

MASTER THESIS
in the frame of the
Master of Arts Program in
Peace, Development, Security and International Conflict Transformation
at the
University of Innsbruck



DANCE AS ELICITIVE MOTION -
A Different Way to Unfold Peace:
5Rhythms Dance as Inner Peacework



In order to obtain the degree *Master of Arts*

Submitted by

ROSALIE KUBNY

Supervised by
Dr. Nobert Koppensteiner

Date of Submission: October 2013

Acknowledgements

Thank you, ...

John for inspiring me – Without you, I wouldn't dance and this thesis wouldn't be

Norbert for being wise and stillness

Sophie and Clara for being my mirror, light warriors and friends

Katie for being my heart

Mom and Dad for your unconditional love

Manü for always letting me know who I am

Raphael for teaching me how to love

Margarete for showing me the path to Innsbruck

Hannah for your humour and the balcony sessions

All my friends along my path for accompanying, loving, and teaching me - Thank you!

Wolfgang and your Peace Studies Program for giving me the space to unfold my Self

My Peace Family for being my second family

Native Spirit(s) for helping me realize that I am spirit making human earth experiences

Jonathan Horan for being a source of knowledge

Romana Tripolt and Sylvester Walch for providing me more answers

Shawn and Peter for helping me with your feedback

Gabrielle Roth (even without knowing in person) for giving us this method

and

Music for always pushing the trigger

Table of Contents

Dancer of Life - A Prologue.....	2
I. Flowing or Sensing my Roots: An Introduction to my Thesis.....	3
1.1. <i>Dance! My Perspective</i>	5
1.1.1. Who am I?.....	5
1.1.2. Why Peace(s), Peace Studies, and Peacework	10
1.1.3. Why 5Rhythms Dance?	12
1.2. <i>Questions are the Beginning of Every Journey</i>	15
1.3. <i>Method</i>	16
1.3.1. Research Method - A Transpersonal and Academic Journey.....	16
1.3.2. The Lived Experience of the Body: A Creative Journey.....	17
1.3.3. Intuition - Where Are You?	20
1.3.4. Academia - It's Still There!	22
1.4. <i>State of the Art - From Where do I Start?</i>	23
1.4.1. Basis I: 5Rhythms Dance	23
1.4.2. Basis II: Dance and Movement heal!	26
1.4.3. Basis III: Inner Peace(work)	28
II. Staccato or Defining the Concept of Inner Peace(work).....	31
2.1. <i>The Five Peace Families</i>	32
2.1.1. Energetic Peaces	32
2.1.2. Moral Peace	35
2.1.3. Modern Peace	38
2.1.4. Post-Modern Peaces	42
2.1.5. Transrational Peaces	46
2.2. <i>Transpersonal Psychology</i>	51
2.3. <i>Elicitive Conflict Transformation</i>	57
2.4. <i>Inner Peace Equals Outer Peace?</i>	61
2.5. <i>Many Peaces Indeed - My Idea of Inner Peace</i>	63
2.6. <i>A Different Understanding of Peacework - Focus on the Inner Part</i>	66
2.7. <i>Definition of Inner Peace(work)</i>	68
III. Chaos or Dance Into Ecstasy - The 5Rhythms Work	70
3.1. <i>Gabrielle Roth and her Rhythm(s)</i>	70
3.2. <i>The Method: 5Rhythms Dance - A Dance of the Moment, in the Moment, for the Moment</i>	74
3.2.1. The Five Rhythms	77
3.2.1.1. The Shadows	83
3.2.1.2. The Archetypes	88

3.2.2.	The Levels	92
3.2.2.1.	A Wave	92
3.2.2.2.	A Heartbeat	94
3.2.2.3.	A Cycle	97
3.2.2.4.	A Mirror	102
3.2.2.5.	A Silver Desert	103
3.3.	<i>Map of 5Rhythms - It's You, It's Us!</i>	106
3.4.	<i>On A Personal Note</i>	108
3.5.	<i>The Practice in Praxis - How Does it Work?</i>	109
3.5.1.	How to Practice the 5Rhythms?	109
3.5.2.	5Rhythms in Everyday-Life: It's an Attitude!	112
IV.	Lyrical or 5Rhythms Dance as Inner Peace(work)	114
4.1.	<i>Move! Just What the Body was Designed to Do - The Importance of Movement</i>	114
4.1.1.	Body-Oriented Therapy	115
4.1.2.	Movement is Medicine - The Healing Potential of Movement	122
4.2.	<i>An Embodied Experience - My Case(study) or The Transformation of the Imprisoned Heart</i>	134
4.2.1.	Dancing... Again and Again	134
4.2.2.	Shadows	138
4.2.3.	Trance Into Critical Rejection	140
4.2.4.	Heartbeat in the Floor	142
	Epilogue right in the middle of my thesis: Research influences the researcher	144
4.3.	<i>5Rhythms Dance as Inner Peacework - How Does 5Rhythms Dance Unfold Inner Peace?</i>	145
4.3.1.	5Rhythms Dance is Elicitive Motion!	145
4.3.2.	5Rhythms Dance is a Healing Methdo or If You Set People in Motion, They Heal Themselves	147
4.3.3.	Focusing on the Inner Perspective of the Dancer	149
4.3.3.1.	The Body or Calm Down in Movement	150
4.3.3.2.	The Breath or Everything Else but Breath is Ego	157
4.3.3.3.	The Emotions or We Are Meant to Feel	15
	9	
4.3.3.4.	The Dance and the Dancer or Disappearing in the Dance	165
4.3.4.	The Outer Perspective of the Dancer	172
4.3.4.1.	The Music or Rhythm is Our Mother Tongue	172
4.3.4.2.	The Group or A Mirror, A Life, A Dance	176
V.	Stillness or My Arrival	182

List of References187
Appendix A195
Appendix B198

Where am I? Here.

What time is it? Now.

What am I?

This moment. This body. This motion. This dance.¹

¹ Taken from the movie *A Peaceful Warrior* (2006) and modified by the author.

Dancer of Life – A Prologue

Dance is life. Expression is Life. Feeling is Life. Music is Life.

In one special week of dance, I expressed myself, I felt myself and I felt music within me. I started to look at a topic that was very close to my heart. Actually, it was all about my heart: the suppression of my hearts' feelings. Before this special week of dancing, I did not allow my heart to love. I suppressed my hearts' strength and at the end, my own strength. I had always felt that I have a lot of strength and love within me, but I suppressed it. I could never free it and thus I was never free.

I lived my life again – my life of suppressing my feelings and emotions.

During this week I understood that I cannot love and I cannot feel being loved. This was the reason why I always thought and felt I was alone. Throughout my life I was blocking myself: the need to be strong, the need to be inflexible, the need to be static, the need to not let go. I could not move because of these self-hurting expectations of mine.

While dancing I wanted to let the love of my heart flow.

I wanted to let my passion flow – all the aspects that I had always suppressed before. I saw the beauty of all the dancing people. While dancing I went through all the stages of my life: sadness, beauty, anger, softness, motion, letting go. Being strong and being in motion at the same time. Dancing sensual, dancing wild, dancing love, dancing softness, and showing myself. Joy and freedom. While dancing I understood: through love, freedom exists.

While dancing I lived my life again.

I'm letting go of being closed. I'm letting go of being unable to love.

I never acknowledged the existence of my heart. My life experiences taught me to not open up and to not show myself. While dancing I opened my heart. I danced with my heart. I set my heart free. I let my heart be seen. In this moment I could be hurt, but this was fine. I was holding my heart in my hands and my hands were dancing. I was strong and fragile at the same time. I felt love within my heart.

In this week I danced alone in front of the group. I danced for them. I showed myself. Afterwards, looking into the eyes of the people, I saw love within their eyes – love that I felt and expressed while dancing.

This whole week I was connected with my inner self. Every movement with my body and within my body brought me closer to my inner self. Movement! Being in motion! I was flexible, I was soft, I was strong, and I was fragile. I danced with everybody and with myself. I laughed and I cried. I loved and I felt being loved. This week was a turning point in my life: not only a very important inner process started to take place; from this moment on I knew what I wanted to do in life: Dance! I am Dance.²

² Taken and summarized from my reflection paper after my first week of 5Rhythms Dance during my studies in Innsbruck. Afterwards I decided to write my thesis about 5Rhythms Dance.

I. FLOWING

OR *SENSING MY ROOTS: AN INTRODUCTION TO MY THESIS*

„To me most people on the world are at war with themselves. That’s a bigger war as any of the ones that are on the outside“ (Horan, 2011:n.p.).

These words of Jonathan Horan³ are the basis for my thesis. This thesis will focus on *inner peace(work)* of individuals and not on the outer conflicts in our world, even though they are related to each other. More precisely, I am trying to fathom how 5Rhythms Dance™⁴ unfolds *inner peace*, thus I have a closer look at the potential of 5Rhythms Dance. 5Rhythms Dance is a movement practice that I practice on my own, and a method that I believe is important to have a closer look at. I am very curious to see where this academic journey brings me while looking at a topic that seems naturally non-academic. This is what I want to dare: to combine dance⁵ and *inner peace* with academic research! Both of these topics are rare in the academic field yet this is the reason why I want to contribute to this new area of research. I embark in this journey not only for myself, but also for spreading and sharing both topics, and to give them an academic framework. What is *inner peace*? Why do I believe it is important to focus on *inner peace* rather than outer peace? In this sense, I will ask whether they are connected or not. What is 5Rhythms Dance? How does it work to unfold *inner peace*?

In the following the reader will get to know me, as the author of this thesis. I feel a need to underline my way of thinking and being in order to give an idea who is writing this thesis. Still, I know it is difficult to grasp a human being, to fully grasp me, because I am under constant change. I am in constant motion. After finishing this thesis I will not be the same person as I was when I started writing it. Nevertheless, I dare to dig into this journey of self-exploration.

³ Jonathan Horan is the son of Gabrielle Roth, and she is the founder of 5Rhythms Dance.

⁴ 5Rhythms Dance is a trademarked name. For simplicity I will leave out ™ in further writings.

⁵ In my thesis I use the terms *dance* and *movement*. Normally, dance is regarded as a performance and movement could be any kind of motion. However, I use dance as a description of an action in motion, meaning moving the body. Thus, in my thesis, *body movement* or *dance* are interchangeable. Nevertheless, some authors, I discuss, relate their work more to only *dance* or *movement*, this however becomes clear while reading.

Further, the research questions, the methodology, and relevant literature will be looked at in order to give placement to where this journey starts. Afterwards, the reader has a foundation to start digging into the wide field of *inner peace* and 5Rhythms Dance.

After the introduction, this thesis consists out of four chapters. First, I elaborate on the idea of the five peace families and along with it the idea of transrational peaces. I will explain this concept later on in more detail, because it is of main interest for my definition of *inner peace*. At the end of the chapter, I will define *inner peace(work)*.

Since my main topic is 5Rhythms Dance, the next chapter will focus on this method. This chapter will deal with the entire theory behind 5Rhythms Dance, how the practice works and who actually invented this method and for what purpose.

Having defined *inner peace* and having described 5Rhythms Dance, I end up with my main chapter where I combine both topics. In this central chapter, I answer the question *How does 5Rhythms Dance unfold inner peace and how does it contributes to inner peacework?* For that I focus on body-oriented therapy and body movement as a healing method. Further, I introduce my own experiences through my case study. At the end, I combine everything by focusing on several aspects that explain how 5Rhythms Dance unfolds *inner peace*.

To summarise, I aim at showing the transformative potential of 5Rhythms Dance and what it needs to deliver as a method of *inner peacework*.

As a side note regarding peace and the title of my thesis:

When starting to write my thesis I automatically utilized the expression *to foster peace*. This description I used for my first draft title. Writing my first chapter I realized that it is much more about *unfolding peace*. Actually during one lecture in peace studies my professor Dr. Koppensteiner used this expression and since then it is always in my mind. For me, *unfolding peace* describes the action in a much more heart-oriented and loving way. Further, *to unfold peace* comes from the idea that peace does always exist; it just needs to be unfolded.

1.1. DANCE! MY PERSPECTIVE

“O man, learn to dance, or else the angels in heaven will not know what to do with you” (Saint Augustine, 2008:43).

In the following I, as the author of this thesis, will be in total focus. I will answer the questions of where I came from, why I decided to study peace studies and why I chose 5Rhythms Dance as the topic of this thesis. This thesis writing process is a journey for and through myself, and the starting point is this chapter.

