain, according to our view, gap-junction-defined synchronized zones correlate with conscious perception and control, converting nonconscious cognition to consciousness.” This quote illustrates their findings as a possible neural correlate of consciousness; in which gap-junctions, or electrical synapses connecting neurons, integrate and create sub-networks, or webs, of synchronized neurons, creating a transformation of nonconscious processing to conscious processing. This finding, is of course, one possibility for the NCC. The search for the NCC, or possibly many NCCs within the field of neurobiology continues.

Remarkably, quantum theory, too, has gained recent popularity in its application towards a better understanding of consciousness. Quantum theory refers to the study of physical phenomena at nanoscopic levels such as photons and atoms (Carminti & Carminati, 2013; Prakash & Caponigro, 2014; Kumar, Krishna, Singh, & Gowda, 2014). Though a detailed account of this research is beyond the scope of this review, quantum studies of consciousness have aimed to explain Carl Jung's collective unconscious, multiple states of consciousness, and DNA sequences in

the brain, among other phenomena (Carminati & Carminati, 2013; Prakash & Caponigro, 2014; Kumar, Krishna, Singh, & Gowda, 2014).

As demonstrated, consciousness, though widely and deeply examined, remains an elusive phenomenon and mystery. Surprisingly, given this depth of research on the physical properties of consciousness in the brain, there remains a dearth of research concerning the role of the body in conscious/unconscious processing. Though studies which directly observe links between expressive movement, in particular, and consciousness are minimal to non-existent, one study “showed that participants are faster to make approach movements of the arm (pulling a lever towards oneself) This was true even though the conscious task in the experiment was not to evaluate the objects at all, but merely to “knock off the screen” the names of these objects as soon as they appeared” (Bargh & Morsella, pgs.76-77). This study demonstrates the unconscious inter-workings at play in the body's reaction to environmental stimuli.

Pioneers of Dance/movement therapy have founded and written extensively on a practice termed Authentic Movement – a practice based solely on improvisational movement and its ability to bring forth unconscious material into conscious awareness. However, despite extensive observations on the link between the body and consciousness, the process has yet to be methodically researched. The implications of such a study may propose that expressive movement and the body play vital roles in the dynamic flow of conscious and unconscious states. In the next section, the current literature on the practice of Authentic Movement, its development, and its connection to consciousness is reviewed.

Authentic Movement

Janet Adler, Dance/movement therapy pioneer and founder of Authentic Movement practice, begins her book, *Offering from the Conscious Body*, with the statement, “first we must work

in our individual body, without seeking any escape, since this body is the very place where consciousness connects with matter” (2002, pg.3). Authentic Movement, a practice which stems from the theoretical framework of *Movement-in-depth*, developed by Mary Starks Whitehouse, aims to open-up unconscious material and bring it into conscious awareness through following movement impulses in the body. The Authentic Movement website describes Authentic Movement as “a simple form of self-directed movement. It is usually done with eyes closed and attention directed inward, in the presence of at least one witness. Movers explore spontaneous gestures, movements, and stillness, following inner impulses in the present moment. The witness watches and tracks inner responses to the mover with the intention of not judging, but focusing on self-awareness” (ADTA, 2009-2015).

Mary Starks Whitehouse, Dance/movement therapy and Authentic Movement theorist/pioneer, originally observed the therapeutic effects of dance as a teacher in the mid-nineteen fifties, prior to the existence of DMT as we know it today. In her dance classes, she observed that “when the movement was simple and inevitable, not to be changed no matter how limited or partial, it became what I called 'authentic' – it could be recognized as genuine, belonging to that person” (Pallaro, 1999, pg.81). These observations as well as her association with the work of Carl Jung lead to a theoretical framework of movement practice called *Movement in Depth*. Though Whitehouse denied ever forming a true theoretical model for her work, as she felt that no theoretical model can address the 'whole' of a phenomenon, she identified six discernible themes which informed her understanding of Movement in Depth.

These were depth analysis, 'self' and 'Self', polarity, authentic movement, the role of teacher/leader/mediator, and structure and setting (Whitehouse & Pallaro, 1999). While Whitehouse describes these 6 dimensions of Movement in Depth in detail, they share the common

thread of having derived from a Jungian perspective in which the unconscious and conscious minds dynamically interact creating what Jungian termed the 'active imagination.' This interaction of the conscious with the unconscious, from a Movement in Depth context, facilitates a process in an individual in which, in practice, he/she *allows* movement to occur rather than consciously demanding it to occur. This impulsive movement, in turn, allows unconscious material to rise to the surface as the conscious mind does not control the material but watches on and observes it (Whitehouse & Pallaro, 1999).

Whitehouse describes that when 'I move' I am choosing to move; exerting a demand on the physical body. When 'I am moved' I give up conscious control of my movement, and cease choosing or demanding. Authentic movement, to Whitehouse, was very much an act of surrender – an act of following the body's impulses rather than fighting them.

Dance/movement therapist and student of Mary Starks Whitehouse, Janet Adler, further developed this concept into what is now known as the practice of Authentic Movement. While Whitehouse took a theoretical approach to her practice of Movement-in-depth, Adler developed the essential principles of this approach into a concise practice comprised of a specific structural procedure, which she felt was necessary for an effective therapeutic process (Adler, 2002). Adler describes her practice of Authentic Movement with the following - “a discipline based on the relationship between a mover and a witness as the ground form. For each, work is centered in the development of the inner witness, one way of understanding the development of consciousness. In this discipline, the inner witness is externalized, embodied by a person who is called the outer witness. Another person, called the mover, embodies the moving self”(Adler, 2002, pg. XVI).

In her book, *Offerings of the Conscious Body* (2002), Adler describes the essential components of the Authentic Movement practice as the individual body, comprised of a mover, the

mover's inner witness, and an outer a witness; and the collective body, comprised of a group of individuals who participate as both movers and witnesses.

The work of Authentic Movement practice is described by Adler as beginning in the individual body, or rather, the mover and his/her personal development of consciousness. This development of consciousness in the individual body, then, involves two distinct but related realms of work. The interpersonal relationship between a mover and an outer witness and the intrapersonal relationship between the mover and his/her inner witness. Adler describes this exchange between mover and witness in further detail, “The witness's experience is completely dependent on the presence of the mover, who is the primary catalyst for all that stirs within her. The mover's experience is completely dependent on the presence of a witness. The precious relationship between the mover and the witness is the ground form of practice. It is this dyadic relationship, both conscious and unconscious, which holds, as if it were a bowl – the contents and processes that arise, resonate, and evaporate within it” (Adler, 2002, pg.61).

While the interpersonal relationship between a mover and the outer witness allows the mover to be seen by another with acceptance, the intrapersonal development of an inner witness allows the mover to see him/herself (Adler, 2002). This inner witness does not refer to an external witness in the form of another participant, but rather to the conscious part of the mover that watches on as the unconscious mind unfolds in Authentic Movement practice. The development of the inner witness in a mover, therefore, is one principle intent of Authentic Movement. Though the realms of the interpersonal and intrapersonal in Authentic Movement are separate processes, Adler also discusses their inter-relatedness in the development of mover consciousness in one case scenario: “The witness is inviting her to bring such complete acceptance toward herself, allowing her inner witness to bring less judgment, projection, or interpretation in rela-

tionship to her own experiences” (Adler, 2002, pg.19). In this example, as the outer witness enters into an accepting, non-judgmental relationship with the mover, the mover is invited by this approach to also observe her own experience in a less judgmental way.

After some time spent toward developing consciousness within the individual body, Adler states that a mover may then expand into the collective body in which he/she comes to know him/herself as part of a whole (Adler, 2002). Adler states that “the embodiment of collective consciousness can only become manifest because of the embodiment of personal consciousness” (Adler, 2002, pg.109). Collective consciousness, a term coined by Adler, while similar to Jung's collective unconscious, is a separate phenomenon which occurs among the members of an Authentic Movement group. Collective consciousness is developed and enacted through the body in Authentic Movement groups. As symbols and/or sensations in the body arise in groups, other group members may recognize them as their own or as part of a group theme, and thus, a collective consciousness forms.

Adler also discusses another component of Authentic Movement practice as essential to the development of mover consciousness. Each movement portion of an Authentic Movement session is followed by a period of verbal processing between the mover and outer witness. Adler describes this aspect of the Authentic Movement process through one case in *Offering from a Conscious Body*: “Embodied consciousness requires a study of articulation not only of body but of word. This mover begins speaking with very little consciousness of what she is actually doing. She is mostly merged with her moving self and at times her inner witness is not present at all. Like this woman, many movers remember their movement only as they are reentering the gesture while speaking it into consciousness” (Adler, 2002, pg.16). Though Adler acknowledges that this period of speaking about the material which has emerged in movement primarily hones

in on the experience and process of the mover, the witness's role in speaking of his/her experience of the mover also deeply influences the process of bringing formerly unconscious material to consciousness (Adler & Pallaro, 1999, pg.142).

Joan Chodorow, Jungian analyst, dance/movement therapy pioneer, and another student of Mary Whitehouse, also contributed to the practice of Authentic Movement, taking a poignantly Jungian stance. Chodorow discusses, in detail, the process of active imagination which takes place in Authentic Movement practice (Chodorow & Pallaro, 1999). Though the concept of active imagination was developed by Jung in 1916 and refers to any process in which the unconscious mind unfolds as the conscious mind watches on, Chodorow felt that movement serves as a particularly direct route to the active imagination. This aspect of the authentic movement process is compared by Chodorow to the story of Alice in Wonderland whereas Alice is the conscious mind and wonderland is the unconscious inner world of the mover. In this story, and in the active imagination in Authentic Movement, Alice curiously explores, observes, and experiences a wonderland filled with images, characters, and stories as they play out before her. Within the context of Authentic Movement, this wonderland manifests in sensations within the body, movement, and imagery. As both the outer and inner witness watch on, this unconscious wonderland of movement and imagery unfolds, allowing Alice (the witness) to observe. Chodorow states that “it is within the relationship (of mover and witness) that the mover may begin to internalize the reflective function of the witness, to yield to the unconscious stream of bodily felt sensations and images, while at the same time bringing the experience into conscious awareness” (Chodorow & Pallaro, 1999, pg.309). Chodorow discusses that because Authentic Movement often involves body sensations, imagery, memories, and verbalization, it creates for a more full experience of the mover's emotional life, and therefore, of the Moving Imagination – a term coined

by Chodorow to describe the active imagination as fully embodied in movement (Chodorow, 1991).

Recent studies on Authentic Movement have, since, examined the biological underpinnings of its ability to increase coherence and change physiological processes in the nervous system, as well as its ability to support and develop consciousness in various populations (Tantia, 2012; Welling, 2010). Tantia (2012) recently completed a study using biofeedback instrumentation to measure physiological changes in the body during an Authentic Movement practice, with special regard to changes in the Autonomic Nervous System (ANS) and Heart Rate Variability (HRV). In this study, the author acted as the primary participant and mover while the biofeedback practitioner acted as the witness.

The author discusses the ANS, which is broken into two sub-systems known as the Sympathetic Nervous System (SNS) and the Parasympathetic Nervous System (PNS) (Tantia, 2012). Within a normal threshold of activation, the SNS corresponds with enjoyable activity and energized movement. However, evolutionarily, in traumatic situations, activation of the SNS corresponds with the fight-or-flight response. Likewise, within a normal threshold of activation, the PNS corresponds with rest and digestion. In instances of trauma, the PNS corresponds with the freeze response (Tantia, 2012).