1.1.1. WHO AM I?

Since I was 3 years old I was a dancer. How would you define a dancer? One that wins contests, one that is physically fit, one that knows how to whirl 100 times in a row? I went through these stages of belief and tried to be a dancer that comforts others before myself. Today I would define a dancer differently: a dancer is one that feels music resonating deep inside, one that found a point where music, body and soul are *one*, one that is always moving some parts of his/her body to music, and even if there is silence, there is still a beat inside. I am that kind of dancer today and it took me a long time to unfold this potential. With this definition I am also convinced that everyone has the potential to be a dancer.

Dance was always part of my life, even before I was born. During the time my mom was pregnant with me, she was dancing a lot, mostly to african drum music. Sometimes she was also listening to Mozart, because it seemed to be calm me. However, at that time she felt that music seemed to comfort me and that I had begun to dance in her belly. Today, I cannot remember consciously how it felt being in the belly listening to african music, but when I am on the dance floor, my body remembers.

I do not want to enoumerate all the dancing methods and dancing styles I have learnt during my 27 years of life on this earth. I just want to mention that I started very early and at the same time I was very unconscious about my movements. Dancing allowed for fun. Every

child and teenager tries to find out who s/he is, and what kind of role s/he is to play. In that sense, I tried to be someone (who?) on the dance floor. Yet, I did not find out who I was – either on the dance floor nor in everyday life.

There was one time in my life where I stopped being a dancer for almost five years. During that time I stopped being creative in any sense, because I wanted to try something else - I wanted to be someone else. Being a punk, an alternative, and a hippie before, I started trying to be a careerist. I thought this would suit me much more. I ended up with having a burn out and the insight that this was not my path.

But what is my path? With this question I arrived at the Master of Arts Program in Peace, Development, Security and International Conflict Transformation Studies in Innsbruck (in the followong: MA Program). This program unfolded my sleeping and hidden potential again: being a dancer. For the first time in my life I danced and knew why. Further, this program made me conscious about where my inner strength lies: being a facilitator and leader.

After this short introduction, the reader could be suspicious that dance is my only life force. To be honest, I have found more passions, but they are not relevant to this thesis, and therefore I feel that it is enough to focus only on the dancing aspect of my life.

Still, there is something missing: Where do I come from? My mother is a sport teacher and instructor of back care, running a health center, and always determined to help people at the physical level. She knows about the potential of bodywork, be that dancing, singing or yoga. Her passion to meet people on the physical level, to see their physical pain and to aid them in curing this pain comes together with her conviction that each physical pain has its root in the psyche. She also tried to meet people on the psyche level and being of help there, but she realized that her strength lies within bodywork. My father is a documentary filmmaker and always determined to listen to the story of people and to make this story available to a grand audience. He sought out the simple and humble people and their stories, because in his

belief they needed to be heard. What I understood as his daughter was he wanted to change and teach the world with his films. His topics were always well chosen, apart from the ones that were made during hard times when he simply needed to feed his family. Having pictured my mother and father I understand why I chose to be born into this family: the helper, the listener, the bodyworker, the teacher.

After rediscovering the dancer in me, due to the 5Rhythms Dance week during my studies, I started to focus again on my body and my dance. Yet, it had changed something in comparison to the early years of my life: I danced consciously and for the first time I really listened to my body. Further, I understood that being a dancer and at the same time, being a facilitator, would be my path. Now, writing down all these aspects and influences in my life, it seems pretty obvious which direction I should head in life, but I can tell you that it was a long and stony path to discover this road. Today, I know that I want to work as a dance therapist, but I needed to go through all the shadow aspects of my life in order to realize and feel it.

I can honestly say I have had a great life, with great parents and great friends. Still, as I mentioned above, my life (I guess as every life) has and has had shadow aspects. The most painful and obvious ones were during my adolescence. For this thesis, I decided to not go into detail of the shadow aspects of my life, but I can promise that one will see a glimpse of each of my shadows while reading further. Above all, when it comes to the case study of my thesis, in which I present my experiences during 5Rhythms Dance sessions.

Why do I use the term *shadow* aspects? I personally took this term from the 5Rhythms work, but actually it has its roots in the psychology of C. G. Jung. According to Jung (1981),

the shadow personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly - for instance, inferior traits of character and other incompatible tendencies (284f).

For C.G. Jung, every human unconscious has a shadow aspect within itself. The shadow, as a living part of the personality, is the dark side of human personality (Jung, 1981), which can still have positive and negative aspects on the outside (Jung, 1998). The unconscious is as

valuable as the conscious and by acknowledging them both, one can achieve wholeness (Halprin, 2003).

The darkness which clings to every personality is the door into the unconscious and the gateway of dreams, from which those two twilight figures, the shadow and the anima, step into our nightly visions or, remaining invisible, take possession of our ego-consciousness (Jung, 1981:123).

At the same time “the shadow is so disagreeable to his ego-consciousness that it has to be repressed into the unconscious” (Jung, 1981:265). In order to cope with the shadows it is not enough to acknowledge them but rather to accept them. Afterwards, a healing of these aspects is possible (Jung, 1981). Relating to C.G. Jung, Sylvester Walch (2009) defines the shadow aspect of humans as the ego which tries to control and manipulate the self and others.

Coming from this idea, the 5Rhythms work also uses the term *shadow* in order to describe the shadow aspect in every rhythm. According to Roth (1998), shadow aspects can be found in each rhythm that can be expressed on the dance floor and even in human behaviour. In Chapter 3.2.1.1., I will write more about the shadow work in 5Rhythms Dance.

Shadows seem to be negative but actually are necessary for wholeness: Without shadow there is no light. Without light there is no shadow. Neither exists without the other. Within their dichotomy they are one. Regarding the work with shadow aspects, Walch (2009) states: “Es ist nur möglich, auf dem Wege zum Selbst dem Göttlichen in uns zu begegnen, wenn wir auch die Schattenaspekte integriert haben⁶” (132).

For me the shadow aspects are not only the aspects of my being (according to C.G. Jung) but also (shadow) incidents in my life that made me who I am today. I believe there is correspondence between the shadow incidents I have experienced and the shadow aspects of my being.

What else do you need to know about me in order to understand my motivation to write this thesis? Since I write about dance, and for me dance is creative, I decided to put some

⁶ Translation by the author: The only way to get in touch with the divine in ourselves is the integration of our shadow aspects.

creative influences within this thesis. You will find further creative aspects throughout the following pages. For describing myself and my motivation to write this thesis I will begin using a creative method.

I am German.	I love respect.
I am female.	I love men (and women).
I am humorous.	I love group experiences.
I am passionate (about many things).	I love to totally devote myself to something.
I am an only child.	I love to be alone.
I am open hearted.	I love to discover.
I am compassionate.	I love to help and to be of service.
I am totally curious.	I love surprises!
I am unflexible.	I love structure.
I am impatient.	I love to be in process.
I am sporty.	I love nature.
I am creative.	I love music.
I am unable to bear anger or aggression.	I love harmony.
I am a graduate of political science.	I love peace studies.
I am a photographer.	I love to watch, observe, witness.
I am an optimist.	I love to share my positive energy.
I am spiritual.	I love to believe.
I am naive.	I love to try to be realistic.
I am fast.	I love to create things.
I am down-to-earth.	I love being straightforward.
I am close to fire and earth.	I love elements.
I am Rosalie Kubny.	I love to dance.

1.1.2. WHY PEACE(S), PEACE STUDIES, AND PEACEWORK?

Once my tutor asked me whether I wanted to focus on conflict or peace within my thesis? For a long time I was undecided but eventually I realized that I would want to focus on the aspect of peace rather than the aspect of conflict. To clarify: it is not about the idea that one aspect is better than the other. It is more about the idea of putting my energy in something in which I am more interested in: that being peace. I found that most of the attempts to transform or solve conflicts put the focus on conflict and not the potential of peace within the situation. Munoz (2006) formulates it as follows:

The discordant fascination that we have had with violence has conditioned not only our perceptions that have made us overrule its role, but has also simplified and focused research more towards violent actions and their causes (261f).

Nevertheless, I do not want to reject conflict, because conflict is part of being human. I believe, as Dietrich (2006b) mentions, conflict is “a positive sign of social energy” (9). In that sphere I think that peace embraces conflict, and conflict is necessary for transformation. Koppensteiner (2009a) states: “It is only through embracing conflict that the possibility for an active transformation of the self opens up at all” (101). Conflict is part of peace and transformation. As a fellow student once said: “Conflicts are the shadow aspects of peace(s). They need to be loved and integrated in order to become creative and powerful - in order to be whole” (Ruiz de Gauna, 2013:n.p.) Conflict is not the opposite of peace, but rather an important role in its definition. Therefore, it was interesting to mention conflict, however in further discussion I will focus solely on peace.

I believe that peace is always there, it just needs to be unfolded. It is just a matter of perspective, but for my thesis it is much more: I set the focus right from the beginning on my request - peace. More precisely I focus on peace within being, as a state of being.

Peace can be an idea(l), it can be a state of mind, a state of being, it might point to loving relationships as well as to achievement of institutional legal

reforms and it might also mean the presence of equality (Echavarría et al, 2011:605).

To answer the question of why do I actually involve my life in peace studies and peacework I would also need to answer the question why am I personally interested in peace? I do not want to anticipate the following chapter about peace where I will give my definition of peace. Still, why am I interested in peace? Because I have always felt not in peace within myself. Therefore, I felt the need to search for (or even create) it on the outside. Once my therapist said that every human is looking for topics on the outside that they actually need for themselves in the inside. Important is to be aware of it and to use this inner lack as a potential and to not get lost in the search for it. Further, by using this inner lack as potential, I experienced it can actually give back what one was always searching for.

Trying to answer the question of why peace studies and peacework, I could probably give two answers: one very practical and one very spiritual. The former would be: after having studied political science, working in the field of development work and peace organisations, and feeling driven to help the vulnerable, I wanted to go further follow this path. I felt comfortable working in it. My bachelor thesis dealt with the Genocide in Rwanda and the difficulties the United Nations had to face by preventing this genocide. While writing my bachelor thesis I asked myself the very idealistic question of why do so many people have to die in this world? I wanted to change this! Due to this conviction I encountered the MA Program in Innsbruck. At that moment it seemed very accurate to study it in order to become a peaceworker in a conflict zone somewhere in the world afterwards. Happily enough, studying this MA Program changed everything: today I want to become a dance therapist. Yet, is this not a definition of a peaceworker as well, just rather a different one than I was presuming before? With this thesis I want to answer this question.

The more spiritual answer to the question of why peace studies and peacework would be the following: I feel that everyone in life has a certain task to fulfill. I know that I have a specific talent in offering and holding the space for others' personal work/experience. I feel

that I could offer a space where people can unfold their *inner peace*. That also means I am especially interested in *inner peace*. What this is all about and why I think *inner peace* is important, I will clarify in Chapter II.

Of course I could only give these answers because I have already studied this MA Program. Having studied this, now I know *my* way of peacework. I can be grateful to have ended up with this program where;

according to the four leading principles of the program, scientificity, interculturality, inter-disciplinarity and orientation on practical experience, Innsbruck transgresses the limits of conventional modern and postmodern schools of Peace Studies, which are abundant all around the world (Facci, 2011:6).

1.1.3. WHY 5RHYTHMS DANCE?

I chose this method, because it was the most convenient for me. Through this method I could express myself. Through this method I could understand myself. I could understand my past, my now and my future – all at once.

Dance is my soul food and 5Rhythms Dance is my food table. It is a method that offers me a space to look at and nourish myself. At the same time it triggers everything inside me – both light and shadow aspects. It is a way of dancing in which I rediscover my own self. Other people have found different methods like swimming, yoga or singing. For me it is dancing and more specifically 5Rhythms Dance. In each rhythm I can find similarities within my own life. Sometimes it is more the *chaos* rhythm that reflects my ongoing stages of life, sometimes it is the *lyrical* rhythm that reflects my mood. Often without knowing what will happen before, but soon realizing it on the dance floor. While dancing I can use the rhythms to reflect upon myself or I can just start breathing in the music and see what is resonating within me at this moment. For me, the interesting yet most difficult part of this method is to accept everything while being on the dance floor. If I am tired, if I do not like myself, if I do not like others – everything has its space. To bear this sometimes can be quite painful. On the dance floor I

cannot hide. The dance floor is a mirror that is brutally honest, and thus I love 5Rhythms Dance.