Stephen Porges, however, theorized that the PNS may also be divided into two branches of function known as the Dorsal Vagal System (DVS) and the Ventral Vagal System (VVS) (Tantia, 2012). While the DVS is activated in situations which call for the freeze response, the VVS acts as a social engagement system which is an evolutionary adaptation for the regulation of attention, emotion, movement, and communication. The VVS accomplishes this regulation by mediating between environmental stimuli and internal, visceral-emotional experience. While the

DVS is activated in response to threat, the VVS produces a calm-but-energized internal experience in response to social engagement (Tantia, 2012). HRV, then, is measured by variations in heart rate and is increased by a strong balance between activations of the SNS and PNS. According to Gevirtz (2003; as cited in Tantia, 2012), elevated HRV is indicative of good health.

Data, for this quantitative study by Tantia (2012), was collected and analyzed by a licensed psychologist and certified biofeedback practitioner using a biofeedback device, connected to the participant during an Authentic Movement session. Biofeedback instrumentation measures physiological changes in the body via respiration and heart rate. The author split the Authentic Movement experience into eight segments. Segment one included a baseline reading prior to moving. Segments two through six comprised sections of the experience in which the author felt she was *being moved* or experienced significant images and sensations. The author, then, reported her experience to the witness, in this case, the biofeedback practitioner, and recorded her experience in writing, as is traditional in Authentic Movement practice. In the eighth and final segment, the author reflected silently on her own experience, sensations, and imagery during the session (Tantia, 2012).

The results showed four observations which were made comparing the participant's reported experience with the biofeedback report. These observations included: a consistent increase in the SNS throughout the study, increased coherence (HRV) during significant sections of data collection, coherence doubled during the eighth segment of the practice in which the participant reported her experience, and a significant increase in HRV at the end of and following the movement segment of the practice. The initial increase in SNS is likely due to a presence of physical activity throughout the session as SNS is always activated in response to any physical

activity. However, a significant increase in SNS activity was also noted in the eighth segment in which the author did not move but only reflected on her experience (Tantia, 2012).

Despite limitations on this study due to the inclusion of the biofeedback apparatus, a vast allowance for variability in the etiology of the results, and a lack of external validity; invaluable information is provided on the physiology of movement as one of the first of its kind. The examined variables (ANS and HRV) are accepted as evolutionary adaptations and, therefore, may provide important information on if and how expressive movement fulfills human needs in the present.

Another recent, qualitative case study examined the use of Authentic Movement in developing consciousness in an individual with brain injury. Welling (2010) conducted ten Authentic Movement sessions with an individual with brain injury which found that consciousness could be developed in this individual by breaking down the process into a series of educational increments. Welling used guided meditation, mirroring and speaking, and body sensation warm-up exercises as a means of creating body awareness and an understanding of Authentic Movement in the participant. It was found that the participant, indeed, was able to develop mover consciousness through this process over the ten weekly sessions. This was determined as evidenced by the researcher's observations of the participant's increased ability to recall and describe his physical movements from his Authentic Movement experiences as well as his ability to remember his movements, adventures, and location in his words during verbal processing/witnessing. Another aspect of this process noted by the researcher as important to the development of the participant's consciousness was "back and forth witnessing." The researcher describes that in the witnessing period of the sessions, she and the participant would engage by the researcher asking questions or prompting the participant to assist in recalling his experience. As the researcher

would then recall back to the participant her experience of the session, the participant would fill in the gaps with his own experience. This phenomenon developed organically from the process and was described as essential to the participant's development of mover consciousness (Welling, 2010).

Another recent study examined the use of Authentic Movement practice as a support for single motherhood. Lucrecia Platte (2012), a 35-year-old, African American, single mother, conducted a heuristic/artistic inquiry in which she attended a total of five Authentic Movement workshops, twice per month and journaled on her experience. The workshops were set in a group structure and included a warm-up period, a movement period, and a verbal processing period. Platte journaled three times throughout the workshop – once during the warm-up, prior to movement; once following movement, and a third time following verbal processing with the group. These journal entries were then used as data as Platte identified themes and symbols that recurred throughout the journaling material. Platte then created six separate pieces of choreography using these themes, music, movement, poetry, and film in representation of these core themes.

Interestingly, Platte found that in each workshop she experienced, at least one central theme arose which raised awareness towards and met a need of hers, which she had before been unaware of. For example, Platte found that in her first workshop, she began to reach her arms out and bring them back in, while imagining that she was giving her weight into a support beam. In her journal, she then observed that this experience represented her need for support due to the lack of a partner in her life and in parenting. Similarly, in her fifth and final workshop, Platte entered the group feeling stuck and frustrated. Upon entering the yoga studio where the workshops were held, she quickly began to reconnect to her breath and thought “I feel like I don't breathe

until I come here” (Platte, 2012, pg.32). From this point, Platte wrapped herself in a blanket and proceeded throughout the group, to play in it as if in a fort, rocking back and forth underneath the blanket. At this point, Platte began to wonder why she did not have a space like this at home where she could recuperate. Recuperation had also recurred as a theme in other sessions as a need which only seemed to be met in the Authentic Movement groups (Platte, 2012).

Platte's study of Authentic Movement as a support for a single mother serves as a good example of the ways in which Authentic Movement fulfills human needs. However, in the topic of this study I made an attempt towards extending this assumption from Authentic Movement to expressive movement in general, and more specifically, to the field of Dance/movement therapy. Dance/movement therapy, like Authentic Movement, uses expressive movement to create shifts in consciousness. But how, exactly does Dance/movement therapy, through these shifts in consciousness, fulfill human needs? Which human needs does it fulfill? What are the essential aspects of this process required in order for shifts in consciousness and fulfillment of human needs to occur? In the next section, the history of Dance/movement therapy, its goals, and the difference between DMT and Authentic Movement are explored.

Dance/Movement Therapy

Originally pioneered and founded by Dance/movement therapist, Marian Chace in the 1950's, the field of Dance/movement therapy has been working from the interface of mind and body to facilitate psychotherapeutic healing in clinical settings for the past several decades (ADTA, 2009-2015). The American Dance Therapy Association (ADTA) defines Dance/movement therapy as “the psychotherapeutic use of movement to further the emotional, cognitive, physical and social integration of the individual” (ADTA, 2009-2015). Dance/movement therapists, in clinical work with individuals, use movement to develop wellness of the mind, body,

and spirit, through their holistic integration. Dance/movement therapists approach this work by using movement as both assessment as well as intervention and can be facilitated using a number of various approaches and can be provided to countless populations. According to the ADTA website (2009-2015), Dance/movement therapy “is practiced in mental health, rehabilitation, medical, educational and forensic settings, and in nursing homes, day care centers, disease prevention, health promotion programs and in private practice; is effective for individuals with developmental, medical, social, physical and psychological impairments; and is used with people of all ages, races and ethnic backgrounds in individual, couples, family and group therapy formats.”

Marian Chace, the initial founder of Dance/movement therapy, began to first observe its therapeutic effects in her dance studio as a dance teacher in the 1940s. Chace observed that, following her classes, her students often expressed to her a shift in mood or perspective, and gradually, she came to understand that her dance classes were not really classes at all, but something more. Chace was then invited to St. Elizabeth's Hospital in Washington DC to work with mentally ill inpatients where she expanded her ideas and observed the profound therapeutic effects of dance with the mentally ill population. Though Chace never systematized her work, four themes were found as recurring throughout her public lectures and essays that seem to sum up her observations at St. Elizabeth's and approach to dance therapy. The first of these, *body action*, can be described as “the inherent relationship between motility, dance, and emotional expression” (Sandel, Chaiklin, & Lohn, 1993, pg.78). Chace found that the physical action of dance in the body could help patients relax and also feel stimulated, therefore preparing them to express their emotions. Therefore, body action is a foundational element of dance therapy. Underlying body action, Chace often found and utilized *symbolism* in her work. The symbolism which underlies

body action provides a medium by which patients/clients can recall, reenact, and re-experience emotional and psychological material. Chace often used symbolism in her work in order to elicit expression from patients who struggled to communicate through rational speech, instead using symbolic action to represent emotions. Sandel, Chaiklin, & Lohn (1993) demonstrate symbolism by using the example of moving as if chopping down a tree in order to express hostility or anger.

Additionally, Chace found that it was essential to use movement in order to build the *therapeutic relationship* between patient and therapist. The therapeutic relationship which occurs in movement is facilitated by way of the therapist's attunement to the patient's movement experience. This means that the therapist empathizes with the kinesthetic experience which the patient is having in his/her movement and uses this to relate to and build trust with the patient. Finally, Chace identified *rhythmic group movement* as essential to her work. Rhythmic group movement occurs when a group of patients are cohesively bonding together through a single, consistent rhythm in their movement. Therefore, Chace often used rhythmic group movement to create universality and inclusion in her groups by encouraging them to stomp their feet or clap their hands to a simple group rhythm.

Shortly following Chace's experiences with hospital inpatients, other pioneers too were observing the therapeutic effects of dance on individuals of varying populations as well as forming their own unique perspectives and approaches. The wide variance in approach of these early pioneers of dance therapy account for the virtually limitless range of approaches to DMT seen today in the field (Levy, 1988). Blanche Evans, for instance, integrated the use of Whitehouse's in-depth, authentic improvisation with creative dance in order to address, what she referred to as the *normal functioning neurotic* population. This population, to Evans, referred to not psychotic individuals, but individuals without a diagnosis who still suffer from internal conflict and a

mind-body disconnect (Levy, 1988). Blanche felt that to connect these individuals back to their innate authenticity and expressivity in movement would also be to heal their inner, psychological discord.

Trudi Schoop, on the other hand, took a somewhat radically different approach by incorporating dance performance into her practice. As Schoop felt strongly that all humans are pulled by opposites in some way, she also felt that due to societal taboos, one side or another in individuals must be repressed - in mind as well as in the body. The use of the creative process, to Schoop, slowed down the processing of material as it came forth in improvisational movement, allowing patients/clients to organize and internalize their own material (Levy, 1988).

Alma Hawkins used relaxation in her approach as she felt that a person who is in a more relaxed state of mind will be better able to access his/her energy flow and creativity. Hawkins felt that individuals could then also attain a better a sense of his/her internal environment and express this outwardly with greater spontaneity (Levy, 1988).

Despite the vast range of approaches and perspectives within the field of DMT, there are, indeed, a number of fundamental concepts which bind them together to identify the practice we know as Dance/movement therapy. We believe in the inseparable connection and interface between mind and body. We work to develop and enhance this connection, thereby reconnecting individuals with their inherent potential for self-expression through movement. Through this expression, individuals become aware of material they were once unaware of, and thus come to a better understanding of themselves as whole individuals. Through this knowledge, individuals are empowered to be more fully themselves in the world, and to make decisions which will lead to a healthier and more whole life. Although Authentic Movement, a practice often used in DMT, also bears these fundamental concepts at its core, it is also a separate practice given that it

does not require facilitation by a trained dance/movement therapist, and follows elements, not always used in DMT practice, such as closing the eyes during movement and engaging in a formal witnessing process/procedure. However, due to the similarities between Authentic Movement and DMT, this study aims to draw initial conclusions which may be extended to DMT practice. How might better understanding the process by which clients become more consciously aware of previously unconscious material through a framework centered on human needs inform DMT practice?