For me the difference between just dancing and 5Rhythms Dance is that I dance consciously when I dance 5Rhythms. After practicing 5Rhythms Dance for a while I even realized I could not dance unconsciously anymore. I let my body speak, I listen to it, and I give my body the space to explore (itself). Horan (2011) said this method is not about the music. The music just helps the people getting through this initial inertia of not wanting to dance or thinking of not being able to dance. That means in the end you do not even need music to explore this method – you just need your body. I experienced this once: the total connection to my body, whereas my body did not want to stop dancing even though the music had ended. In this moment I felt in peace. This moment was the most powerful I have ever felt while dancing, knowing that the framework that was given by the 5Rhythms method helped me to get there. For me, 5Rhythms Dance, and the theory behind it, is being conscious and offering my body a space to explore. Giving my body this attention, this lets my soul breath and my spirit fly – *inner peace*.

In my perspective, 5Rhythms Dance is a method that has an enourmours potential to unfold *inner peace* for each individual. To start from the conflict side I could also state that 5Rhythms Dance has an enourmours potential to transform inner conflicts on the dance floor in order to give space for the unfolding of inner peace. 5Rhythms Dance is an elicitive peace method, which I explain in Chapter II and VI. I chose 5Rhythms Dance for my thesis - or did 5Rhythms Dance choose me? - because of the potential to unfold *inner peace*. Or as Facci, a graduate of the MA Program, a peacemaker and dancer, shares: “the potencial of practices in which peace is not only absence [of violence] but presence as well” (Facci, 2011:12). Of course I could also choose other methods which have the same potential and yet it makes sense to me why I chose this dancing method: I was always a dancer. My whole life is

connected to this topic. The dance was given to me as a gift and I want to share this gift and offer it to as many people as possible. Due to this, I decided that I want to have a closer, academic look on the topic.

As I mentioned before, having the idea of developing my potential towards the education of a dance therapist, 5Rhythms Dance seems also very well fitting. This thesis could be the first conerstone for my future profession. Therefore, I will put all my effort in it, because I believe it will already teach me something that I need for my future labour.

As you can see in my prologue, the 5Rhythms Dance week during my studies was a changing moment in my life. In this special week I was connected with my inner self. After this week I realized that my whole perspective of life changed: since then, I have begun to do things differently than before and I have accessed a creative path to my heart that has always existed, but had never acknowledged it. My spirit was activated, my whole body got in motion and my heart was jumping. I realized how important these three parts are in my life. I found a way to activate, connect, and feel these things. Further, I was honoured to also experience and witness the journey and unfolding of my fellow students from different cultures that made me realize the transformative potential of 5Rhythms Dance. Since then, dance is part of my life again, and in particular 5Rhythms Dance. That means I experience over and over again how wonderful this methods works. What else could be required for one to be totally devoted to write about this topic?

1.2. QUESTIONS ARE THE BEGINNING OF EVERY JOURNEY

I am interested in dance as a movement practice that elicits the motion out of the dancer. I am interested in a motion that unfolds itself within the dancer. I presume this way of dancing as a method for healing and unfolding *inner peace*. More precisely, I see that the simple act of engaging with one's self while dancing is already *inner peacework* – conscious or unconscious.

Due to the fact that *inner peace* is always a subjective incident, I focus on the personal experience while dancing. Nevertheless, I acknowledge that the personal experience is part of or even arises out of a group experience and further even contributes to a group experience. 5Rhythms Dance as applicable for these ideas will be in focus and is the representative method I look at. I am interested in finding out how the unfolding of the *inner peace process* works while moving with 5Rhythms. What happens in these moments on the dance floor and how does it happen? What happens within the dancer?

My research interest: to discuss the method's potential for one's inner healing journey. It is about the method as a symbol for movement as a healing and transforming art. Therefore, I embed 5Rhythms Dance further into theory about dance and movement therapy and I ask how does it work as *inner peacework*?

Since transrationality is a basis for my thesis and

trans-rational inquiries are [...] not so much guided by questions of why? (diagnoses, based on first principles and following a linear model of cause-effect) but by questions of how? (observations of patterns and processes as vectors of transformation), [which] corresponds to a shift from the analytic to the descriptive (Echavarría et al, 2011:604),

my research questions also sounds alike.

My research question: *How does 5Rhythms Dance work as inner peacework?* In compliance with this questions another question occurs which I personally can very much relate to: *How does 5Rhythms Dance as a transformative potential work to unfold inner peace?*

1.3. METHOD

“My purpose thus is the following: to think until that curious moment at which knowledge has to give way to intuition and understanding, and so to also thinkingly, but purely thinkingly, trace the path towards that transrational moment in which, through a rebound effect of a certain constellation of knowledge, a transformation of the self can occur” (Koppensteiner, 2009a:11).

After describing my personal motivation and the research questions that occur from it, in the following chapter, I outline the methods I utilize for my thesis in order to obtain all the required information. Further, I explain which aspects I want to use as a source of knowledge. I have chosen to use modern research methods in combination with transpersonal research methods, namely embodied writing and intuitive inquiry. Even though I include intuitive inquiry in my thesis, I emphasise embodied writing. What is the core of these transpersonal research methods and why do they seem appropriate for my thesis?

1.3.1. RESEARCH METHOD - A TRANSPERSONAL AND ACADEMIC JOURNEY

“So often our research methods fall flat before the fullness and extraordinary experience of being human day-to-day” (Anderson&Braud, 2011:4).

Indeed, 5Rhythms Dance is an extraordinary experience and therefore I needed to find methods which can capture this richness. How could you explain a dancing experience which obviously is a subjective experience? How could I make another person understand what I had undergone, if not writing about my experience? How could I write about a dancing method if not using my own embodied experiences? Dance as an exploration is difficult to objectively capture in words. Therefore, I want to add my own subjective experiences as a source of knowledge. Still, I am writing a thesis and my request is to lay a foundation for (my own) future body movement research in an academic setting. Thus, I combine modern and transpersonal research methods.

Transpersonal research methods have been developed since the 1990s and arose out of transpersonal psychology⁷ (Anderson&Braud, 2011). Transpersonal psychology “was dedicated to the study and cultivation of the values and experiences that inform the highest potential in human nature” (Anderson&Braud, 2011:7). Since all academic research is ultimately only possible through human nature, I feel it is adequate to not forget this never-ending and beautiful potential of human being in this thesis. Transpersonal psychology acknowledges the spiritual aspect of human experiences. Further, it provides a scientific language for these aspects (Sofia University, 2013). Since I write about 5Rhythms Dance and I assume spiritual aspects to be part of it, for me it is appropriate to go back to this framework. To give another idea why utilizing transpersonal research method for writing about dance is the following:

The word *transpersonal* has its etymological roots in two Latin words: *trans* meaning beyond, across, or through, and *personal* meaning mask or facade – in other words, beyond, across, or through the personally identified aspects of self (Anderson&Braud, 2011:8).

Transpersonal research methods have influenced my writing process and therefore my thesis. I could even say I unconsciously used these methods and I will now put them consciously in an academic framework.

1.3.2. THE LIVED EXPERIENCE OF THE BODY: A CREATIVE JOURNEY

“I utilize embodied writing in an effort to elicit consonance and/or dissonance with the reader and his or her experiences and perceptions“ (McGoey, 2012:30f). According to embodied writing I go along with my fellow students’ thought. Further, I use it in order to candidly expose my private and therefore unobservable experiences. In doing so there is no further need to explain the experiences and my thoughts, because I believe through embodied writing that you as a reader literately get a picture of me - and a picture is worth a thousand words. But what exactly is embodied writing?

⁷ This term and the topic *transpersonal psychology* will be elaborated on in chapter 2.2.

Embodied writing brings the finely textured experience of the body to the art of writing. Relaying human experience *from the inside out* and entwining in words our senses with the senses of the world, embodied writing affirms human life as embedded in the sensual world in which we live our lives. As a style of writing, embodied writing is itself an act of embodiment. In so doing, embodied writing becomes not only a skill appropriate to research, but a path of transformation that nourishes an enlivened sense of presence in and of the world. [...] Seeking to relay the living experience of the human body, embodied writing portrays experience from the point of view of the lived body. [...] Embodied writing tries to let the body speak (Anderson, 2001:2).

Indeed, embodied writing is about the body – the embodied experience. This transpersonal research method gives an opportunity to let the body speak and therefore makes a connection between the writer and his body which gives an opportunity to bring out explorations that otherwise would have been unnamed. I chose this specific quote above to explain embodied writing, because these lines acknowledge the body as a source of knowledge. While dancing I experience this aspect all the time: my body knows. By means of sharing my personal notes in this thesis, I put my embodied experiences into words. That means, the reader can find some of my own reflections and transformations throughout this thesis. This aims to give a better understanding of what happened, and of what could happen while dancing and moving with 5Rhythms.

I have my so called dance journal (Kubny, 2011-2013) that I use as a source in which I captured my experiences after dancing. I started to write this journal from August 2011 onwards. Of course I do not want to write every detail about my own 5Rhythms journey. Therefore, I chose to have a special case study chapter where I focus on my selected experiences only. This chapter should add a different and important perspective to the entire thesis. I hope this chapter can provide answers that have not been seen in the research before. Furthermore, not only in this chapter but throughout the thesis you will find some personal statements and insights. You will notice when I use embodied writing, as it will be accentuated by a frame.

I have already mentioned that this thesis is a journey for and through myself and that it gives an overview of my own experiences with 5Rhythms Dance. While writing the thesis, I still attend 5Rhythms workshops and each workshop has changed and changes my perspective. According to Anderson & Braud (2011), research is informative and on top can be transformative. In my case it means that, besides reading books, each dance influences my self and thus my thesis. In that sense I feel it is important to let you, as the reader, know what has happened with me on the dance floor. Hence, I use the embodied writing method.

Further, I will summarise some statements I documented while attending these workshops. I will mention the person who said the statement and in which workshop it was made. Still, I have to remark that this is taken out of my personal notes and memories. I report it in my own words.

Further, writing itself can be an art form that involves transformation and healing for oneself (Roth, 1998; Halprin, 2002). “the work of writing [...] can be seen as part of a work on oneself, part of a conscious attempt at a work of transformation” (Koppensteiner, 2009a:9). Writing about my dance experiences is another act of integrating the experiences I made. In that sense, I also believe that at the end of my thesis writing process I will be transformed and I hope with this thesis and my personal insights I can also transform the reader - in one way or the other.

On an authors note: I write this note after having finished my thesis. I started to write my thesis with the idea to use the embodied writing method. At first, my case study chapter ought to have been an embodied writing chapter. I do not want to say that I have failed, but the outcome for sure is different than I presumed. As you can recognize by reading the case study (4.2.), I did not follow the embodied writing method, but rather modified it, and by doing so went deep down in a creative and poetical journey. This journey was characterized by being free rather than restricted to a method. I wrote down my dance experiences as they appeared

in my heart; nothing more, nothing less, just differing to the embodied writing style. Still, the starting point was the embodied writing method that wonderfully inspired me to actually write a case study about my dance experiences. Because of this method I went through the creative journey that is captured in the case study. This is the reason why I still want to keep this present chapter about embodied writing.

1.3.3. INTUITION - WHERE ARE YOU?

Even though in transpersonal research there exist three methods, called intuitive, integral and organic inquiry (Anderson&Braud, 2011), I only relate to and I am inspired by intuitive inquiry. As I said before, I used it unconsciously before and now I put it consciously into a framework. While writing about 5Rhythms Dance it seems necessary to include (my) intuition. As Gabrielle Roth (2004) said, dance fosters one's own intuition, I can admit that my intuition was awakened through 5Rhythms Dance. Also Vaughan (1979) gives intuition an importance by saying: "intuition is a way of knowing" (3). With this way of thinking, it seems appropriate to relate to intuitive inquiry in my writing. That means my thesis is "based on the classical hermeneutical understanding that interpretation is personal and cyclical rather than linear and procedural" (Anderson&Braud, 2011:6). But what is intuitive inquiry all about?

On the one hand, Anderson (2011) describes intuitive inquiry as an empirical research method with which the researcher can dynamically collect, interpret and analyze data. However, on the other hand, "intuitive inquiry joins intuitive and compassionate ways of knowing to the intellectual rigor of human science research" (Anderson, 2011:16). As a researcher of *inner peace* and a movement practice I am grateful to find this combination within a research method. With intuitive inquiry in academia there is an acknowledgement of the aspects that I find in the 5Rhythms work: compassion and intuition – my inner voice. intuitive inquiry presents the framework where I can put my intuitive knowledge into academic writing. It delivers the platform for merging intuition and rational thinking.

What does this mean concretely, meaning, what do I do to get in touch with my intuition in order to use it for my thesis? Anderson (2011) describes a few exercises to awaken one's own intuition. However, I focus on two subjects in order to inspire my intuition: dance and meditation, where as dance is my main focus. In several occasions I went with a specific topic to the dancefloor. My intention was to either find my topic, clarify a struggle I am in while writing or just to find the starting point. For example, I actually fleshed out my thesis topic while dancing. That means, my concrete thesis topic came to me during participating in a 5Rhythms workshop way before I started to write. While dancing my intuition told me my thesis topic. And here I am writing now about *inner peace* and 5Rhythms Dance. I come back to and write more about it in my case study chapter later on.

Last week I went to a Wave session having the intention to get back my energy for writing. Having this intention nevertheless something else popped up and all of a sudden I had new ideas for rewriting a specific chapter. That is what I learnt: I cannot force my intuition to tell me something. Intention and intuition are different, yet if intuition shows up, I just know – whatever it is. During my writing process I will use dance as a way to awaken my intuition, my inner knowledge and above all learn to listen to my inner wisdom. I will go with a certain intention to the dancefloor and see what my intuition comes up with.

To get in touch with my inner voice, I also meditate. While doing it I always feel more connected to my inner voice and my body. I consciously put my awareness to my body and the emotions and feelings⁸ that arise. By silencing my mind, I connect to a creative part within me that is of help writing this thesis.

In summary, during my research I already practiced and will practice intuitive inquiry: I am using a creative expression, meaning I danced and dance with my topic when I am stuck. Further, I steadily experience transformation throughout the research, because there is an

⁸ In general, I draw a distinction between feelings and emotions, which I also use in further discussion. For defining these terms I use the definition utilized by Anna Halprin. The term “‘Feelings’ refers to moods, such as grumpy, romantic, upset, impatient, or vulnerable” and the term “‘Emotions’ rest behind ‘Feelings’. They are deeper layers of feelings, such as love, hate, fear, grief, ecstasy, etc. They are the deepest responses we have to our life experiences” (Halprin, 2002:20).

intuitive flow and influence of writing and experiencing. In addition, I get deeper insights about my topic everytime when I am confronted with my method: dance – my own or that of others. According to Anderson (2011) these are essential elements of intuitive inquiry.

1.3.4. ACADEMIA – IT’S STILL THERE!

Besides all transrational, transpersonal and intuitive aspects, I have supplemented my research with a survey of relevant literature. I use the literature partially as a framework, and also as a basis for embedding my experiences and insights. The literature review in Chapter 1.4. gives a overview of the literature I used for my thesis.

Adding on this literature review, I conducted semi-structured interviews with 5Rhythms teachers, that add experiences and insights to my personal experiences. The interviewed teachers are Jonathan Horan, son of Gabrielle Roth and long term 5Rhythms teacher, and Romana Tripolt, 5Rhythms teacher and psychotherapist. With Horan (2011) I did a face-to-face interview. With Tripolt (2013) I did an email interview. I also conducted one semi-structured interview with Sylvester Walch (2013), psychologist and holotropic breathwork facilitator, about inner peace via email. One can find the interviews in the appendix.

Some resources were only available online, in form of youtube videos. I will mention this in my list of references.

In general, I base my quotation style on the author-date system of documentation embedded in the text, namely Harvard Referencing or APA in-text citation (Hackers, 2013).

1.4. STATE OF THE ART - FROM WHERE DO I START?

In the chapter above I explained my own interest of writing this thesis, my research questions and the methods I use. However, the academic relevance and the literature I utilize for my thesis are still missing. Therefore, the following chapter will focus on the academic basic I start from in the scope of 5Rhythms Dance and inner peace. Even though both topics are relevant for my work, I want to focus more on 5Rhythms Dance rather than on the wide field of peace research. For the literature review, I categorized three main area of interest. First, 5Rhythms Dance; second, dance as a healing method and bodywork- and dance therapy; and third, *inner peace*.

1.4.1. BASIS I: 5RHYTHMS DANCE

After interviewing Jonathan Horan, he said that there is a lack of people like me, who are taking the journey of writing about 5Rhythms and peace in an academic framework. Afterwards I realized what he actually meant with this statement: the combination of 5Rhythms Dance and *inner peace* in an academic research is rare. Even though I discovered that 5Rhythms Dance gets slowly introduced in the academic field, there are still not many academic writings or experiments made that deal with 5Rhythms Dance besides the main writings of Gabrielle Roth and the few I will name in the following.

My main focus is the work of Gabrielle Roth (1997; 1998; 2004). She wrote three books about 5Rhythms Dance, each one with a different emphasis. Her first book (1998) *Maps to Ecstasy* is a psychological and spiritual journey through body, mind, heart, soul and spirit. Besides an introduction to the 5Rhythms, she outlines ways to an ecstatic life. *Sweat your Prayers, The Five Rhythms of the Soul, Movement as Spiritual Practice* is her second book (1997). Besides her life story, in this book she deepens the understanding of the 5Rhythms and explains in particular each rhythm. The last book (2004) she wrote is called *Connections: The Threads of Intuitive Wisdom* where she elaborates on inner wisdom and intuition.

Gabrielle Roth is the founder of 5Rhythms, a healer, a dancer, a theatre director, a dance teacher, and a mother. If I write about 5Rhythms it is obvious that her books are my main basis. Further, her insights about the body, the psyche, and spirituality are a wonderful contribution to my thesis. There is a short but very illustrating documentary called *5Rhythms Dance and Gabrielle Roth* (2011) about Gabrielle Roth, that rounds up the three writings. This documentary is made by a serial called *Life Changing Encounters* and is only available on youtube.

In 2003 a project was introduced called *Dancing for Living*, funded by the British Mental Health Foundation⁹. This dance project was part of “a project called Strategies for Living; this is about exploring alternatives to more conventional methods (psychiatry and medication) to coping and living with mental distress” (Cook et al, 2003:3). The researchers of this project tried to find out the impact of 5Rhythms Dance on women’s mental health. After successfully implementing this project the researcher put together one report describing the implementation and results.

Another clinical research that was made, deals with the effects of 5Rhythms Movement Therapy on cancer survivors. 5Rhythms facilitator in combination with assistants of Saint Alphonsus Cancer Care Center and Treasure Valley YMCA LiveSTRONG cancer survivorship program introduced this study in 2010 with its final report. “The purpose of this pilot study was to explore how 5Rhythms® Movement Therapy affects people who have been treated for cancer” (Tavernier et al, 2010:1). Interestingly enough, in this study the 5Rhythms Movement Therapy is utilized. Andrea Juhan, who also wrote a PhD about 5Rhythms Dance, invented this therapy. Her PhD is of grand interest for my thesis.

This PhD was written and developed by Andrea Juhan in 2003, called *Open Floor: Dance, Therapy, and Transformation through the 5Rhythms*. Juhan is a somatic psychologist

⁹ For more information: www.mentalhealth.org.uk.

and studied partially at the Esalen Institute. There she met Gabrielle Roth and became a 5Rhythms teacher. Combining her psychological background with 5Rhythms Dance and Gestalt Awareness Practice she wrote her PhD with all these influences. With her research she invented a new method out of 5Rhythms Dance, called Open Floor. Still, the PhD lays a huge focus on 5Rhythms Dance. It combines psychology, movement therapy and 5Rhythms Dance, which is a great contribution to academic research and eventually a perfect basis for my thesis. Besides the introduction of this new method, called Open Floor, it aims to show the therapeutic aspect of 5Rhythms Dance. With her PhD she showed how to bring the skills and resources one gets out of the 5Rhythms to a therapeutic process (Juhan, 2003). In cooperation with Gabrielle Roth, Andrea Juhan is the founder of the 5Rhythms Movement Therapy-5RMT and its belonging 5Rhythms Center for therapeutic study. This centre was facilitating the pilot study with cancer survivors I was mentioning above. Still, this centre and its program is at its beginning and will be further developed (Juhan, 2013).

Three theses have been written with the focus on 5Rhythms Dance and yet reflect upon it from three different angles. Anne Marie Hogya wrote her thesis about *5Rhythms™ in the Workplace: Exploring Movement as a Corporate Training Approach*. Coming from a Master of Arts in Leadership and Training the thesis “examined what is required to design successful 5Rhythms™ training programs for corporate sector organizations“ (Hogya, 2004:2). From an ethnological viewpoint Kristina Maria Hafner focuses on the transformative elements of 5Rhythms Dance. In her thesis, called *Transformative Elemente in der 5 Rhythmen Methode nach Gabrielle Roth: Eine Annäherung aus ethnologischer Sicht*¹⁰, she examines whether there is a transformation within the dancer while dancing the 5Rhythms. Further she tried to capture in which sense the transformation is manifested within the dancer and how one

¹⁰ Translation by the author: Transformative elements of Gabrielle Roth’s 5Rhythms Dance: an ethnologic approach.

becomes aware of it (Hafner, 2008). The third thesis elaborates on 5Rhythms Dance from an expressive therapy viewpoint. “The main question of this research is whether it is possible to use the 5Rhythms as an auxiliary tool in movement therapy” (Haramati, 2008). Therefore, 5Rhythms Dance is observed and mirrored by the Body-Movement-Paradigm. The results are captured in the thesis called *When the Wave and the Paradigm meet, An observation of the 5Rhythms® Movement Practice as mirrored by the Body- Movement- Mind- Paradigm*. Even though all three theses deal with 5Rhythms Dance the two last ones are of main interest for my thesis.

5Rhythms Dance exists now for almost 50 years and still only in the last decade they have been attempts made to use 5Rhythms Dance as a field of academic research. These above mentioned academic writings and clinical reports were the only ones I found during my research. Still, this is a good foundation for my own research work.

1.4.2. BASIS II: DANCE AND MOVEMENT HEAL!

Within the scope of dance as a healing method, I mainly refer to three works of different authors. First, I incorporate Anna Halprin’s (2002) book *Returning to Health with Dance, Movement and Imagery*. Anna Halprin is the co-founder of the Tamalpa Institute in California and the founder of the San Francisco Dancers’ Workshop. Besides a life-long engagement with dance she is a pioneer in the expressive arts healing movement. She always worked in the field of dance as a healing art. In the last fifteen years she worked with people with cancer, AIDS and other illnesses. Her book tells the story of dance as a healer, for herself and others.

Second, I refer to her daughter Daria Halprin (2003). She is a dancer and a performance artist as her mother, as well as a psychologist, *Gestalt* and expressive arts therapist, also working at Tamalpa Institute. In her book *The Expressive Body in Life, Art and Therapy, Working with Movement, Metaphor and Meaning* she explores on the notion of expressive art

in therapy. She developed a method in which she works with movement, metaphor and meaning that is described in this book.

Third, I focus on Mary Starks Whitehouse (2000) who was a professional modern dancer and performer, psychotherapist and movement/dance therapist. Whitehouse started with creative dance education and developed it into movement therapy. Whitehouse called her work *Movement In-Depth*, which later on led to *Authentic Movement*. The book *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow* includes interviews with and essays of Whitehouse, which mainly focus on the healing potential of bodywork and movement.

Regarding bodywork therapy, I refer to three authors. First, I focus on Wilhelm Reich an austrian psychoanalyst, humanistic psychologist and the founder of somatic psychology. For him the bodily experience in a psychotherapeutic setting was of major interest. Reich supported a holistic view of the body. In his life-long work he developed two main theories, namely *orgone energy* and *character armor*. Thus, I refer back to his writings *Character Analysis* (1972) and *The function of the orgasm* (1973).

Second, the writings of Alexander Lowen contribute to the bodywork therapy aspects of my thesis. As a student of Reich he develops his own theory called *Bioenergetic*. In his books *Körperausdruck und Persönlichkeit, Grundlagen und Praxis der Bioenergetik*¹¹ (1981) and *Bio-Energetik, Therapie der Seele durch Arbeit mit dem Körper*¹² (1991) he elaborates on the language of the body, breathing and self-conscious that is of interest for my thesis. He believes through working with one's body, one can heal the soul.

Third, I use the resources of Fritz Perls & others (2009), a German psychotherapist, who mainly worked in the United States of America. He believed in the body as an important part in therapeutic processes. Influenced by the psychoanalytical and humanistic movement,

¹¹ Translation by the author: Body expression and personality, basic and practical information of bioenergetics.

¹² Translation by the author: Bioenergetics, therapy for the soul through bodywork.

Fritz Perls is mainly known for the development of *Gestalt* therapy, which is formulated in the book *Gestalt Therapy, Excitement and Growth in the Human Personality*.

1.4.3. BASIS III: INNER PEACE(WORK)

Regarding the fact that I relate 5Rhythms Dance to *inner peace*, I also need to ask the question what about *inner peace(work)* in academic research? It seems that the topic of *inner peace* co-vibrates in many academic writings even though it is not directly addressed. Therefore, I name the most influential aspects that could be seen as academic relevant for me.