Chapter Three: Methods

Methodology

Heuristic Inquiry. I have selected Heuristic Inquiry as the methodology which will guide this study. Heuristic Inquiry, a methodology of study developed by Clark Moustakas, derived from the Greek word “heuriskein” meaning to “discover” or to “find”(Moustakas, 1990). In contrast to many quantitative methodologies, this qualitative methodology aims to collect data from the deeply-felt experience of the researcher rather than from a sample of anonymous participants. According to Moustakas, the process of heuristic inquiry begins with a question that lives within the researcher – one that is deeply personal, emotional, and cannot be ignored. In cohesive alignment with the topic of this study, Moustakas indicates that this question must be fully embodied in order for the researcher to live the question and allow the question to influence the researcher's experience – thereby acting as the primary guiding catalyst of the heuristic process. As it is a foundational principle of both Dance/movement therapy (DMT) and Authentic Movement to allow the body to guide the healing process, Moustakas' heuristic inquiry acts as a fitting methodology to explore the topics in question.

Once again, in opposition to other methodologies which aim for the objective removal of the researcher from his/her data, heuristic inquiry is designed for the immersion of the researcher in the research question. Due to this approach, this immersion creates for a transformative process for the researcher which in and of itself becomes the cumulative results for the study. By selecting a methodology which aims for rather than avoids a transformative process, this study both aids in my development as a dance/movement therapist and avoids preconceived notions as to the results. This process is illustrated well by Clark Moustakas in the following quote: "Let go and fall into the river. Let the river of life sweep you beyond all aid from old and worn concepts.

I will support you. Trust me. As you swim from an old consciousness, blind to higher realities beyond your physical world, trust that I will guide you with care and love into a new stream of consciousness. I will open a new world before you. Can you trust me enough to let go of the known and swim in an unknown current?" (Moustakas, 1990, p.13).

Moustakas identifies that there are seven processes included in heuristic inquiry which act as the catalysts for transformation and change. According to Gerard (2012, pg.7), "the main processes by which the researcher comes to a deeper understanding of the question were identified by Moustakas as: identifying with the focus of inquiry, tacit knowing, focusing, indwelling, intuition, self-dialogue, and internal frame of reference." As the researcher *identifies with the focus of inquiry* he/she aims to identify, clarify, and fully live the research question. The researcher then gains an understanding of the research question through *tacit knowing* - a type of knowing which is subjective, personal, and implicit. This type of knowing is similar to intuition in that its source is difficult to trace and can be difficult to communicate. However, it is this type of knowing that is essential to access in heuristic inquiry. In order to assist in accessing this tacit knowledge, Moustakas identifies *focusing* as also essential to inquiry. Focusing, according to Moustakas, means to clear away clutter that otherwise confuses our understanding of this knowledge. It is to create an internal space with which to hone in on our tacit knowledge and understanding of the essential themes of the subject(s) of inquiry. *Indwelling*, then, is to intentionally turn to our internal experience in order to seek a deeper understanding of these themes. *Intuition*, much like tacit knowing, is a way of knowing which is subjective, implicit, and allows the researcher to recognize the root themes and patterns occurring in a phenomenon. A researcher must then engage in a dynamic interplay of internal and external inquiry, turning inward to better understand a phenomenon, and turning outward to

openly experience this phenomenon in his/her environment. This process is identified as *self-dialogue*. Finally, this process of observation and inquiry, according to Moustakas, should illuminate the researcher's *internal frame of reference*. Therefore, the researcher begins to better understand him/herself and how his/her internal frame of reference influences his/her thoughts and behavior. The researcher, then, has not only a better understanding of the research topic, but of him/herself in relation to it (Gerard, 2012).

Additionally, the process of heuristic inquiry is outlined by Moustakas as occurring in six stages. The first of these is *initial engagement*. In this stage of the research, the researcher comes into initial contact with the topic(s) which compel a desire for understanding. The researcher finds him or herself compelled by a question of a deeply personal nature and seeks clarity regarding the question and its true nature. Once the question is found and understood, it is pursued for further understanding.

This pursuit occurs in the form of *immersion*, the second stage of Moustakas' heuristic inquiry. The researcher then becomes fully immersed and engaged with the question at hand. It is in this stage of the process in which the question becomes fully embodied and lived in order for the transformative process to take place. A third stage takes place which then allows for a period of time in which the researcher removes him or herself from the research in order to clear the mind from intense focus on the research question.

This stage is called *incubation*. Incubation, or removal from the research, allows for a change in perception in the researcher. Once the researcher, then, re-engages in the research data, he/she may enter into the fourth stage of inquiry known as *illumination*. In this stage, moments of illumination occur regarding the research and the internal perception of the initial research question is altered.

The researcher is then prepared to enter the fifth stage of inquiry known as *explication*. During explication, the researcher examines the data and illuminations which have arisen from engagement in the research process. The researcher often attempts to identify patterns, make sense, and gain meaning from the data. Once some clarity and understanding is gained regarding the research topic, the researcher then engages in the final stage of the process. The researcher engages in a *creative synthesis* of the awarenesses and pieces of understanding gained from the inquiry. The researcher integrates these pieces into a cohesive result (Gerard, 2012).

As one may be able to recognize, heuristic inquiry was chosen as the methodology for this study for a myriad of reasons. Among the most salient of these, is the recognizable similarity between heuristic inquiry as a methodology and one topic of this study – shifts in consciousness. For Moustakas, it is an essential and necessary aspect of heuristic inquiry that many shifts occur in the consciousness of the researcher in order to arrive to any final conclusions regarding the research question. In each stage of the Heuristic process, the researcher engages in an interplay between deep and prolonged introspection and an experience of his/her external environment. By integrating the internal experience with the external, the researcher's consciousness of the research topic(s) persistently and dynamically change, thus becoming, in and of itself, the answer to the research question. This illustration of the changes in consciousness which occur in heuristic inquiry almost identically mirrors the process of Authentic Movement. Authentic Movement aims to engage the mover in a deeply internal experience by way of movement, as well as a constant interplay of this internal experience with the external experience of interacting with the witness. By way of this dynamic interplay, shifts in consciousness occur which change the mover and become the answer to any internal inquiry held by the mover from the beginning. As such, heuristic inquiry, aligns almost seamlessly with

the topics of this study – allowing for a cohesive and deeply connected research study and experience.

In addition to the similarity between Heuristic Inquiry and the topics of study, the topics under investigation have also yet to be researched within the context of the research question. It has been discussed by Moustakas that when investigating a new topic, it is important to engage in a process which will first allow the researcher to come to a more full understanding of that topic, in order to remain open to possibility and avoid preconceived notions (Moustakas, 1990). Gerard (2012, pg.8) states that “if researchers are going to understand an experience deeply, they must begin with themselves so they can be receptive to all facets of the experiences being explored as they happen.” Thus, I have chosen Heuristic Inquiry as a means to gain an initial and deeper understanding of the research question under investigation.

However, as previously discussed, it is not only the research topic to which the researcher comes to a better understanding, but of the self. This is referenced by Moustakas as a transformative process and, to reiterate, is essential to the heuristic process. A transformative process in heuristic inquiry refers to the potential for the researcher to grow and change into a purpose or understanding which is unforeseen at the beginning of inquiry. As an emerging dance/movement therapist, I am immersed in a process of discovering my identity and approach towards DMT – attempting to better understand my own perspective in Dance/movement therapy facilitation. Since prior to entering the field of DMT, I discovered, researched, experienced, and had become exceedingly intrigued by the practice of Authentic Movement. The phenomena which appeared to occur within this practice both fascinated me and intuitively suited me as a person. I recognized questions of how movement moves and changes us, which I felt could be answered by this simple practice. As a developing DMT, I find that this practice

inspires my curiosity and am, therefore, deeply interested in integrating it into my own practice as a clinician. Thus, I sought to better understand the phenomenon of Authentic Movement through the transformative process which took place in this study, as well as how it integrates into my own process as a developing dance/movement therapist.

Procedure

Population/Setting. I, the researcher, acted as the only participant for this study. I am a twenty-eight year old, Caucasian female. As the only participant, I acted as the *mover* in the Authentic Movement sessions. Data was collected in a small Authentic Movement studio, located in a northern suburb of Chicago, and owned by the Authentic Movement facilitator hired for this study. The studio was comfortable and intimate and included several props which may or may not be used for Authentic Movement sessions such as scarves, blankets, pillows, and even stuffed animals. These props were used at times in the Authentic Movement sessions to enhance my sensory, kinesthetic, and/or emotional experience while moving impulsively.

Authentic Movement Facilitator. A trained Authentic Movement facilitator was hired for this study for the purpose of facilitating the Authentic Movement sessions as outlined by its founder, Janet Adler. A second function of the Authentic Movement facilitator is to act as the *witness* in the witness-mover relationship as an aspect of the Authentic Movement practice. The hired Authentic Movement facilitator has practiced Authentic Movement for over twenty years and spent ten years studying the practice with Janet Adler. Though feedback received from the Authentic Movement facilitator influenced the process of the research participant, it will not be used directly as data analyzed for this study.

Data collection. Data was collected over the course of six Authentic Movement sessions – one session per week for six weeks on the same day and time each week. Sessions lasted one

hour long and included a brief check-in between the Authentic Movement Facilitator (AMF) and participant, a movement portion of the session typically lasting approximately thirty minutes, a first journal entry, and a verbal processing portion of the session. Shortly following this one-hour session, the participant engaged in a second journal entry and, additionally, a third journal entry approximately fifteen minutes later.

The Authentic Movement session was guided by the AMF who acted as both the facilitator and the *witness*, whereas I, the participant, acted as the *mover*. The session was structured following the traditional Authentic Movement practice as developed by dance/movement therapist and Authentic Movement pioneer, Janet Adler. As outlined by Adler, this requires that the witness in an Authentic Movement session watches, experiences, and takes in the movement of the mover without judgment. To begin the movement portion of the session, the witness and I witnessed each other by looking into each other's eyes for a short period of time or until I decided that I was ready to begin moving. I, then, witnessed the space in which I would be moving, then took my place in the space. The witness rang a bell, and this signaled me to begin moving. I engaged in Authentic Movement by closing my eyes and listening for my body's impulses to move. My safety was ensured by the witness. It was an objective of mine to only move when I felt an authentic impulse to do so. In this way, I was being moved rather than simply moving. I continued to move in this way for approximately thirty minutes. Once this time had passed and/or the movement appeared complete, the witness rang the bell a second time, signaling the end of the movement experience. I then transitioned from this movement experience and back into my environment, opening my eyes.

At this point, I engaged in a journal entry, which will be further discussed at a later point in this section. Following this journal entry, I engaged in verbal processing with the witness,

following the practice of Authentic Movement. This period of verbal processing in Authentic Movement allowed me to integrate my experience into consciousness and gain validation and understanding from the witness. During verbal processing, the witness instructed me to recall my experience by using a present tense (i.e. I am moving into the floor and I feel sinking). I was also instructed by the witness to identify *pools* of movement. These pools of movement are identified by acknowledging a beginning and end to a particular theme of movement – comparable to chapters in a book. The witness then listened, as I relayed my experience in this manner, encouraging me to remain in the present tense and identify pools of movement. During verbal processing, it is the job of the witness to come to an empathic understanding of the mover's experience. After I completed my verbal recollection of the experience to the witness, the witness then engaged in a similar verbal processing, relaying her experience of me as the mover. Once both mover and witness had relayed their experiences of the movement to the other, the Authentic Movement session was complete.

In a traditional Authentic Movement session, the mover may or may not utilize journaling in order to engage in self-reflection and further integrate the movement experience. For the purposes of this study, in order to collect data, I engaged in three journal entries. The first of these occurred immediately following the end of the movement experience. In this first journal entry, I wrote with a free association of consciousness, in response to the movement experience. This journal entry could include words, narrative, poetry, and drawings. A second journal entry occurred immediately following the verbal processing portion of the session between the witness and mover. This journal entry was also written with a free association of consciousness, this time, in response to verbal processing; and also included a combination of words, narrative, poetry, and drawings. Approximately fifteen minutes after this second journal entry, I engaged in

a third and final journal entry. However, rather than approaching this third journal entry by writing through free association, I kept a conscious log of the previous session, writing down the salient points I was able to recall of what occurred in the session.

These three journal entries are the data set which were analyzed for this study and were designed to track and represent the mover's experience of consciousness at three separate periods of time, and in response to three separate experiences. Thus, the accumulation of this data allowed the researcher/mover to observe and analyze the dynamic shifts in consciousness which occur throughout the cumulative experience of Authentic Movement.

Data analysis. The Moustakas six steps of heuristic data analysis were used as the data analysis procedure for this study. At the beginning of data analysis, I, the researcher, had already undergone the first three steps of heuristic inquiry. In *initial engagement*, I identified and clarified the research question. I engaged in *immersion* by engaging in the process of data collection. I, then, took a period of *incubation* through removal from the research and engagement in other activities. The data analysis procedure for this study, then, included the final three stages of *illumination*, *explication*, and *creative synthesis*. During illumination, I, once again, engaged in the data by examining its contents for any initial impressions or illuminations which occurred. During this stage, I also examined how my initial perception of the data had changed. Following this illumination stage of data analysis, I engaged in explication by further examining the illuminations which have arisen from the data. Using this information, I identified any existing patterns which recur throughout the data and are relevant to the research question. Based on the identified patterns, I then engaged in creative synthesis, drawing final conclusions and creating a cohesive picture of the results to the research question.

In order to increase the validity of these conclusions, bracketing was used as an additional

strategy throughout the data analysis process. Bracketing addresses the biases, preconceptions, beliefs, values, and assumptions held by the researcher (Moustakas, 1990). Because, in heuristic inquiry, the researcher is investigating topics which are deeply personal, and in this case, I acted as both researcher and participant, it was essential that I remained aware of material which may influence the outcome of data analysis. In order to engage in bracketing, I participated in an interview with a licensed counselor and colleague prior to data analysis. Through questioning regarding the researcher's history, culture, and belief system; my preconceptions and biases regarding the topics of research were identified. I then compared any ideas, patterns, or conclusions drawn in data analysis with the biases identified in the interview throughout the data analysis process (Tufford & Newman, 2010).

In order to guide this Heuristic process, I broke down the initial two research questions: “how does the process of shifting previously unconscious material into conscious awareness through expressive movement work to assist clients in expressing, identifying, and fulfilling their human needs?” and “how does this process apply to and inform the field of DMT?” into four questions. These four questions were as follows: 1) what needs were expressed during each session? 2) what movement was expressed during each session? 3) how does consciousness shift from journal entry to journal entry according to the written expression of my experience? 4) which aspects of the Authentic Movement process were essential to the shifting of consciousness and identification of human needs?

To answer questions one and two, I examined the data and identified words, phrases, and themes that consistently recur throughout the three journal entries collected in each session, in order to narrow these down into a single core theme/need expressed in each session. It is important to note that these needs were not pre-meditated prior to the session but, instead, arose

naturally from the movement and material occurred during Authentic Movement. I identified the movement which occurred in each session according to my own descriptions of the movement as they appeared in the third journal entry. Based on these descriptions, I then analyzed the movement using tension flow rhythms (TFR) from the Kestenberg Movement Profile (KMP), as developed by child psychiatrist, Judith Kestenberg; as well as the Total Body Patterns of Connectivity, as developed by Peggy Hackney. Total Body Patterns of Connectivity are grounded in Bartenieff Fundamentals and Body Mind Centering, as developed by movement theorist, Irmgard Bartenieff (Hackney, 2002; Kestenberg-Amighi, Loman, Lewis, & Sossin, 1999).

Kestenberg described TFRs as “Periodic alternations in muscle tension (which) create discernible patterns” (Kestenberg-Amighi, Loman, Lewis, & Sossin, 1999). To elaborate, TFRs are patterns of movement which are developed in early childhood in order to meet basic needs. As children develop into adults, preferences for TFRs which developed in childhood manifest in other ways in their movement patterns. For example, infants engage in oral sucking in order to receive the nutrients they need from the mother and suck their thumbs in order to self-soothe. If an oral sucking rhythm receives more attention as an infant/child due to over-indulgence in or deprivation from this need, this rhythm may manifest in adulthood in the form of moving the hands or feet with the same rhythm. The adult may also enjoy the sucking rhythm in the form of smoking a cigarette or sucking on a piece of candy (Kestenberg-Amighi, Loman, Lewis, & Sossin, 1999). These TFRs were identified by Kestenberg according to the psychosexual stage of development in which they occur as well as the effort quality with which they are attributed.

Effort refers to a category of Laban Movement Analysis (LMA) which describes the qualitative attributes of movement as “fighting” or “indulging.” Fighting effort elements include

accelerating time (faster movement, rushing past time), increasing pressure (strong weight), direct space (focused attention towards one point in space), and bound flow (energy is directed inwards as muscles tense/bind). Indulging effort elements include decelerating time (slower movement, lagging behind time), decreasing pressure (light weight), indirect space (attention towards a wide expanse of space, rather than one point), and free flow (energy flows outward, muscles free/release) (Laban & Lawrence, 1974).

Hackney's Six Patterns of Total Body Connectivity, then, refers to movement connections/patterns which are formed in the body throughout childhood in order to develop the fully-functional movement needed in order to meet basic needs. These six patterns of body connectivity include breath, core-distal, head-tail, upper-lower, body-half, and cross-lateral movement (Hackney, 2002). Breath, the first pattern of connectivity initiated as an infant leaves the womb and draws in his/her first breath, becomes the lifeline from which all other movement flows. If the breath is bound, movement will also be bound. Core-distal connectivity develops when an infant begins to curiously explore his/her surrounding environment. The infant strengthens the distal limbs' (arms, legs, head, tail) connection to the core as they stretch them outward in search of the outward environment. The infant then shrinks the limbs back inward towards his/her core, seeking safety, comfort, and protection. Thus, core-distal pertains to an extension of "core" self outward into the world, and of drawing inward back to core self for safety and familiarity. Head-tail connectivity develops as the infant learns to move his/her head and tail in sync, exploring new options for movement, and a new relationship to gravity as he/she is able to sit vertically upright. This verticality of the spine brings a sense of autonomy to the infant. Upper-lower connectivity develops as infants begin to engage in reach/pulling movement in order to attain goals (ie. a toy that is far away) and yielding/pushing movement in order to set

boundaries (ie. pushing away someone who comes too close). Upper-lower, then, refers to asserting one's self to attain needs and set boundaries. Body-half connectivity develops as infants learn to crawl by moving one side of the body, then the other. If one were to draw an imaginary line down the middle of the body, vertically, splitting it into right and left halves, body-half connectivity pertains to connection between the right half of the body and the left half. Body-half connectivity, then, relates to weighing two sides of a choice or situation. Finally, cross-lateral connectivity relates to seeing two sides of a situation simultaneously, as well as the ability to creatively problem solve through conflict. Cross-lateral connectivity develops when an infant learns to crawl using both sides of the body simultaneously to create movement and can be observed in adulthood through spiraling, twisting movements through both right and left halves of the body (Hackney, 2002).

Due to relationships drawn in the literature between movement patterns and their role in meeting needs in development, TFRs in KMP and Hackney's Six Total Patterns of Body Connectivity were used as the two systems of movement analysis with which I assessed the movement expressed in each of the six sessions. Results, then, aimed to draw conclusions regarding connections between the needs and movement expressed in each session.

Questions three and four were answered by searching the data for any patterns relevant to the process of shifting consciousness, including the manner in which consciousness shifted and points in the data in which new awarenesses, previously outside conscious awareness, occurred. Additional results also came forth in data analysis which were not in direct answer to the above questions and will be presented in the next chapter.

Chapter Four: Results

The aim of this study was to, through my own experience, gain an initial understanding of how human needs can be identified and fulfilled through shifts in consciousness which occur during the process of Authentic Movement. This study also aims to better understand the roles of expressive movement and verbal processing as part of the Authentic Movement process in order to extend this study to the field of DMT. A better understanding of the general relationship between expressive movement, consciousness, and human needs as well as how expressive movement and consciousness work to identify and attain human needs would both inform and validate the field of DMT. Such an understanding would, then, allow dance/movement therapists to assist patients/clients of DMT in identifying and fulfilling their human needs through shifts in consciousness which occur by way of expressive movement.

The two research questions which were examined are “how does the process of shifting previously unconscious material into conscious awareness through expressive movement work to assist clients in expressing, identifying, and fulfilling their human needs?” and “how does this process apply to and inform the field of DMT?” The second of these questions will be answered and discussed in the final chapter of this thesis. For the sake of data analysis, the first of these two questions was then broken down into four questions which were answered using a Heuristic methodology. The first question asked in examination of the data was “what needs were expressed during each session?” The second question asked was “what movement occurred during each session?” The third question asked was “how does consciousness shift from journal entry to journal entry in each session according to the written expression of my experience?” Finally, the fourth question asked was “which aspects of the Authentic Movement process were essential to the shifting of consciousness and identification of human needs?”

The results to questions one and two are answered in the first section of this chapter and include a brief review of each session.

Questions 1 and 2: What Needs Were Expressed in Each Session? What Movement Was Expressed in Each Session?

Session 1.

Needs Identified in This Session.

This first session concerned my search for connection and feedback from the external environment. I began the session, initially feeling a great deal of uncertainty. Upon beginning movement, I found myself engaging in a pattern of reaching and pulling, searching for a sensation of increasing pressure and feedback from my external environment. At one point in the movement, I made contact with a wall and jumped away, startled by the sudden sensation of this contact. I then moved away from the wall, but throughout the remainder of my movement, felt a persistent urge to return. Despite this, I ignored the urge and never returned to the wall.

During verbal processing with my witness, it was identified that I felt like I needed feedback from my environment. However, I also found that when connection or feedback was received, I felt scared and uncertain, hesitated to receive it, and therefore distanced myself from that connection. This reaction of uncertainty and distancing was identified as one reason that my need for connection/feedback had not been met. In order to meet this need, I must remain with and settle into connection when it is received, rather than distancing myself from connection.

The need for connection and feedback falls into the category of love and belonging on Maslow's Hierarchy of Human Needs as evidenced by Maslow's description of the need for love/belonging in his work. According to Maslow, these needs pertain to the desire for affectionate relations with people in general (1943, pg.10). Throughout my movement in this session, I was searching for an affectionate, reliable, and validating presence. Maslow (1968)

also describes in his work that deficit needs, the broader category of need to which the love/belonging category belongs, leave an emptiness or a hole to fill in the person who is experiencing them. This quality of the need for love/belonging can be demonstrated through a point in the session in which the witness identified a salient pool of movement from her perspective in which I was “searching with my fingers.” She shared that my face appeared very concentrated during this movement. This information, previously out of conscious awareness, caused me to identify that I felt I was “missing something.”

Movement Expressed in This Session.

During movement, I began by searching for feedback from the environment by engaging in wringing, spiraling movement through the space. I then felt myself being gravitated in one direction and followed this sensation. I felt something present and felt the space around me with my hands. I felt the wall in front of me and reacted with a startled jump. I then moved away from the wall and engaged in movement in another part of the room, but never felt as connected to my movement as I did in this moment with the wall. I moved my fingers around my body, touching it, as if searching for something missing. I began to walk in circles, engaging in a gathering gesture with the arms, reaching outward, then pulling back into my heart. I felt frustration and anger, and moved with greater power through the space, pushing in and out of the floor. I began to feel dizzy and sat down in order to re-ground myself. Thus, the salient movement qualities which were expressed in this session include wringing, spiraling, reaching outward with arms, startled jumping, moving away from the wall, and moving with power.