It seems obvious that I mostly refer to the MA Program in Innsbruck while writing about *inner peace*. *Inner peace* is a concept they do not only teach but also live. “They start the search for peace with the deconstruction of the observer’s identity” (MA Program, 2013:n.p.). Scholars and professors wrote a lot about this topic; still I mention the most obvious one’s relating to it.

The founder of this program and professor Wolfgang Dietrich issued two books about the concept of many peaces, transrational peace and elicitive conflict transformation. Besides being the founder of the MA Program in Innsbruck, he is also a Chairholder of the UNESCO Chair for Peace Studies. In his first book (2008) he differentiates between five families of peace(s), namely the energetic, the moral, the modern and post-modern, and the transrational peace that is mainly the basis for my *inner peace* concept. The second book (2011a) deals with the concept of elicitive conflict transformation and in regard to it the transrational change not only in peace studies. In this thesis I relate back to his argument that inner and outer peace is related. Further, I also support the idea to put the focus on the inner self of each individual first. Further, he lays a focus on movement-oriented ways to transform conflicts in an elicitive way. In his book he combines conflict transformation and movement methods as he mentions

Gabrielle Roth's method to transform inner conflict, namely 5Rhythms. In addition, he wrote one essay called *A Call for Trans-Rational Peaces* (Dietrich, 2006) that I refer to.

Another important source of knowledge is the *The Palgrave International Handbook of Peace Studies* (2011) that was edited by Dietrich and the editorial team of the UNESCO Chair for Peace Studies at the University of Innsbruck, Austria, namely: Josefina Echavarría Alvarez, Gustavo Esteva, Daniela Ingruber and Norbert Koppensteiner. This is a collection of essays about peace from different perspectives.

Further, I refer to Koppensteiner's (2009a) examination on *The Art of the Transpersonal Self, Transformation as Aesthetic and Energetic Practice*. In his book, I refer mainly to the subjects of transforming the self, and postmodernism views on peace. Koppensteiner is a professor and program coordinator at the MA Program and further research and publications coordinator at the UNESCO Chair for Peace Studies in Innsbruck.

The origin of the elicitive conflict transformation approach goes back to John Paul Lederach. He is a distinguished author and peacemaker with activities around the world. Besides his field experiences he is a professor of international peacebuilding at the University of Notre Dame in the United States. In his book *Preparing for Peace* (1995) he outlines the elicitive training approach and contrast the prescriptive with the elicitive approach. The writings of Lederach (1995; 2003; 2005) have strongly influenced the whole peace research discussion and therefore offer a basis for my own peace discourse in my thesis.

Regarding dance and conflict transformation I relate to the master thesis *On Human Potential, Peace and Conflict Transformation Fostered Through Dance* (2011) written by Paula Ditzel Facci. Facci, a peace student of the MA Program, a dancer and a peacemaker, elaborates on the notion that dance can foster peace on individual and society levels.

Another important input provides the transpersonal psychology and its representatives such as Sylvester Walch (2000; 2006; 2009; 2013). I further refer to C. G. Jung (1981; 1989;

2002), who paved the way for this branch of psychology. Both authors provide important insights and theories about personal growth, health, spirituality and psyche. They acknowledge an inner world within each individual. I will relate to these authors during my thesis, because 5Rhythms Dance and *inner peace* have some of its roots in these theories.

Even though the concept of *inner peace* is found in many theories and disciplines, the concept of *inner peacework* is not introduced yet. Maybe I am just the first person to use the term *inner peacework* like that. I will give a precise definition of that term and how I use it in Chapter 2.3. Furthermore, during my research I still did not find the combination of 5Rhythms Dance and *inner peace(work)*, however the combination between movement and *inner peace* is introduced by the above mentioned authors.

After elaborating on my personal interest to write this thesis, it also seems academically interesting to write about these topics, because the combination of these two disciplines was not looked at before. In that sense, my contribution in academic research would be to combine 5Rhythms Dance, as a method that becomes more relevant in the academic field, and *inner peace* that seems to be a different approach in peace and conflict studies. This seems to fill a gap in academic research.

II. STACCATO

OR DEFINING THE CONCEPT OF INNER PEACE(WORK)

“Whether the war is in your head, between your legs, or between heads of state, to create peace you have to be at peace – within yourself” (Roth, 2004:117).

The focus lies on you and me – we. Everyone¹³ is able to unfold peace on the inside and on the outside of oneself. In order to enable further discussion, in this chapter I define the concept of *inner peace(work)*. In regard to that, it is important to focus on the concept of transrational peaces. Not only is it the main theory that is taught and lived in the MA Program, it is also the basis for my *inner peace(work)* concept. Thus, my concept of *inner peace(work)* is strongly influenced by the concept of transrational peaces. In order to fully grasp the philosophy of transrationality it is necessary to give an overview of the five peace families, transpersonal psychology and elicitive conflict transformation. All of these concepts provide further grounding to my definition of *inner peace(work)*.

However, because of the complexity of these topics I aspire to give only an overview. I want to ask, what are the main ideas of these theories and how is the concept of *inner peace* connected to them? Following that, I lay out my own idea of *inner peace* and the concept of *inner peacework*. Summing up this chapter, I give a definition of both: *inner peace* and *inner peacework*, in order to relate it to 5Rhythms Dance in Chapter IV and the main question *How does 5Rhythms Dance work as inner peacework and unfolds inner peace?*

¹³ In my thesis I use *everyone, one, people, human beings, dancer*. These words are not intended to draw a line between others and me, but to rather incorporate us all. For me, it is quite difficult to find a word that seemed appropriate to use in order to name the subjects that my thesis focuses on: all of us as human beings. Using these words, it is not meant to be objective. On the contrary, I want to clarify that I consider myself and everyone else as *everyone, one, people, human beings, dancer*. Therefore, I use these words.

2.1. THE FIVE PEACE FAMILIES

“Be the change you wish to see” (Gandhi, 2001:6)

Wolfgang Dietrich (2006; 2008; 2011a/b) is the founding father of transrational peaces. With the essay *A Call for Many Peaces* (Dietrich&Sützl, 2006) he introduced a new idea to the discipline of peace research which, because of the idea to speak about *many peaces*, led to a new perspective in this discipline. He subsequently developed the concept of the five peace families, namely energetic, moral, modern, post-modern and transrational peaces at the MA Program.

Each of those five types of peaces has the potential to provide a comprehensive understanding of the world. While some emerged historically earlier and some later, this placement in time does not imply a ‘better’ or ‘worse’, a more or less ‘developed’ (Echavarría et al, 2011:598).

On the one hand, Dietrich (2008) in his book gives an overview of each peace concept and draws a connection between them. On the other hand he presents the new peace concept called transrational peaces. The concept of transrational peaces embed many philosophies and concepts of different cultures and times and yet it is a new way of looking at peace. Still, this new way of looking at peace would not be possible without the other peace families which will be described in the following parts of this chapter.

Most aspects are taken out of Dietrichs’ book (2008) where he described the five peace families for the first time as well as his article *A Call for Trans-Rational Peaces* (2006). Thus, I relate to these two sources and if not, I mention it.

2.1.1. ENERGETIC PEACES

Energetic peace concepts can be found on all continents, yet differ all over the world and go back long in history of mankind. However, that does not mean that the energetic aspect is only part of pre-modern societies or that it is a primitive concept. It is instead a human experience that is still reality. To explain the energetic peaces I concentrate on following

assumptions: First, there is one main energy instead of a personalized creator-God. Relating to that, everything is made out of energy. Second, the human being is always relational, thus energetic peaces focus on harmonious relations between society, nature and cosmos. Third, peace is plural, thus no ultimate truth exists.

First, there is one primary energy that appears to be the main principle. This energy is a sacred unity that outlives mankind. Nevertheless it is not characterized as a personalized creator-God, but rather has many names such as cosmic breath, divine energy or the magic energy field. This energy describes a unity where everything is included and part of, meaning nature, human beings, and the universe. The concept of unity describes the connectedness of everything through one non-interpretible energy. Not only is everything connected through this energy, but also is made out of it. According to this idea every action or thought exists eternally and impacts the system. Or put differently:

Energetic peaces are holistic. They perceive all existence as an inextricable fabric interrelating nature, society and divinities (cosmos). The individual is thus never separate, but always part and parcel of the larger relationality that, in turn, ultimately is temporary manifestation of the primal energetic Oneness of all being. Being-in-the-world, therefore, calls for awareness of this relationality from which no part of existence is exempt (Echavarría et al, 2011:598).

Since everything is one, the idea of dualities does not fall onto fruitful ground. Consequentially, the separation between body and mind/spirit does not exist. Further, everything contains the opposite within itself. The Yin and Yang symbol seems appropriate for describing this oneness as Dietrich (2008) writes about energetic peaces: “Alles ist in Allem enthalten. Frieden bedeutet die Aufhebung aller Dualitäten und die umfassende Harmonie von Himmel, Mensch und Erde¹⁴” (29).

Secondly, in the energetic peace concept, peace exists out of harmony. Harmony is dynamic and not static, because it can never be achieved forever yet is always achievable in

¹⁴ Translation by the author: Everything includes everything. Peace means the sublation of dualities and the all-embracing harmony of heaven, human beings and earth.

every moment, not somewhere in the future. To be in harmony means to be in balance. And being in balance is a constant being in motion (Echavarría et al, 2011). Peace is the harmonious resonance between nature, human beings and cosmos. Or put in other words, peace is seen as the constant unobstructed flowing of energy within the unity. In this sense the human being (including body, mind and spirit) is not only in relation with others, but also in relation with the universe. The microcosm, meaning the humans' life on earth, is connected with the macrocosm, meaning the universe with its eternal energy. This means that humans not only unavoidably live in relation to other people, but also in relation to the universe. Peace is seen as an harmonious relation(ship) between the universe and human beings.

According to an energetic worldview peace is always about relations. If one lives in harmony with the universe, one is in peace. This harmonious relationship can even lead to the disappearance of the microcosm within the macrocosmos where there is a total merging of the two. This originates in a non-existing fear of death, as death is not considered an ending point, but instead a transformation. According to that leaving the physical body is merely a transformation of energy; a dissolution into the macrocosmos and the unity.

Following this line of thought from non-existing fear of death in combination with the concept of non-dualism; in an energetic worldview there is also no drive towards security (for being alive or living in peace), since security at the same time always includes its opposite: insecurity. Security and insecurity cannot be separated or even dissolve into unity. Thus, according to the concept of energetic peaces, security is not a norm that should be striven for, but a concept that actually does not exist. In an energetic worldview security is not possible to *have*, because there is nobody who could *give* it or could guarantee for. On the contrary security always co-exists with insecurity.

Energetic peaces is about resonating with the universe and others. This implies that also a dissonance (e.g. conflict, war) is a resonance. Human beings are able to transform this dissonance. In order to be in resonance, and thus being able to transform dissonance, one

needs to use the aspects of human being that are able to resonate, namely breath, voice, body and use it for music, dance or theater. Once activating the resonance inside oneself, the harmony spreads through society, nature and into the universe.

Energetic peace is not a condition or objective, but

beginnt im inneren des Selbst und breitet sich von dort als harmonische Schwinung in der Gesellschaft, der Natur und dem Universum aus. Der Mensch, der den Frieden nicht zuerst in sich sucht, wird ihn im Äußeren nicht finden, weil es dort keinen objektivierbaren Frieden gibt¹⁵ (Dietrich, 2008:97f).

To be in peace with the universe, human beings should and only can find peace and experience it within themselves first.

This leads to the third statement: that in an energetic worldview, peace is plural. Energetic peaces in practice are situational and small, meaning there are many truths. Truth here is meant as a norm that is valid for all humans. On the contrary, the energetic peace concept acknowledges subjectivity, plurality and thus many peaces in different versions and sizes. Human beings differ from each other and consequently the perception and the experience of peace of everyone. In an energetic worldview peace is seen as a lived experience and is therefore related to the here-and-now. Further, since everything is made out of energy, and energy is in constant motion, also peace could never be stable and fixed. Everything is in constant change and transformation and with it the humans' inner experience of peace.

2.1.2. MORAL PEACE

Dietrich places the origin of the moral peace concept at around 800 to 200 BC. Still, it has major impacts until today. In order to describe the concept of moral peace I focus on three main points. First, the existence of one truth or norm, thus peace out of truth. According to

¹⁵ Translation by the author: starts on the inside of oneself, and is spreading as a harmonious vibration from there to society, nature, and universe. The human being who does not search for peace on the inside first, will not find peace in the outer surroundings, because there is no objective peace.

that secondly the image of one creator-God. And third, the separation of the world in good and evil, thus the promotion of dualism and justice.