This movement was then analyzed through the lens of TFRs and Bartenieff Fundamentals. The wringing which occurred in this session also can be identified as the indulging, oral sucking TFR in KMP. According to Kestenberg (1999), oral sucking relates to, as

an infant, “taking in nutrients from the mother” and occurs as a smooth alteration between tensing and freeing the muscles. This TFR begins in the mouth during feeding, then spreads to the fingers and toes as well. The oral sucking TFR can be found in my movement during wringing, spiraling, and reaching/pulling movements; as I searched for feedback or to “take in” from my environment through my hands and feet. As Kestenberg describes the oral sucking rhythm as a consistent and even alteration between bound and free flow, the rhythm at which wringing movement occurred was also highly even and consistent. Reaching and pulling, then, a movement pattern of upper-lower body connectivity in Bartenieff Fundamentals, also relates to “taking in” or attaining goals (Hackney, 2002). Finally, the fighting, outer genital spurting/ramming TFR in KMP can be found in my movement when I am moving towards the end of session with power and fighting movement qualities.

These TFRs and Bartenieff movement patterns directly relate to the needs which were expressed in this session in which I attempted to attain the goal of love/belonging (through oral sucking and reaching/pulling movement) but became frustrated and angry when unable to do so (manifested in movement through spurting/ramming).

Session 2.

Needs Identified in This Session.

This session was spent in an exploration of identity in which, throughout the session, I attempted to search for and identify with a core sense of self. As I engaged in this exploration, however, it was found that I frequently experienced feelings of self-doubt, uncertainty, and inhibitions which prevented me from choosing and “releasing” into a sense of identity. These feelings began from the moment I walked into the room, uncertain as to what was expected from me and from the session, and continued throughout the movement. During the witnessing portion

of the session, these feelings were identified as my “watcher” or managerial role of consciousness, similar to the role of manager as described by the Internal Family Systems model, developed by Richard Schwartz (Schwartz, 2013). This function of my consciousness aims to protect me by remaining alert to any potential threats to my external or internal environment. As I moved and explored different parts of myself, attempting to identify and “release” into a sense of self, my “watcher” entered in and out of my experience, causing my body to physically tense and move away from rather than release into my impulses to move authentically. Here, a “sense of self” refers to a strongly-felt, core sense of identity in which a sense of certainty as to who one is including his/her qualities, strengths, values, and ambitions is present (Schwartz, 2013).

The need for identity, or a core sense of self, is identified as the primary need which was expressed in this session. While this need was not fulfilled during this session, I also identified that one reason this need is unmet is due to inhibitions and feelings of self-doubt I experience when attempting to identify with a core sense of self. In order to better meet this need, I need to listen to my impulses, and rather than inhibit away from them, relax and release into them, allowing them to guide my actions. The need for identity falls into the self-actualization category of Maslow's hierarchy. This conclusion may be evidenced by Maslow's statement that the need for self-actualization is “the desire to become more and more of what one is, to become everything one is capable of becoming” (1943, pg.11). .

Movement Expressed in This Session.

This session began with weighted, forceful movement, and increasing pressure into the floor. I then engaged in long periods of reaching and pulling movement with the hands and feet, throughout the space. This movement was returned to more than once in the session. At one point, I engaged in a moment of stillness, curling into the fetal position on the floor. Towards the

end of the session, I began to engage in a pool of movement in which I played and experimented with a blue scarf. During this movement, I wrapped it around myself, then separated from it, continuing to explore movement in which I held the scarf close to me, then separated from it again. Towards the end of the movement session, I struggled to let the scarf go, but after a brief moment, set it on the floor in front of me and felt sad in this moment. The most salient movement qualities engaged in during this session included moving with increasing pressure, reaching and pulling movement, curling into the fetal position, and moving with then separating from the blue scarf.

When analyzed through the lens of TFRs and Bartenieff Fundamentals, I found that once again, I engaged in the reaching/pulling pattern of the upper-lower connectivity; I engaged in head-tail connectivity when curling into the fetal position; and I engaged in the indulging, anal twisting TFR in KMP. Head-tail connectivity, according to Bartenieff (Hackney, 2002), relates to curiosity and exploration of new options in one's surrounding environment, as well as finding autonomy through the upward verticality of the spine. Similarly, the anal twisting TFR in KMP, according to Kestenberg (1999), develops in childhood as an initiator of play and sensing objects in the environment, and encourages verticality in the spine as the child is first learning how to sit upright. This verticality of the spine encourages an exploration of separation and individuation from the parents.

Once again, a direct connection between the needs and movement expressed in this session can be drawn. Both the head-tail connectivity and the anal twisting movement expressed in this session pertain to the formation of identity and autonomy – the primary need which was identified in this session. Likewise, Kestenberg (1999) discusses how, this TFR is often re-experienced in adulthood when one experiences difficulty and ambivalence in choosing one

option or path. This connection is particularly evident towards the end of my movement in which I engage in play with the blue scarf. Throughout the duration of this movement, I engaged in pressing the scarf into my hands and being “with” the scarf, then throwing it away and separating from the scarf. This movement with the scarf was an exploration of “me” and “it.” Through this anal twisting TFR, I explored what it is like to both be in relationship with and separate from the scarf. However, I also experienced a sense of confusion and lack of decisiveness throughout this movement, unable to choose which movements and sensations I truly identified with.

Session 3.

Needs Identified in This Session.

During this session, I once again engaged in an exploration of identity, attempting to identify with a core sense of self. However, I experienced this exploration through a conflict between two different self-concepts. These two opposing concepts of self-created a split as well as a great deal of counter-tension in my experience of movement and sensations in the body. In this session, rather than ignoring and moving away from my impulses, I began to yield into them, allowing them to guide me towards a more clear and authentic sense of self. This process required me to relax and give in to movement and sensations which felt “right” and move away from sensations which did not feel “right.” This aspect of my process manifested in “pushing out” “washing out” and “wringing” movement in which it physically felt as though I were pushing out sensations which no longer felt authentic. As I more fully released into authentic movement, I then also found that feelings of guilt and sadness rose to the surface. Upon one moment towards the end of my movement, I felt the need to grieve and apologize to my “old” sense of self before taking on a new sense of self.

As demonstrated, in this session, the primary need expressed was once again the need for

identity and falls into the self-actualization category of Maslow's Hierarchy. However, this need was now fulfilled by this session and a new need was identified. This new need was now identified as the need to grieve. The need to grieve also falls into the self-actualization category of Maslow's hierarchy. In Maslow's work, *A Psychology Towards Being* (1968), Maslow discusses the need for self-actualization at length, stating that this process includes the need for spirituality as well as the acceptance of facts and life events. In alignment with Maslow's theory, my experience of grieving throughout this process meant to accept past events and present circumstances while also incorporating their meaning into my process and identity as a whole.

Movement Expressed in this Session.

Movement began with a nervous, restless sensation, as though I felt the need to “shake something off.” I then experimented with exertion and recuperation through movement, at times moving with high energy, and at times recuperating into stillness and grounding. I then felt the need to push something away from me and engaged in this by literally pushing in and out of the floor. Following the pushing pool of movement, I began to yield to the floor. Once there, I lied there in a moment of stillness. During this moment of stillness on the floor, I paid close attention to my body's impulses before I felt an urge of my right body half to lead my movement through the space while my left body half followed. This time, I gave in to this movement and allowed it to happen. This movement eventually lead me towards the same wall as mentioned in the first session. However, rather than moving away from the wall, I remained with and yielded into it. From this point, I continued to engage in yielding movement, yielding into the wall, and into a pile of pillows in the corner of the room. I engaged in a playful exploration of the pillows, then released into another moment of stillness. In this stillness, I became tearful. After a moment, I faced the other side of the room. I visualized the room split into right and left halves and realized

I needed a moment to grieve the left half of the room as I chose to remain in the right half.

Salient qualities of movement expressed in this session include exertion and recuperation, pushing movement, yielding movement, movement lead by my right body half, and stillness.

After analyzing TFRs and body connectivities engaged in during this session, I was able to identify the fighting, anal strain/release TFR through exertion and recuperation; the yield/push movement pattern of the upper-lower body connectivity; and finally, the body-half connectivity. According to Kestenberg (1999), the strain/release TFR is developed when a child learns to exert active control over his/her environment. Therefore, this TFR relates to increased direction and decisiveness. Likewise, according to Bartenieff (Hackney, 2002), the yield/push pattern in upper-lower connectivity occurs when one is setting boundaries through pushing movement and releasing into support through yielding movement. Thus, through exploring strain/release and yield/push movement, I was exerting decisiveness in my environment. I, then, chose to yield into the support of one choice, or one path, while pushing away the other option.

This exploration of choice and deciding between two options can also be seen in my use of body-half movement throughout the session. The body-half connectivity, according to Bartenieff (Hackney, 2002), pertains to choice-making and conflict between two options or sides of a situation. Therefore, I intuitively allowed one body-half (one option) lead and dominate my movement while the other body-half followed in order to resolve through conflict I had experienced in this and previous sessions.

Session 4.

Needs Identified in This Session.

This session was a continuation of my exploration for identity. The movement portion of the session began with playful movement which included increasing pressure, reaching and

pulling, and jumping throughout the space. I then began to visualize imagery in which I was surrounded by color – pastel hues of green, pink, blue, and purple. The colors surrounded me as if I were enclosed in a bubble. As I imagined this colorful bubble, I began to move with decreasing pressure, decelerating time, and free flow. I then began to move in this way throughout the space as the bubble followed me everywhere I went. Finally, my movement was brought to a close as I reached a moment of stillness, seated on the floor. In this moment, I remember experiencing an intense feeling of joy and became tearful for a moment.

It was identified while processing with my witness that my experience of this playful movement involved a desire to create, rather than simply discover, my identity. The bubble I imagined also acted as a protective space in which to explore this desire. Therefore, the primary needs identified in this session were the need to create my own identity and the need for a safe environment in which to explore this need. These needs fall into the self-actualization and safety categories of Maslow's hierarchy.

Movement Expressed in This session.

As illustrated above, the salient movement qualities expressed in this session include moving with increasing pressure, reaching/pulling, decreasing pressure, decelerating, and free flow. Imagery was also involved in and stimulated the decreasing pressure, decelerating, and free flow movement.

Once again, the reaching/pulling movement pattern manifests in this session, alongside the indulging, outer-genital jumping TFR; after movement was analyzed through KMP. The reach/pull pattern, once again, relates to goal-attainment. Meanwhile, the jumping TFR, according to Kestenberg (1999), relates to a somewhat narcissistic exhibition of one's self and one's abilities in childhood. As children, you may recall in gymnastics or another sport, jumping,

tumbling, and chasing; and taking pride in the accomplishment of these tasks. Thus, when relating this TFR to my expression of need in this session, the need for identity/self-actualization, one can see the connection between jumping movement and further exploration with my sense-of-self. In this session, I was engaged in a deep exploration of “me” in which I indulged in a deeper sense-of-self and identified qualities such as “tenderness” which came forth in the movement. These qualities then incorporated into and further developed my process of re-discovering a core sense of self.

Session 5.

Needs Identified in this Session.

In this session, I explored two needs – the need for space and protection; and the need for autonomy and empowerment. These needs were explored throughout the session by engaging in movement in which I moved away from and “hid” from the witness. During this “hiding” movement, I discovered that I felt empowered by hiding. Rather than doubting and ignoring my own needs, I was allowing myself to attain my need for space and protection from others, my need to “not be seen.” My witness, on the other hand, expressed her reaction to this “hiding movement,” as wanting to let me know I was seen. As she shared this information, I was reminded of another relationship in my life in which a similar pattern occurs. As I experience the need for space, others in my life often seem to desire closeness. One possible explanation for this is that, rather than communicating my needs to them, I hide my own needs, and do my best to appease theirs'. The result of this behavior is that they are missing information concerning what I am feeling and experiencing. Thus, I identified that one reason my need for space and protection is not being met is due to the fact that when others appear to need something from me, I give in and work to fulfill their needs rather than communicating and attaining my own. Therefore, I

need to empower myself to attain my own needs and communicate them to others.

As previously mentioned, the two primary needs expressed in this session are the need for space and protection; and the need for autonomy and empowerment. The first of these needs falls into the safety category of Maslow's hierarchy. This conclusion is evidenced by Maslow's description of safety needs as occurring when a human perceives his/her environment to be unreliable, unsafe, or unpredictable. At this point, a person is primarily occupied with gaining safety from the threats of this environment. This is demonstrated by the following quote from *A Theory of Human Motivation* (Maslow, 1943, pg.7) in which Maslow uses the example of a child's reaction to his/her parents to illustrate how an adult's need for safety may also arise. "He seems to want an orderly, predictable world. For instance, injustice, unfairness, or inconsistency in the parents seems to make a child feel anxious and unsafe. This attitude may not be so much because of the injustice per se, but because this treatment threatens to make the world look unreliable or unpredictable." This description from Maslow illustrates that safety needs pertain, not only to physical safety, but also to the need for psychological safety. As demonstrated earlier, throughout this session, I expressed a need for psychological safety, by "not being seen" by others.

The second of these, the need for empowerment/autonomy, falls into the esteem category of Maslow's hierarchy. I draw this conclusion in support of Maslow's statement that esteem needs can be divided into two subsets - "these are, first, the desire for strength, for achievement, for adequacy, for confidence in the face of the world, and for independence and freedom" (1943, pg.10). This statement clearly illustrates the need explored in this session, to find the confidence and competence to communicate and attain my needs as well as to be an independent and unique individual with her own set of needs, goals, and vision.

Movement Expressed in This Session.

I began movement by swaying with decelerating time. I then felt a sense of urgency and moved with accelerating time and increasing pressure before experiencing a need for stillness and allowed myself to stand still for a moment. My head began to shake “no” and I began moving backwards. Though I would have continued to move backwards, my back hit the wall and I sat down. I then covered my mouth with my hand, then the rest of my face with both hands and remained still - curled in a ball with my face buried. The salient movement qualities expressed in this session include swaying with decelerating time, moving with accelerating time and increasing pressure, stillness, movement backwards in space, and hiding movement.

After further movement analysis, the indulging, inner-genital swaying TFR in KMP; and movement using the core-distal connectivity were engaged in during this session. Kestenberg (1999) describes the swaying TFR as occurring in childhood when children regress to desiring to again be an infant in mother's arms. Thus, swaying relates to the desire to nurture or be nurtured. As one need expressed in this session was the need for safety, it is possible that, through swaying movement, I was attempting to sooth and nurture my own feelings of nervousness or tension. Similarly, the core-distal movement then which was engaged in as I curled into a ball towards the very end of movement, relates directly to a need for safety from the environment. As infants, this pattern of connectivity is developed when infants stretch their limbs outward from their core into the environment in curious exploration. The infant, then, encloses their limbs back into the core in order to experience protection and safety. Thus, as I curled into a ball in my movement, I was seeking exactly this – psychological protection and safety from my environment (Hackney, 2002).

Session 6.

Needs Identified in This Session.

This final session continued my process of grieving the past, and an old concept of self in order to fully open to the future and a new concept of self. I needed to finish my process of grieving in order to not only feel at peace with my past, but to bring my own experience of participating in Authentic Movement to a close. In order to do this, I fully released any feelings of sadness in movement in order to move with openness, joy, and receptivity to the future. I also took time to be in and with the space in order to reflect on my process from beginning to end. In this session, there were no new needs identified, however, a past need explored in previous sessions, the need to grieve, was fulfilled. The need to grieve, as demonstrated earlier in this chapter, falls into the self-actualization category of Maslow's hierarchy.

Movement Expressed in this Session.

Prior to engaging in movement, I felt a great deal of tension in my muscles. This led me into movement in which I began to “massage out” the tension, then into brushing my body with a “washing” gesture as if to wash something off my body. I soon began to visualize imagery of a stormy, violent ocean, as I continued to work out the tension through wringing movement. This movement began to slow down into decreasing pressure as I began to open throughout my entire body. As I began to open in my movement, I recall feeling receptive. I then began to grieve the space and say goodbye to my process by walking around the room and touching each wall and object for a moment. The salient movement qualities which took place in this session include massaging and washing movement, wringing movement, opening movement, and walking around the space.

After further movement analysis, there is one salient TFR which can be identified and which directly relates to the core theme of this session. As can be observed through the two parts

of my movement which occurred prior to the grieving movement (washing/massaging/wringing and freeing/opening), I engaged, primarily, in the fighting, inner-genital surging/birthing TFR of KMP. Kestenberg (1999) describes the surging/birthing TFR as gradually building in an intensity of bound flow before peaking and releasing into a similar intensity of free flow. This TFR can be seen in the actual process of giving birth, in which a large amount of exertion is needed to push out an infant before the mother experiences release after the infant has arrived out of the womb. Thus, surging/birthing relates to the need to actually push something away at a high intensity in order to experience relief, opening, and freedom. As demonstrated in my description of the movement, this TFR directly relates to the need expressed in this session, of pushing away the past/an old concept of self in order to open up to the future and a new concept of self. The surging aspect of this rhythm was experienced in movement through massaging/washing/wringing out tension in the body, before birthing was experienced through opening and free-flow movement in the body, finally giving way to a new future and new sense of self.

Conclusions

Based on the results shown in the data as well as the work of Abraham Maslow and his hierarchy of human needs, it is concluded that throughout six sessions of Authentic Movement, I expressed safety needs, the need for love/belonging, the need for esteem, and self-actualization needs. These needs include every need on Maslow's hierarchy excluding the first category on the hierarchy of physiological needs. I base this conclusion on Maslow's description of each category of need in his written work in alignment with needs identified in the data. Furthermore, the need for self-actualization was identified and explored more often than the other three needs, having arisen in three of the six sessions.

Additionally, it was found that not only were needs identified in the Authentic Movement sessions, but I was also able to identify possible reasons why these needs had, thus far, gone unmet. For example, after having found that I was expressing the need for connection in the first session, I then also found that this need had gone unmet, because, rather than yielding into the connection (staying with the connection), I become scared and distance myself from the connection.

It was then also found that after having identified a need as well as one or more possible reasons this need had been unmet, I then, through movement, began to fulfill this need. To demonstrate this, after having identified a need and a reason for having not met this need in the first session, by session three, I moved almost entirely in order to fulfill this need. In session three, when again exploring the need for connection, rather than distancing myself from



Figure 1

connection, I instead, yielded and released into it. This same example recurs in a similar pattern throughout the six sessions. Through movement, needs were identified, possible causes for unmet needs were identified, and finally, needs were fulfilled.

In conclusion to question two, a variety of movement was explored throughout the sessions. Movement was then analyzed using the Kestenberg Movement Profile and Bartenieff's Six Patterns of Total Body Connectivity in order to draw initial connections between needs and movement expressed in each session. It was found that the majority of TFRs and patterns of connectivity which were identified in each session recognizably and consistently aligned with the

needs which were expressed in the corresponding session.

Session	Needs	TFRs/Patterns of Body Connectivity	Psychological Correlations
Session 1	Love/belonging	Oral sucking, reaching/pulling, spurting/ramming	Need to “incorporate” or “take in”/self-soothing, goal attainment, aggression/assertion
Session 2	Identity/self-actualization	Reaching/pulling, head-tail, anal twisting	Goal attainment, autonomy/exploration of options, playfulness/ambivalence
Session 3	Identity/self-actualization	Anal straining/releasing, yielding/pushing, body-half	Asserting control/autonomy, setting boundaries, conflict between two options
Session 4	Safety/self-actualization	Reaching/pulling, jumping	Goal attainment, outgoing personality/exhibition
Session 5	Safety/esteem	Swaying, core-distal	Nurturing/soothing, external vs. internal relationship to environment
Session 6	Grieving/self-actualization	Surging/birthing	Intense exertion/releasing and freeing

Figure 2

TFRs which were identified throughout all six sessions included oral sucking, outer-genital spurting/ramming, anal twisting, anal strain/release, outer-genital jumping, inner-genital swaying, and inner-genital surging-birthing. Patterns of Total Body Connectivity which were identified throughout the six sessions include reaching/pulling with upper-lower, head-tail, yielding/pushing with upper-lower, body-half, and core-distal.

See Figure 2 for a table of needs, movement, and the psychological correlations of movement expressed in each session.

Question 3: How Does Consciousness Shift from Journal Entry to Journal Entry In Each Session?

This question was answered by examining the language used in each journal entry and identifying patterns in how this language changed from entry to entry. I also identified points in the data in which I became aware of material I was previously unaware of as well as how language changed at/following these points. I found that consciousness shifted between four different states, in a fluid and linear progression of increasing consciousness from the first state, in which material is less available to conscious awareness to the fourth state in which awareness of my needs comes into full conscious awareness. In the first state of consciousness, I used primarily sensations, actions, and imagery to describe my experience of movement. Here, *sensations* are defined as any word or phrase describing a physical experience of the body. *Actions* are defined as any word or phrase indicating “to do” something, whether physically or non-physically. *Imagery* is defined as any words or phrases representing a mental image, experienced or seen internally.

In the second state of consciousness, my awareness of my own experience of the movement increased as I began to describe my experience in terms of emotions. *Emotions*, here, may be defined as an adjective that describes a state of consciousness in which feeling/sensing is experienced and may involve a physical sensation but is not a physical sensation itself.

In the third state of consciousness, I entered full conscious awareness of my *needs* and potential causes for unmet needs. A definition for *human needs* may be found in appendix A. Here, needs were identified by finding points in the data in which I stated the phrase “I need...” When in the fourth state of consciousness in which needs were fulfilled, I again used action language to describe my experience. However, action words, in this context, were used to



Figure 3

describe an experience of *need fulfillment*. In sessions in which I moved for need fulfillment, action language was used in each journal entry and shifted very little from entry to entry; indicating that I remained more highly aware of my experience throughout the session rather than increasing my conscious awareness as the session progressed. Rather than moving to identify material which I was previously unaware of, I moved to gratify or fulfill needs which had already entered into my awareness as evidenced by themes and language which were repeated from previous sessions. Also, in the witnessing portion of these sessions, I was able to describe my experience, in terms of actions, (i.e. “I was grieving”) to the witness with little feedback or help in order to become aware of my experience.

Thus, from both journal entry to journal entry and session to session, my state of consciousness appeared to shift from descriptions of sensations/actions/imagery to emotions to needs and causes of unmet needs to need fulfillment. These shifts occurred at different paces as well as both within a single session and within all five sessions. Additionally, the manner in which one state of consciousness stimulated or shifted to another varied. For example, identifying an emotion may have assisted in identifying a need. The need, having just arrived into consciousness, may have then assisted in identifying another emotion. In one session, I identified that I felt scared and uncertain. Identifying these emotions caused me to realize that though I desired connection, I distance myself from connection due to fear and uncertainty.

Having identified this need, I in turn realized that I felt frustrated by my pattern of attempting to connect but instead, distancing myself from connection when it was received.