The moral peace concept calls for the existence of one truth, which itself is a fundamental break with the previously discussed energetic worldview. This absolute truth claims to be the only truth after which daily-life should be aligned to. Therefore only one singular moral peace instead of a plurality of peaces is viable. The decision of which peace is right or wrong is usually decided by one creator-God and not by the people. Generally, the symbol of the creator-God is presented differently throughout different religions. This depends on the cultural or religious background such as Christianity, Islam, Judaism, or Confucianism. However, the essence of the concept of moral peace is that this creator-God normally happens to be male, owns the absolute truth and “brings the universe into existence, yet Himself stands apart from it. He is an acting agent and peace shall be the reward for the ones following His rules” (Echavarría et al, 2011:599).

(T)his truth needs to be implemented on earth. In order to implement this truth, it is necessary to have institutions and experts who introduce norms and obligations referring back to the truth. These experts such as priests, politicians, or legal experts are authorized by the creator-God and have the obligation to implement these norms on earth by ruling and/or implementing institutions and execute the *right* justice according to the creator-God. Thus, they are in charge to interpret what is right or wrong. Such norms and institutions are strongly hierarchical and can be found by looking at human history for example in churches, (roman) empire or the greek *polis*¹⁶. In this line of thought another very practical implementation of the one truth is the development of the idea of a treaty (*pax*¹⁷) to bind the

¹⁶ The original meaning of *polis* is city, one's city, the state, and citizens. Here it means the ancient Greek city-state (Online Etymology Dictionary, 2013a).

¹⁷ The original meaning of *pax* is agreement, (peace)-treaty, pact. Its etymological roots are *pangere*, which means to tack, to bond (Thome, 2013).

threat of war and thus create peace. These aspects are the origin of the idea of negative peace¹⁸ as peace as an absence of war and violence and peace as a business of authorities.

These institutions and norms claim for the embodiment of one truth, and therefore create peace out of this truth. “Peace thus does not float anymore within the harmonious relation of things but is rooted in the One Order, the One Truth, which is guaranteed by power” (Dietrich, 2006:4). Peace out of harmony does not exist anymore, but instead peace out of truth is the main principle. Thus, if one follows the truth, one is able to experience peace.

Out of this idea peace is strongly related to security. Security is defined as the absence of threat (to life) and violence. In a moral understanding of peace, peace cannot exist *without* security. To guarantee security an authoritarian state, an institution or a *pax* is needed. In Europe one can find the following example:

Aus der Institutionalität der griechischen polis wachsen das römische Imperium und die christliche Kirche als mächtige, überregionale Einrichtungen, die auf Normen, Gesetzen und diktierten Glaubenssätzen beruhen und alle Bereiche des Lebens der ihnen unterworfenen Menschen zu regeln beanspruchen¹⁹ (Dietrich, 2008:153).

Out of the concept of one truth, a morale is developed. This morale is related to daily life, where people should follow the norms aligned to the one truth. This means that, people should follow the *right* way of living which is interpreted by the experts. This morale usually lives through the promotion of fear: the fear of what could happen if one does not follow the rules. In this sense moral norms always deal with the past to create threats in the future.

To act and live morally as a human being, it is also assumed to treat others as one’s own kind, and therefore respect the other in the same way as one wishes to be respected. Furthermore moral norms include being hospitable, thankful and open and therefore relate

¹⁸ The concept of negative peace is well-known and used in modern terms of peace and conflict resolution. Here negative peace defines peace as the absence of war and violence (Galtung, 1964).

¹⁹ Out of the Greek polis and its institutionalism, the Roman Empire and the Christian church expand as a mighty, supra-regional institution. These institutions are based upon norms, laws and dictated belief systems, and they claim for managing all aspects of people’s life.

one's own behaviour towards others. Further, in a moral worldview human beings have a right to be defended of physical violence. All these aspects could be seen as tools to experience and live peace. That means moral norms actually offer an objective, calculable framework between people to live a peaceful daily life and behave peacefully towards others.

Different to the energetic worldview, in moral worldview dualism is an important concept. That means the duality of everything is omnipresent and can never be dissolved. These dualities are good or bad, God or devil, right or wrong, heaven or hell. The creator-God and those who interpret what he says decide what is good or bad. According to that everyone or everything could just be right or wrong, but never both. Thus, a right or wrong peace exists. Which peace is the right one is interpreted by those who are authorized by and therefore identified with the creator-God. Eventually peace is not experienced subjectively, but *given* through a moral norm. The victory of the *good* therefore is a moral norm for peace.

Generally, this dualism is needed to justify the moral norms and the one truth. By identifying with the *good*, the *bad* can be fought. In this worldview people are threatened by the institutions to fight the *bad* otherwise they will be fought. Here, the aspect of the *right* justice comes back again. In a moral worldview, peace out of justice is omnipresent.

2.1.3. MODERN PEACE

At the beginning I want to mention that Dietrich is aware of the difficulty to categorize the term modernity in one epoche or to define it generally. For him, modernity is a mentality. According to Dietrich the modern interpretation of peace has its origins in Middle Age, crosses Enlightenment and ends in the 20th/21st century of the European and North-American world.

To give an overview of the modern concept of peace I focus on three main points. First, in a modern worldview the world is seen like a clockwork or like a machine. Related to that,

secondly, the only truth stems from reason. Third, peace is created by reasonable solutions that are said to be scientifically right.

First, in a modern interpretation of the world the world is seen as a clockwork. This metaphor stands for the idea of an explicable world that works according to physical laws of cause and effect. Further, in a modern worldview, human beings, nature and the universe are seen as machines that can be objectively looked at by humans. According to that, human beings, nature and the universe need to be scientific explainable and provable, otherwise they are not seen as part of the existence. This necessarily promotes dualism.

All energetical or moral explanations of the world are characterized as wrong and are tried to be reduced to a modern worldview. This involves the banishment of aspects such as emotions, intentions, and soul. “Der Glaube, alle Aspekte komplexer Phänomene könnten verstanden werden, wenn sie nur auf ihre Bestandteile reduziert würden, leitete die Moderne²⁰” (Dietrich, 2008:248).

In modern conviction the only truth is reason as a leading principal for human interaction. It is this enlightened materialism that breaks with the idea of a creator-God who inhabits the truth. Contrary, the only belief is in scientific reason; this is the new truth and even moral and norms underlie this truth. Norms do exist, but only because they were seen as the best solution for living together peacefully. “Modernity in turn while replacing God through rationality, human rights or progress still maintains the structure of belief” (Dietrich, 2006:7). In that sense, the image of a creator-God is not entirely eliminated, since the modern worldview needs this image of a (Christian) creator-God in order to justify the only truth: science. Therefore, God executed the creation, but does not *give* truth. However, this break with the image of a creator-God involved the further break with the idea that humans are connected with spiritual aspects. This is the reason why the modern worldview sees humans

²⁰ Modernity is led by the belief that all aspects of complex phenomena could be understood if they were reduced to their components.

as disconnected from nature. Moreover, the goal of modern thinkers is to gain control over nature.

For describing the modern worldview in more detail I concentrate on three important representatives of that concept, namely Descartes, Newton and Darwin. This is my selection of representatives, because by choosing them I feel one gets a good overview of modern peace.

René Descartes lived during the 16th/17th century and was a French philosopher, mathematician and scientist. He was the founder of the modern rationalism with the belief in the certainty and absolute truth of scientific knowledge. His rational thinking is also known as Cartesianism. For him the only truth was natural science rather than a truth given by one God. Descartes banished every spiritual or moral aspect of human life, because for him the universe was mechanistic. In that sense only the proven matter was accepted to be true. For him, nature, animals and the human body functioned mechanically according to mathematical laws that were valid for all aspects of life.

Isaac Newton lived in the 17th/18th century and was a British natural scientist and philosopher. By following the Cartesian notion, he wrote the book *Philosophiae Naturalis Principia Mathematica* which applies mathematical principles to how nature is considered. In his book he speaks about the universal gravitation and laws of motion. With this theory he laid the foundation for classical mechanics²¹ up until today. According to that theory, every matter has fixed laws of motion and gravitation. Thereof every process or change in the world can be explained and final causes or effects can be predicted.

Resulting from that, in a modern worldview absolute security is possible, because if appropriate actions are made it is predictable and fixed. Thomas Hobbes²² was *the* thinker for this absolute thinking about security in a modern notion. Since he saw humans as being

²¹ Classical mechanics is the study of motion of bodies. It was the first branch of physics to be discovered (Shapiro, 2003).

²² He lived in the 16th/17th century and was a British mathematician and philosopher.

naturally evil²³ and as a threat to themselves, he promoted the idea of a superior institution, which he called *Leviathan*²⁴ that brings security for every human being. Only with this institutionalized security, thus no physical violence or war, peace would be possible; this was his truth and societal concept. However, the idea of peace out of security is a main aspect of modern peace interpretations.

Charles Robert Darwin lived in the 19th century and was a British natural scientist. He is mostly known for his theory of evolution (BBC History, 2013). With this theory he broke with the creation myth and instead promoted a new explanation for the existence of human kind. New species could only emerge if they adjust to the outer circumstances. In that way the human race came into being. He called this survival of the fittest (BBC History, 2013), in which relational ways of living, cooperation and balance had no space, but superiority, combat and competition. Coming from that thought he believed the constant perfection of the human race to be the only reason for life. Due to natural selection²⁵, there is a constant struggle for survival, thus war in nature. In that scope, human beings are naturally not peaceful, thus peace needs to be created by institutions, laws or security.

According to the above mentioned concepts, a modern worldview believes in a reasonable, repairable and actively implanted peace. Since peace is not the normal state of affairs, to restore peace it is necessary to find reasonable solutions. Generally speaking, in that worldview peace is desirable, but more or less only as a consequence to stay alive. It is a peace concept that believes in progress, development and a linear understanding of history.

Knowledge about the functioning of individual and society paves the road towards the possibility to actively perfect the human condition and produce peace. Peace so turns into the promise of a final stage of human evolution that will become possible if the corresponding analyses are detailed enough

²³ His well-known sentence *Homo homini lupus, homo homini deus* - man is a wolf to his fellow man (Dietrich, 2008).

²⁴ The original meaning of *Leviathan* is sea monster, sea serpent, but is mostly related to powerful persons or things. Hobbes used it from 1651 (Online Etymology Dictionary, 2013b).

²⁵ Natural selection means that these animals or plants survive that are best suited to their environment, and they pass on their characteristics (BBC History, 2013).

and the tools and methods of science are applied correctly (Echavarría et al, 2011:602).

Modern peace, thus, can not be thought of as plural. It can be described by the dominance of natural science, and with it reason, that scientifically understand the world and moreover attempt to predict it. Consequentially, reason is the only parameter that can create peace from the outside which demands to be universally valid.

2.1.4. POST-MODERN PEACES

“Post-modern peaces co-emerge with the modern ones, as their critical and doubting counterpart. The post-modern state of mind occurs whenever, under conditions of modernity, the latter’s promises are no longer believed in” (Echavarría et al, 2011:602). Post-modernity, thus, as the co-emerging counterpart of modernity, is rather a state of mind than an epoche. This state of mind is characterized by disillusionment and doubt of the concepts that were called to be the truth. Post-modernity does not follow modernity, but, still living in modernity and referring to it, reflecting upon it and acknowledging the limits of it (Dietrich&Sützl, 2006). In that sense, *post*²⁶ refers to the process of reflecting about modernity. Post-modernity does not want to abolish modernity, but to *twist* the dogmatism of modernity’s reason (Echavarría et al, 2011).

The term to *twist* in the context of post-modernity refers back to the post-modern thinker Gianni Vattimo²⁷. He invented the idea of *weak thought* and with it the idea of *Verwindung* (twisting). *Weak thought* is one practice of post-modern oriented peace research and means “a thought that does not resort to an ultimate principle [...]. Weak thought [...] is relational, restricted to the involved actors, defined, interpreted and transformed exclusively among and by them” (Dietrich, 2011b:9). In regard to that and as an answer of the modern

²⁶ The original meaning of the term *post* is behind, after, afterwards (Online Etymology Dictionary, 2013c).

²⁷ Born in Italy in 1936.

concept of one truth he uses the German term *Verwindung*. He describes the term by referring back to Martin Heidegger, a German philosopher of the 20th century, as following:

“Heidegger’s *Verwindung* is the most radical effort to think being in terms of a ‘taking account of’ which is at once a taking leave of, for it neither conceives being as a stable structure nor registers and accepts it as the logical outcome of a process” (Vattimo, 2006:235).

In general, post-modern thinkers break not only with the concept of one truth, but also with the mechanistic, reasonable, linear and thus seemingly predictable worldview of modernity. In this line of thought, security, justice or development are not fixed concepts, because, and here post-modernity follows the energetic thought, these terms always include the opposite. As soon as one thinks of/about security, insecurity appears. As soon as one wants justice, injustice will become part of it.

The idea that the world is interconnected and every action has its effects in the interwoven network, is another important energetical aspect that can be found in post-modern thinking. It is not possible to predict anything, because everything is always in constant motion. Furthermore, energy as a principle prominent in nature, universe and human beings is rediscovered, which is then supported by quantum physics.

$E=mc^2$ means that material, visible existence is just one of many possible conditions of energy. Through the stipulation of quantum physics that every single particle carries the information of the whole universe, it also becomes evident that every human being due to its energetic nature and disposition is a carrier of the complete information of humankind (Dietrich, 2006:15).

Post-modernity in itself is a fluid concept of thinking. Nothing at all (even thoughts) can come to one final conclusion, because post-modernity defines itself through its inability to be defined for certain, since as soon as a definition is attempted, it will already have lost its significance. “Postmodernity so brings with it the realization that thought may, indeed, not be superior to life, yet this statement is not borne out of the realization of some higher order of truth, but on the contrary out of a state of mind of doubt that marks the postmodern condition” (Koppensteiner, 2009b:3). Everything can be thought anew, thus has no final statements – no

truth. In that sense, past and future are not important aspects, but instead the present is. Post-modern peaces, therefore, are not linear nor orientate themselves by the notion of development, but instead are interconnected.

In that line of thought, the post-modern idea is to lay the focus on the peaces in the here-and-now, because tomorrow peace could and will already be different. According to many post-modern thinkers, peaces are always a becoming and never reach an end (Koppensteiner, 2011). Thus, one main difference to modernity is the post-modern acknowledgement of plurality in any sphere and the human being with its subjectivity and relational way of living.

The notion of plurality of peaces is *the* important post-modern concept and provides a good basis to explain in detail the post-modern peaces. I would therefore like to elaborate on it in more detail. Post-modern worldviews see the concept of one truth as violent and strong. Here, in contrast to a modern perspective, reason is not the only valid parameter. Therefore, a plurality of truths and thus peaces is promoted (Michalek, 2008). On the one hand plurality here stands for the manifold potentials of human relations in a social context and on the other for an imperfect, but beautiful here-and-now with all its pluralities (Dietrich, 2011b). From a post-modern way of thinking, “peace is only real when it is imperfect, unfinished and plural” (Dietrich, 2011b: 8). Life itself is a constant process and so is peace.

This thought is related to the concept of *imperfect peace* by Munoz (2006). Under the slogan of imperfect peace goes the assumption that peace can be seen as a symbol of interpretations and perceptions. In that sense, peace can be acknowledged having many realities and being different experienced. Peace, thus, could be seen as unfinished and of help for a conflictive future, since conflict is seen as positive and part of mankind. According to Munoz, peace is a never ending process that contributes to human history. It has a procedural nature and acknowledges the *imperfect nature* of human beings. Imperfect peace in this manner is meant positively and underlines the potential for a peaceful transformation of

conflicts. In that sense he says that “one of our greatest advantages is that peace can be felt, perceived and contemplated from many different points, spaces and ambits” (Munoz, 2006:242). The imperfect peace concept lays the focus on “individual peaceful and conflictive experiences and realities [that are] real” (Munoz, 2006:263). Peace is seen as always incomplete, manifold and as an individual experience.

As mentioned above, the article *A Call for Many Peaces* is a post-modern article itself, where the authors coin the term *many peaces* for the first time. “Through centuries from the Polis to the present the European understanding of peace has been based on the One Truth” (Dietrich, 2006:4). However, the idea of many peaces supports “the insight [of post-modernity] that there cannot be the one truth which allows for a democratic plurality of truths. (...) Postmodernity calls for many ‘peaces’” (Dietrich&Sützl, 2006:283/299).

According to Dietrich (2011b) many peaces can be found in humans’ daily life, when transforming smaller or bigger conflicts with others and within oneself in a constructive manner. In that sense, the potential of peace is having many places where it appears and many variations that could be applied by human beings, thus “peace can neither be produced nor exported” (Dietrich&Sützl, 2006:300), but is individual and subjective.

At the end, there is one criticism regarding post-modern thinkers. Eventhough they promote plurality and the abolishment of one final truth, “the critique of modernity was always characterized by the paradox that this critique of rational thinking had to be expressed in a rational manner and argued along the lines of rationality (Dietrich, 2006:12). Thus, “sie werden stets von der Paradoxie begleitet, sich der Mittel zu bedienen, die sie kritisier[en]”²⁸ (Michalek, 2008:38).

To summarise, post-modern peaces are small and local, yet always dynamic. It is about the possibility of a plurality of peaces at all times. It is not an aim to resolve conflicts but

²⁸ Translation by the author: They are accompanied by the paradox that they utilize the subjects that they criticise.

rather to transform them. Still, “post-modern authors do not want to save the world or rather, in a seeming contradiction, they want to do so by refraining from it” (Dietrich, 2011b:12). Post-modern peaces, thus, do not promise any kind of salvation, because they define themselves as always being thought anew.

2.1.5. TRANSRATIONAL PEACES

After describing the energetic, moral, modern and post-modern peaces, the fifth member of the peace family is transrational peaces. Transrational peaces embrace all further mentioned concepts and yet at the same time provide a new way of looking at peace. Transrational peaces are applied, taught and lived in the MA Program in Innsbruck. In order to describe transrational peaces I focus on following assumptions: First, post-modernity paves the way for transrationality. Second, the focus lies on the subject and with it its relational way of living. Third, conflict is a vital part of human beings. Fourth, inner peace is a valid parameter for transrational peaces which also has an influence on the way transrational peacework is perceived.

Post-modernity paves the way for transrationality, yet it has limits in so far as post-modernity stays in the scope of rationality. Post-modernity was important for developing the transrational idea of many peaces that is described above. It is the main approach of transrational peace research. Still, transrationality goes further. Dietrich draws a line between post-modern thinking and transrationality within peace research in the sense that “trans-rational peaces transgress the limits of modernity and post-modernity by recombining the rational and modern with energetic elements and recognizing the importance of energy flow for the perception of peace” (Dietrich, 2011b:13). Transrationality combines the rational approach of post-modernity with the spiritual component of an energetic worldview, thus integrates both rationality and spirituality. “Trans-rational concepts of peace share the post-modern commitment to plurality, yet additionally reintegrate the spiritual component. Trans-

rational implies having passed through the rational, yet without clinging to its purely this-worldly perspective” (Echavarría et al, 2011:604).

Transrationality focuses on the subject and this is constantly changing and interminable. “Trans-rational peaces do not found themselves in ultimate reason, but accept the impossibility of final statements about truth” (Echavarría et al, 2011:604). In transrational peace interpretations it is acknowledged to have many different perceptions, thus a plurality of truths and peaces. Peace and conflict could only be perceived in a subjective and not objective manner and thus an absolute truth does not exist. In that manner peace can be found in all aspects of an individual, it is always internal and external, object and property, and therefore has to be called as peaces (Dietrich, 2011b). Here the concept of *many peaces* comes into being.

Transrationality, along with its peaces, further deals with the inward looking, deals with the inner self of each person. In transrational terms the self of every human being with its emotions, thoughts and experiences are looked at first, before focusing on the outside. In the concept of transrational peaces focusing on the inside of an individual is the interesting part, because this is where all life starts and ends. The inside of each individual is eventually the *place* where transrational peaces happen. The self has a *trans*-personal potential, which involves all aspects of personality and beyond, meaning the harmonious connection with nature, universe, cosmos. The transpersonal self is able to transcend consciousness and goes beyond the limits of the body. In transrationality these aspects evolve out of transpersonal and humanistic psychology, which I dedicate a separate chapter to later, due to its importance not only for transrational peaces, but also for further discussion.

Besides placing the individual in focus, at the same time the relations are further subject of transrational peace research. In this belief, everything is interconnected and related to each other. Separateness and with it dualism as in modern terms does not exist, but a

interconnected network of energy. Thus, the outside resonates with the inside and vice versa.

In transrational peace research

the Cartesian distinction between mind and matter, observer and observed is no longer upheld. We can never speak about nature without speaking about ourselves. There are no things but only networks and interrelations. The universe is an interwoven net of connectivity (Dietrich, 2011b:14).

Every single action has effects on this network and thus relations are a crucial aspects that can never be abolished.

Conflicts are a dynamic part of relations and therefore are a further subject of transrational peace research. To find a final solution to conflicts, meaning to abolish them, would mean the end of relations and thus human beings. For Lederach (2003), who plays a vital role in transrational peace research, conflict should be seen positively. He states that:

conflict creates life like the pulsating heart creates rhythmic blood flow which keeps us alive and moving [...]. One way to truly know our humanness is to recognize the gift of conflict in our lives. Without it, life would be a monotonously flat topography of sameness and our relationship would be woefully superficial (n.p.).

Thus, transrational peaces speak of conflict transformation and not resolution, because of its relational notion. In that sense, conflict transformation changes or transforms the energy (of a certain relation), but does not solve and thus abolish it. Transrationality assumes that energies always exist, change and stay within this interwoven network. Due to the fluid and ever-changing character of energies, there is never certainty nor security, but always a diversity of moments and possibilities. According to that, the present is the main focus point in the concept of transrational peaces, besides the acknowledgement of the past and future. In general, it is not important when something happens, but what happens and how it does.

Since in transrational terms relationality is a main focus point, as a transrational peacemaker one has to be aware of the fact that the observer (the peacemaker) influences the (conflict) situation in the same way as the situation influences the observer. A peacemaker, thus, can never be neutral. It is always oneself who perceives a situation and

oneself is part of the conflict in that moment one is perceiving. A former student of the MA Program sums it up as “transrational peaces [...] twists the division between subject and object; it goes beyond the conventional limits of reason; it is not only rational but also relational” (Facci, 2011:7). Further, transrational peaceworkers also look at their inside first. Thus, they need to know themselves very well and should have worked on blockages, traumata or trigger points even before they start working as peaceworkers. In that sense, peaceworkers should have worked on their inner peace first. This is strongly related to the elicitive conflict transformation method, which will be explained later on.

In order to describe the concept of *inner peace* in transrationality in more detail, I want to use the methapor that Dietrich (2008) draws in his book:

Der in die nächtliche Stille hingeworfene Bergsee, in dessen tiefgründigem Wasser das Sternlicht die Unendlichkeit des Kosmos spiegelt, weiß nicht, dass er friedlich ist. [...] Damit der Bergsee friedlich [...] wird, benötig[t] [er] einen Beobachter, der sich seines eigenen Daseins in der Welt bewusst und daher in der Lage ist, so abstrakte Kriterien wie friedlich [...] für sich selbst und in der Folge für andere zu entwerfen²⁹ (30f).

The mountain lake that is in front of the observer and is not peaceful for itself, but only for the observer. In Dietrich's perception, peace is always present, it is just a matter of perceiving it. However, the mountain lake could initiate a feeling of inner peace within the observer. Peace, thus, is only a matter of self-exploration, because it is related to sensation, and this is subjective. Because “was auch immer nach außen dringt (in die Welt), es ist ein Ausdruck dieser inneren Energie, des Gedankes oder des Gefühls, nie der Gedanke oder das Gefühl selbst³⁰” (Dietrich, 2008:388). Nevertheless, it is important to do something with oneself in order to be able to let peace sink in, be felt and perceived. Thus the responsibility for perceiving peace is by oneself. The symbol of transrational peaces is the Shanti-Yantra. This Indian symbol is used for meditation and represents inner peace within the all-embracing

²⁹ Translation by the author: The mountain lake, thrown into nightly silence in whose deep waters starlight reflects the infinity of the cosmos, does not know that it is peaceful. In order for the mountain lake to become peaceful, [it requires] an observer who is aware of his/her own being in the world, and thus capable to invent abstract criteria such as peaceful for him-/herself and, following that also for others.

³⁰ Translation by the author: Whatever gets through to the outer world, it is an expression of this energy of inner thought or feeling, but never the thought or the feeling itself.

existence. Nowadays it is used as a symbol for transrational peaces, because it represents not only inner peace, but also the harmony of energetical and rational aspects, thus many peaces. Here, seen from the energetical approach, inner peace stands for harmony within everything. In the scope of transrationality, inner peace is relevant and could be referred to an inner feeling of harmony, silence and consciousness.