However, despite the variance with which unconscious material arose to conscious awareness, the manner in which states of consciousness were described in the data followed a more broad pattern in which sensations/actions/images were used more frequently towards the beginning of a session, and words or phrases pertaining to needs/causes for unmet needs/need fulfillment, were used more frequently towards the end.

Question 4: What Aspects of the Authentic Movement Process Were Essential to Shifting Consciousness and Identifying Needs?

Through examining both points in the data in which I became aware of material previously out of conscious awareness; and identifying which aspects of the process were present and responsible for these awarenesses, it was found that two aspects of the Authentic Movement process were absolutely essential to shifting consciousness and identifying needs. First, engaging in expressive movement is determined as essential to producing sensations, actions, and images to consciousness. These sensations, actions, and images were experienced during and mobilized by expressive movement. By moving expressively, I in turn, experienced sensations, actions, and images which allowed me to then identify emotions as I processed my experience during witnessing. A second function of expressive movement was to fulfill needs once they had been identified. As previously mentioned, once needs had entered conscious awareness, I gained need fulfillment through the movement which occurred in sessions following.

Witnessing, then, is identified as the second aspect of the Authentic Movement process which is absolutely essential to facilitating shifts in consciousness and identifying needs. While expressive movement produced material to conscious awareness through sensations/actions/imagery, the verbal processing of this material with a witness facilitated shifts

in consciousness necessary to transform awarenesses of sensations/actions/imagery to awarenesses of emotions, needs, and causes of these unmet needs. Additionally, it was essential to the witnessing portion of the session, that both mover and witness shared their experience of the movement during witnessing. While the witness appeared to act as a guide in shifting my awareness of my own experience as it was shared, many awarenesses also occurred after the witness shared her experience of my movement. For example, in one session the witness shared that a salient point in my movement which she experienced was watching me search my body with my fingers. She commented that she noticed that my face appeared very concentrated. I had not realized this at the time, but after she had shared this information with me, I was better able to recall my experience of the movement and realized that I had been searching for something “missing.”

Due to a lack of sufficient evidence in the data, I conclude that the journal entries were not essential to shifting my conscious awareness and identifying needs. However, the journal entries did act as a support to my process as they assisted me in solidifying it into a more unified whole. This support is particularly evident through, ironically, the process of data analysis itself, in which I examined the journal entries and identified a core theme which occurred in each session. By examining each journal entry, I was able to solidify and better understand my experience by consciously identifying what occurred in each session and how it occurred.

Thus, while expressive movement and witnessing were absolutely essential to the occurrence of shifts in consciousness and identification of my human needs; journaling, while not essential to these shifts occurring, acted as a support to my process and assisted in its solidification and incorporation into my conscious understanding of the process as a whole.

Final Conclusion

In conclusion, it was found that expressive movement is essential to the process of shifting consciousness and identifying needs by mobilizing sensations, actions, and images into conscious awareness. Witnessing, also essential to creating shifts in consciousness and identifying needs, facilitates a shift from consciousness of sensations, actions, and images to an increased conscious awareness of emotions. Once emotions were identified, a full conscious awareness of needs as well as possible causes for unmet needs were also facilitated in the witnessing process. The witnessing portion of the session also included the shared experiences of the mover and witness, both of which appeared to be essential to facilitating shifts in consciousness. Additionally, these shifts in consciousness occurred at a varied pace and manner, but followed a progression from an awareness of sensations/actions/images occurring more frequently towards the beginning of a session, an awareness of emotions following, and an awareness of needs and possible causes of unmet needs occurring towards the end of a session.

After needs and possible causes of unmet needs were identified, I found that expressive movement occurred in order to fulfill these needs in sessions following. When I moved to fulfill a need in a session, I found that the descriptions of my experience in journal entries contained, primarily, actions and that the manner in which I described my experience changed very little from journal entry to journal entry. This indicates that I was more consciously aware of my experience during movement as it was occurring than in sessions in which needs were not fulfilled through movement.

Needs which were identified and explored included each category of Maslow's hierarchy excluding physiology needs. Additionally, the need for self-actualization was explored more often than any of the other needs. These needs included central themes of the search for connection, identity, and autonomy/empowerment. These needs were then connected, after

movement analysis, to TFRs and Total Patterns of Body Connectivity which were engaged in during each session. It was found that the majority of these TFRs and patterns of body connectivity, according to the literature, visibly aligned with the needs expressed throughout the six sessions.

Finally, having arrived to the end of all six Authentic Movement sessions, I found I was able to meet these needs through listening to sensations and impulses in my body and yielding or giving into them. Listening to and giving in to my own impulses allowed me to make choices regarding my identity and empowered me to attain my own needs by turning inward for feedback and understanding rather than looking outward for validation from others. In the next chapter, I will discuss the implications of these results for the field of DMT as well as how these results could potentially inform the field of DMT with further research on this topic.

Chapter Five: Discussion

Conclusions and Applications to DMT

The results found in this study create a clear and simple portrayal of the process by which expressive movement and shifts in consciousness enable the identification and fulfillment of human needs. My process, when viewed from the perspective of a human needs framework, takes on a highly goal-oriented, problem-solving approach. By shifting consciousness from sensations, actions, and imagery experienced in expressive movement, I was able to identify needs which were unmet (a problem), causes of these unmet needs, and how I may adjust my movement, choices, and behaviors in order to meet these needs (the solution). Such an approach would suit the current state of the behavioral health field very well, as the aims and standards of many behavioral health systems are highly goal and outcome-oriented in nature. By gaining evidence for the efficacy of a goal-oriented approach to DMT, further validation and relevance of DMT to the field of behavioral health at large may also be gained.

This conclusion points to the second research question of this study, “how does this process apply to and inform the field of DMT?” The process which I engaged in for the purpose of this study, though not DMT in and of itself, parallels the DMT approach to therapy in many ways. First of all, the very center and medium of DMT, expressive movement, was determined as one aspect of the Authentic Movement process which was absolutely necessary to create shifts in consciousness and identify human needs. Though dance/movement therapists can and do use movement to create physical changes in the body, our field began with and centers on movement as expressive of the internal world of a client. Dance/movement therapy, much like Authentic Movement, also encourages clients to engage in and identify sensations, actions, and imagery which arise in sessions.

Additionally, the second component of the Authentic Movement process, regarded as essential to the identification of human needs, is witnessing. Though witnessing in Authentic Movement refers to a specific approach which is followed in the Authentic Movement process, it, too, parallels DMT. In DMT, dance/movement therapists bear witness to clients' movement, attune to their experience, and guide them through their experiences by providing feedback. As I discovered the majority of major shifts in consciousness occurred during the witnessing portions of my process, it is, therefore, clearly evident that the role of a dance/movement therapist in a client's process is vitally important.

It is also important to note, however, that my witness and I did not intentionally and consciously aim to search for unmet needs during processing. Additionally, when needs were identified, my witness did not become further involved in my process by designing interventions to assist me in meeting those needs, but rather, simply acted as a consistent presence to my process as it occurred naturally. This is by contrast to DMT, in which dance/movement therapists facilitate interventions for their clients in order to further progress their process. Therefore, with further support from the research, an approach to DMT centered on a framework of human needs would allow dance/movement therapists to, first, intentionally and consciously assist clients in identifying their own needs through an informed, theoretical framework of human needs. Secondly, dance/movement therapists may also, then, create DMT interventions which are designed to assist clients in meeting these needs.

Due to the limitations of this study, it is not yet known how a needs-informed approach to DMT including DMT interventions may affect the process by which needs are identified and fulfilled.. However, in consideration of the results which concluded that I was able to both identify and fulfill my needs without the help of DMT interventions, inclusion of interventions in

this process may either quicken the process by which needs are identified and fulfilled, and/or better suit clients without dance and movement backgrounds.

Contributions to Current Research

As stated in the literature review, there is currently a great deal of research on the topics of human needs, expressive movement, and consciousness respectively. However, to date, there has been little to no research which examines the inter-relationships between these phenomena and how the implications of this interface apply to the field of DMT. Abraham Maslow committed his life's work to the study of human motivation, determining that human needs, in the form of a need hierarchy, underly humans' behavior and actions (Maslow, 1943). Judith Kestenberg studied needs in relationship to movement in childhood development, and comprised a system of movement analysis (KMP) based on this work (Kestenberg Amighi, Loman, Lewis, & Sossin, 1999). The phenomenon of consciousness has been observed and studied by infamous psychological theorists such as Sigmund Freud and Carl Jung, and more recently, advances have been made in the field of neurobiology in identifying a neural correlate of consciousness. According to these recent studies, increased consciousness occurs when electrical synapses in the brain begin to connect into a sub-network or web of synchronized neurons (Kumar, Krishna, Singh, & Gowda, 2014). Mary Starks Whitehouse and Janet Adler have observed, written on, and created a movement practice based on the idea that consciousness lives in the body and may be accessed through authentic, expressive movement (Adler, 2002).

By way of the somewhat limited findings of this study, an initial understanding of the existing relationships between these phenomena as well as their roles in the process of identifying human needs has been drawn and, based on these findings, other inferences to the existing research on these topics can be made. For instance, in contrast to the work of Maslow,

who theorized that higher needs on his hierarchy could not be pursued until lower and more basic needs had been attained, it was found in this study, that I often expressed more than one need at a time in the course of a single session. For example, in the fifth session, I expressed the need for safety and the need for esteem simultaneously. This occurred because I needed mental and emotional protection from my surrounding environment, but also needed the confidence and self-respect to communicate and attain this need.

In alignment with the work and views of theorists Carl Jung, Mary Starks Whitehouse, and Janet Adler, it was found that consciousness does, indeed, appear to live in the body in the form of sensations, actions, and imagery. Also in alignment with Laban and Kestenberg, it appears that our needs, too, manifest in the form of movement in the body. By way of the conclusions drawn from examining my own, personal process of Authentic Movement, it can now be stated that this manifestation of needs which occurs in movement, with the guidance of a witness, may facilitate the process of shifting our conscious awareness from sensations, actions, and imagery in the body to a more-fully conscious understanding of our needs and how we may fulfill them.

In many ways, the findings of this study also emulate the existing theory in neurobiology of consciousness as a phenomenon which occurs when connections between electrical synapses occur to create greater webs of connection between neural signals in the brain. Throughout my research process, consciousness occurred when first this then that awareness was brought into consciousness, connecting one aspect of my process to another. Sensations and actions became emotions, which stimulated awareness of an unmet need, this unmet need stimulated another emotion, and perhaps another need was identified – so on and so forth. As a result, I often found myself feeling as though I were, indeed, involved in a process of creating a never-ending web of

consciousness. This web, then, often took shape and form in the data analysis stage of my research process, when given the opportunity to observe and piece together my own experience. By this stage of my process, I was finally able to consciously state for each session what need(s) I was expressing, how I expressed them, possible reasons why the needs exist, and what I may do to fulfill them. The findings of this study then would seem to paint a picture in which consciousness occurs by way of connection. As connections are made, between mind and body, and between experiences, higher consciousness, too, evolves. These connections, then, occur between fluid states of sensations/actions/imagery in the body, emotions, and finally, needs and their causes.

Limitations

However, as previously stated, the findings of this study as of yet, are highly limited. As this study was a heuristic examination of my own process, and mine alone, these initial findings are not generalizable to a wider population. I, the only participant of this study, am a physically and mentally healthy, 29-year-old female with a college degree and background in dance and an education in DMT. Thus the findings of this study may vary greatly when extended to populations including other demographics as well as the physically or mentally ill. My background in dance and dance/movement therapy was a likely variable to potentially affect the process and pace at which consciousness shifted and needs were identified. The fact that I set out on this study in search of an understanding of the relationship between expressive movement and needs, too, may have affected the process by which needs were identified - although this variable was checked by interviewing and bracketing validation strategies.

A second variable which affects the external validity of this study is the time frame in which data collection occurred. My process occurred within the matter of six sessions in six

weeks. How would a longer time frame including more and/or longer sessions affect the process of shifting consciousness to identify and meet needs? Does any aspect of the process revealed in the results of this study change over a longer period of time and an increased number of sessions?

Finally, due to the use of Authentic Movement as the medium for data collection, it is not yet known how this process may be affected when applied to a DMT session. As previously mentioned, DMT involves components, such as interventions, which are not included in the practice of Authentic Movement. Furthermore, Authentic Movement also requires the participant to close his/her eyes during movement. How might DMT, in which, most often, clients do not close their eyes, and instead engage in movement from a variety of theoretical approaches, affect the process of shifting consciousness to identify and attain needs? Also, how might an alternative theoretical approach to DMT, in turn, be altered and designed to best facilitate a process of identifying and meeting needs?

Recommendations for Future Research

It is, thus, my recommendation for future studies on this topic, that a similar, phenomenological study be extended to a larger focus group of participants including a wider range of demographics. Furthermore, a future study may also use a DMT approach rather than an Authentic Movement approach in order to reach implications on how these two variables affect the process concluded in this study. Such a future study may include participants with no dance background, of varied race and age, and or the mentally ill population. DMT interventions may also be included in the procedural design in order to further determine how this affects the process of need identification through expressive movement and create greater generalizability to the field of DMT. Additionally, a future study should take place over a longer period of time and

include more sessions in order to examine how the length of time also affects the process of shifting consciousness and identifying/meeting needs. In consideration of these variables, a future research question to consider may be “how does the process of shifting consciousness through expressive movement work to identify and meet human needs when applied to clients participating in Dance/movement therapy over (blank) sessions?”

Additionally, another future study which would contribute greatly to the existing knowledge on this topic may be a quantitative study in examination of any correlations which potentially exist between the expression of needs as they are categorized on Maslow's hierarchy and expressive movement as described by qualities in Laban Movement Analysis. For instance, if a client expresses the need for love and belonging in a session, does this consistently correlate with any one or a combination of LMA movement qualities (such as moving with free flow and indirect space)? Possible research questions pertaining to such a study may include “are there any correlations between clients' expression of their needs as determined by categories on Maslow's Hierarchy of Human Needs and clients' expressed movement qualities as determined by LMA?” and “if so, which correlations between categories of human needs and LMA movement qualities are significant?”

My Process of Transformation

As stated in earlier chapters of this thesis, one purpose of this study was to engage in a personal process of transformation which may guide my perspective as an emerging dance/movement therapist. As I have felt my way through this research process, I found that not only did it shape my perspective and approach professionally, but I came to a better understanding of my own interest in this topic to begin with. This study began with a profound curiosity in how expressive movement, consciousness, and human needs are related as well as

how a better understanding of the relationship between these three phenomena can help others meet their needs through moving expressively. Ironically, what I found is that I, myself, was seeking to learn how to attain my own needs through this very process.

Upon first stepping into the Authentic Movement studio where the next six sessions would be held, I was meek, uncertain, and always looking to others for validation. These qualities/behaviors had been a reflection of a lifelong battle between me and the amount of value I placed in my own self-worth, self-esteem, and my own needs. By listening to and following my body's impulses in Authentic Movement, I re-experienced and re-worked my way through these needs, as they are expressed early on in development. Re-experiencing these needs allowed me to re-create a new sense of identity from within and let go of an old sense of identity, created from without.

As each need rose into conscious awareness throughout the sessions, I learned not only how to identify and meet these needs, but to give *value* to them. I realized that prior to this process, many of my needs were being unmet, simply because I did not value them enough to communicate them to others or regard them as a priority. Embarking on this journey, I found that the magic of closing your eyes and taking a moment to move authentically, is that you begin to listen to, sense, and value your own internal world, rather than the world outside and everyone in it (but yourself). Through this experience, you recreate your relationship with yourself and learn, not only to identify and meet your needs, but to do so because you love yourself.

This research process, without doubt, altered my perspective and approach to dance/movement therapy with my clients. I can now better empathize with the process by which clients may become more consciously aware individuals, and, due to my own experience, I now highly value an approach to therapy centered on using expressive movement to assist clients with

identifying and meeting their own needs. However, this experience also shaped who I now am as a person, and, by extension, who I am as a therapist.

Please see Appendix B for a poem which was written on my experience shortly after data analysis.

Summary

In summary, the purpose of this study was to gain an initial understanding of the existing relationships between the phenomena of human needs, consciousness, and expressive movement as well as how these phenomena work in relationship with each other, in the Authentic Movement process to identify and meet human needs. I also aimed to identify how the implications of this study apply to the field of DMT and what further research is needed in order to validate these applications. The research questions asked in support of this purpose were, first, “how does the process of shifting previously unconscious material into conscious awareness through expressive movement work to assist clients in expressing, identifying, and fulfilling their human needs?” and secondly, “how does this process apply to and inform the field of DMT?”

It was found that expressive movement, which was essential to this process, mobilized an awareness of sensations, actions, and imagery. Through the practice of witnessing, also essential to the process of identifying/meeting needs, my consciousness shifted, increasing in awareness, to an awareness of emotions, then to full conscious awareness of needs and their causes as sessions progressed. An additional conclusion which came forth in data analysis is that not only were needs identified by way of Authentic Movement practice, but potential causes of these unmet needs were also identified. It was, then, found that identification of both needs and their causes appeared to enable me to fulfill these needs by way of expressive movement in future

sessions. During sessions in which need fulfillment occurred, I appeared to be more highly aware of my experience throughout the session.

Finally, it was also concluded that all categories of need on Maslow's Hierarchy of Human Needs, excluding physiology needs, were, at some point, expressed throughout the sessions. During two sessions, more than one category of need was expressed over the course of the same session. Movement expressed in the sessions included a variety of movement qualities, and TFRs/Total Body Patterns of Connectivity identified following movement analysis clearly aligned with the needs expressed in each session. An example of this is the anal twisting rhythm in which separation and individuation are experienced through an exploration of objects. This TFR, therefore, clearly aligns with the need for identity and autonomy which was identified as the core need expressed in this session.

It is recommended for future studies that a similar, phenomenological study be extended to a larger and wider demographic of participants, and over a longer period of time, in order to increase the external validity of results found in this study as well as reveal any new results. It is also recommended that a DMT approach is used as the procedural medium for such a study in order to gain evidence on this topic which is applicable to the field of DMT. A quantitative study which identifies correlations between needs on Maslow's Hierarchy of Human Needs and movement qualities in Laban Analysis is also recommended.

Laban stated that “man moves in order to satisfy a need” (Moore & Yamamoto, 2012, Pg.87). As it turns out, according to the results of this study, this poignant statement by Laban was only partially correct. While we move and reach and breathe from moment to moment with this aim at the very core of our being, we are not always consciously aware of exactly what need it is we are reaching for. Therefore, we move in patterns and spirals - reenacting unresolved

needs until these patterns are interrupted by an opposing force. While movement may, at times, satisfy a need, in other circumstances, man may not be able to move to satisfy a need, until he/she can become aware of that need. With further research and evidence on this topic, DMT could play a vital role in using the phenomenal tool of expressive movement to guide clients through the process of better identifying and meeting their own needs. All movement may *express* a need. However, a little work, help, and guidance may be needed in order to fulfill it.

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Appendix A: Definitions of Key Terms

Actions

Any word or phrase indicating “to do” something, whether physically or non-physically.

Authentic Movement

A discipline based on the relationship between a mover and a witness as the ground form (Adler, 2002). The practice of this discipline is comprised of two parts. In the presence of a witness, the mover closes his/her eyes and responds to an inner impulse which is externalized in movement and embodied by the moving self. The mover then shares his/her experience of moving with the witness, who, in turn, shares his/her experience of the mover. This exchange of shared experience between the mover and witness is called witnessing.

Consciousness

The state of one's awareness of his or her own experience.

Creative Synthesis

The final stage of Moustakas' six stages of Heuristic Inquiry in which the researcher integrates the awarenesses and pieces of understanding gained from the inquiry into a cohesive result.

Explication

The fifth stage of Moustakas' six stages of Heuristic Inquiry in which the researcher examines the data and illuminations which have arisen from engagement in the research process. In this stage, the researcher often attempts to identify patterns, make sense, and gain meaning from the data.

Expressive Movement

Any movement executed without the presence of an explicit goal or intent.

Human Needs

Any needs necessary for either the survival or personal growth of human life as determined by Maslow's Hierarchy of Human Needs.

Illumination

The fourth stage of Moustakas' six stages of Heuristic Inquiry in which moments of illumination occur regarding the research and the researcher's internal perception of the initial research question is altered.

Imagery

Any words or phrases representing a mental image, experienced or seen internally.

Immersion

The second stage of Moustakas' six stages of Heuristic Inquiry in which the researcher becomes fully immersed and engaged with the question at hand. It is in this stage of the process in which the question becomes fully embodied and lived in in order for the transformative process to take place.

Incubation

The third stage of Moustakas' six stages of Heuristic Inquiry in which the researcher removes him or herself from the research for a period of time in order to clear the mind from intense focus on the research question.

Initial Engagement

The first stage of Moustakas' six stages of Heuristic Inquiry in which the researcher comes into initial contact with the topic(s) which compel a desire for understanding. The researcher finds him or herself compelled by a question of a deeply personal nature and seeks clari-

ty regarding the question and its true nature. Once the question is found and understood, it is pursued for further understanding.

Mover

A participant in Authentic Movement who engages in movement with eyes closed with the presence of a witness. The mover shares his/her experience of moving with the witness and receives the witness's experience of his/her movement in return.

Sensations

Any word or phrase describing a physical experience of the body.

Sense-of-Self

A strongly-felt, core sense of identity in which a sense of certainty as to who one is including his/her qualities, strengths, values, and ambitions is present.

Witness

A participant in authentic movement who watches, witnesses, and experiences the movement of the mover. The witness also, without judgment, shares his/her experience of the mover during witnessing.

Appendix B: Poem

Gravity



Have you ever reached a point in life in which time stops and both memory and exhaustion condense into hardly a single tear? This tear, like dew, and all things, materializes and evaporates and you have no choice but to reach for the jolt of a moment to send you reeling into a breadth of space. Against better judgments, I allow the gravitational pull of time to catch up with me for a moment of mindful abstraction - it encircles, undulates, expands and retracts, a myriad of events, and life altering moments, ironic lessons. The misguided choices of one who feels so small. I carve out a piece of earth and claim it as my own, articulated by the tips of my fingers, the fine creases of my skin, my breath. It's pressure presses against me and agrees with my insides. Stopping for no one, a surge of gravity extracts from me a second tear and I wonder at the meeting of so much rightness and wrongness at once. For a life driven by hope and idealism, how imperfectly I falter. One grows tired of gravity with the realization that it, at once, provides the freedom of surrender and force of submission.

So throw my fist to the sky and wring down every last star, that I may arrange, with these small hands, a constellation of my choosing, and move among them with my two solid feet, embracing the burn of their gaseous glow into my skin. And let the ashen embers of ideas past scatter and dust the sky with stars anew that others may, too, dance insanelly among this universe without ever caring to know why. And glancing downward, my lips will stretch into a moonstruck, little smile at the thought that to say goodbye really means to hold on another moment longer.