To summarise, transrational peaces deal with the self being in an overarching relation on physical and energetic levels. In transrationality, peace or violence is always related back to the inner human world and the resonance with the outer due to relations. "Peaces are a dynamic equilibrium" (Dietrich, 2011b:14). Furthermore, it deals with the disentanglement from ultimate norms such as good or bad or final statements about truth.

2.2. TRANSPERSONAL PSYCHOLOGY

“Glück ist das Bewusstseins des Wachsen”³¹(Lowen, 1991:20).

As I mentioned above, transpersonal psychology could be seen as one root of transrationality, as Dietrich (2006) points out that “trans-personal psychology to a certain extent is applied peace research” (19). Further, it is an important root of my concept of *inner peace*. To elaborate on it in more detail, I first give a definition of the term transpersonal and with it transpersonal experience and psychology. Second, I give an overview of the historcial roots of transpersonal psychology, and third explain the basic assumptions of this branch of psychology.

To explain transpersonal psychology, it is necessary to understand the word *transpersonal*. “The term transpersonal means lying beyond or going beyond the personal” (Grof, 1992:5). Transpersonal in that sense means beyond the personally identified aspects of self (Anderson&Braud, 2011).

For personal psychology the self refers to the whole entirety of a person, i.e. everything that belongs to me. [...] From the point of view of transpersonal psychology the self not only refers to the personal but goes beyond that. Metaphorically speaking there is an opening in the most inner core [of the self] through which shines the transpersonal self (Walch, 2006:10).

However, the term transpersonal does not neglect the aspect of *personal*, on the contrary the personal is a necessary requirement for the *transpersonal*. Thus, it wants to expand the personal rather than attempting to overcome it (Walch, 2006).

A *transpersonal experience* is indeed a personal experience, coming from within the human psyche, yet “involve transcendence of the usual boundaries of the individual (his or her body and ego) and of the limitations of three-dimensional space and linear time” (Grof, 1992:5), thus involves leaving the limitations of the ordinary or normal state of consciousness

³¹ Translation by the author: Happiness is consciousness of growth.

that humans are used to live with in every day life. This means to leave behind the Cartesian distinction and limitation between mind and physical boundaries. These experiences can be achieved by breathing techniques, trance, shamanic rituals, meditation or spontaneous openings of the consciousness (Walch, 2006). Stanislav Grof³² is the founder of Holotropic Breathwork and was the first who defined transpersonal experiences.

In this line of thought, *transpersonal psychology*

is a branch of psychology that recognizes and accepts spirituality as an important dimension of the human psyche and of the universal scheme of things. It also studies and honors the entire spectrum of human experience, including various levels and realms of the psyche that become manifest in non-ordinary states of consciousness (Grof, 1992:1).

How did this branch of psychology develop? C.G. Jung assumed that the psyche could not only be looked at on a purely rational level, but that the spiritual side should be acknowledged as well. He introduced the idea of the collective unconscious. In his thought the collective “part of the unconscious is not individual but universal in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals” (Jung, 1981:3f). Jung believed in a connection and relation between all human beings, universe and nature. With his theory of the collective unconscious, and the archetypes that are structure of the psyche and collective heritage of human kind, he was one who paved the way for humanistic psychology (Dietrich, 2008).

According to Abraham Maslow³³ (1969), in the middle of the 20th century the two major US-American psychology schools - also called first and second force in psychology - were behaviorism and Freudian psychology. Out of this two, humanistic psychology as the third force came into being due to growing dissatisfaction with the previous ones. Abraham

³² Stanislav Grof is psychotherapist and founder of the International Transpersonal Association (ITA).

³³ Abraham Maslow was a psychologist and invented the concept of self-actualizing and the hierarchy of needs. For more information: www.sofia.edu/content/transpersonal-pioneers-abraham-maslow.

Maslow and Antony Sutich³⁴ were the founders of humanistic psychology since they saw the limitations of the two previous schools regarding the human psyche. Humanistic psychology, different to the first and second force, acknowledged consciousness and introspection of human beings as important factors for research and healing. It was about dealing with human growth and potential. For therapy it focused on the person as a whole, on emotional expressions and the here-and-now. After the establishment of the Association for Humanistic Psychology (AHP)³⁵ the new movement, also called *Human Potential Movement*, became extremely popular in the United States of America. It was the time around the 1960s were also the connection between body and psyche got into the focus of psychology and therapeutic settings. Various forms of bodywork were included in therapy, such as Fritz Perls' Gestalttherapy³⁶ (Grof, n.t.; Hafner, 2008), which I will relate to later on.

However, the founders of humanistic psychology became dissatisfied, because they realized they left out the spiritual dimension of the psyche. Maslow and Sutich realized they need a psychology that honors the entire spectrum of human experiences. Thus, they started to include the concepts of Eastern spiritual philosophies such as Zen-Budism, Tranzism, Sufism, and combined it with rational, western science. Out of this transpersonal psychology - the fourth force - was born and initiated with the Association of Transpersonal Psychology (ATP)³⁷ with its *Journal of Transpersonal Psychology*³⁸ in the late 1960s (Dietrich, 2008; Grof, n.t.). Since then transpersonal psychology includes the knowledge, rational wisdom and practices of pre-modern civilizations in its own theory. It recognizes the pre-rational wisdom and its spirituality, that is seen as part of human nature, and uses it for a interpretation of the world, never forgetting the achievements of rationality in modern terms (Dietrich, 2006).

³⁴ Antony Sutich was the founder of the *Journal of Humanistic Psychology* and established the Association for Humanistic Psychology. Furthermore, he is founder of the *Journal of Transpersonal Psychology*.

³⁵ For more information:
www.ahpweb.org.

³⁶ Fritz Perls was the co-founder of *Gestalt* therapy. *Gestalt* therapy is a psychotherapeutic technique that deals with the present moment rather with the past of the client. It is about the how-and-now. It is an awareness practice that puts the bodily experienced process of the client over the content that is talked about - thus reason. It very much focuses on the actual feeling and emotions of the client. In chapter 4.1.1. I will elaborate more on both topics.

³⁷ For more information:
www.atpweb.org.

³⁸ For more information:
www.atpweb.org/journal.aspx.

Today the Association for Transpersonal Psychology (ATP) and the International Transpersonal Association (ITA) exist with its Journal of Trans-personal Psychology (Grof, 1992). Even though transpersonal psychology was often critically reviewed by representatives of other branches of psychology, up until today, transpersonal psychology has expanded into other academic disciplines and now is also part of transrational peace research.

The impact of the transpersonal psychology movement was enormous not only for peace research. “The trans-personal movement [...] found its point of focus in the famous Esalen Institute in California, attracting besides Maslow people like Frederick Perls, Carl Rogers, Stanislav Grof and Ruth Cohn” (Dietrich, 2006:15). In the following parts I concentrate on the basic concepts of transpersonal psychology.

“The Self is characterised by personal, collective and universal structures” (Walch, 2006:4), thus it is believed that a cosmic consciousness or an universal mind exist that every human can refer back to and experience being part of. It is a kind of universal knowledge which can be freely accessed. Further, referring back to C.G. Jung, transpersonal psychology believes in the collective unconscious that includes the cultural heritage of humanity and archetypal existence in the human conscious (Grof, 1992). Here, the idea of an interwoven network comes back again that all leads to the “primordial emptiness and nothingness that is conscious of itself and is the ultimate cradle of all existence” (Grof, 1992:8). In a transpersonal point of view, everything that exists is connected and interacts. This refers back to quantum physics that assumes “that every single particle carries the information of the whole universe, [thus] it also becomes evident that every human being due to its energetic nature and disposition is a carrier of the complete information of humankind“ (Dietrich, 2006:15).

Transpersonal psychology research lays the focus on topics such as happiness, peace, joyfulness and concentrates on the personal growth of humans. In that line of thought, a therapeutical process should not aim to cure so-called sickness or psychological disorder, but

instead aim at supporting self-exploration. In that sense, patients that are perceived as sick become clients that have the same interest as the therapist, particularly to focus on their own personal growth (Dietrich, 2008; Halprin, 2003; Maslow, 1968). “The therapist is not an active agent, who causes the changes in his clients through certain interventions. He is rather somebody who cooperates with the inner healing powers of his client in an intelligent way” (Grof, 2006:8).

Further, transpersonal psychology assumes that so-called psychological disorders (emotional or somatic ones) can also be found on transpersonal level, thus spheres which are usually not accessible or thought of. Therefore, important mechanisms of healing and personality transformation exist that also operate on transpersonal levels (Grof, 1992).

Transpersonal experiences “can drastically reduce the level of aggression, increase compassion and tolerance, and automatically lead to high ecological awareness” (Grof, 1992:23). Here inner peace comes into being as a consequence of the work with non-ordinary states of consciousness.

Regarding peace, representatives of transpersonal psychology think as follows: Wisdom, healing and unconditional love are to be found on the humans’ inside, thus peace starts from within and is created by the fact that human beings are able to transcend their ego and therewith the constructed perception of the world and live in a sphere of energy. Transpersonal psychology deals with the conscious death of the ego in order to experience inner peace (Dietrich, 2008; Walch, 2006). As Walch (2000) states that the ego is the main barrier to a freely lived self and therewith a peaceful life. Thus, the self needs to be unfolded and rediscovered. For Walch the self has a transpersonal potential, meaning that it is possible to transcend consciousness and go beyond the limits of body and time in order to transform the ego-constructed self-image of humans.

In the realm of transpersonal psychology, bodywork is one method to get the psyche in motion and transform blockages, conflicts, or traumas. It is believed that all kind of

experiences (good and bad ones) are stored in the body as energy fields that could be triggered through different kinds of bodywork and consciously lived through again in order to transform them, such as holotropic breathwork (Dietrich, 2008).

Sylvester Walch is a representative of transpersonal psychology, a psychotherapist and facilitator for holotropic breathwork³⁹. He deals a lot with inner healing and inner transformational processes. According to him, *inner peace* is a dynamic process that is about integrating lost aspects of the soul, since a scattered soul is the reason for unconscious inner conflicts. By integrating aspects of the soul an inner security is created that fosters the unfolding of the inner potential. Furthermore, it fosters an openness and understanding regarding oneself and others. At the end this leads to a deep feeling of understanding and connectedness which goes beyond one's own personality, thus is transpersonal (Walch, 2013). According to Walch in a moment of *inner peace*

erkenne ich in allem das größere Ganze, fühle mich mit der Totalität des All-Einen verbunden und handle im Einklang mit dem schöpferischen Impuls, der als innere Weisheit alles durchwirkt. Friedensarbeit beginnt in der Person und transzendiert sie gleichzeitig⁴⁰ (Walch, 2013:n.p.).

In transpersonal psychology and holotropic breathwork inner peace could be regarded as inner wisdom. If a person is connected with their inner wisdom, that person is connected with love and therefore feels inner peace. Inner wisdom is a source of inner healing and transformation. Facing inside to the inner silence, letting go of conditioned thoughts and self-images, one can connect to inner wisdom. The work of holotropic breathwork supports transformations of the consciousness on the way to wholeness, which is regarded as inner peace. Transpersonal psychology looks inside and puts love, inner wisdom and inner healing as symbols for inner peace (Walch, 2006).

³⁹ Holotropic breathwork is one important method of transpersonal psychology, where one gets in a different state of consciousness due to breathing. It connects therapy and spirituality and transforms the consciousness on the way to wholeness (Walch, 2009).

⁴⁰ Translation by the author: I see the bigger whole in everything, I feel connected with the totality of the all-being-one, and I act according to the creative impulse that, as being inner wisdom, influences everything. Peacework begins within the human being and at the same time transcends it.

2.3. ELICITIVE CONFLICT TRANSFORMATION

“The observer and the observed cannot be separated” (Capra, 2013:n.p.)

In the scope of transrational peaces, it is necessary to mention the elicitive conflict transformation approach. This can be seen as a tool of transrational peaceworkers and at the same time another cornerstone of the theoretical framework of transrationality. Even though in my thesis I focus on peace instead of conflict, I want to explain this concept, because of the elicitive and transformational aspects that I mention and rely to in further discussion.

Lederach (1995; 2003; 2005) created the concept of elicitive conflict transformation not only as a contrast to the prescriptive conflict resolution approach. Galtung⁴¹ (1964; 1969; 1990) invented the prescriptive conflict resolution approach that assumes that *curing* a conflict is possible with apparently neutral knowledge taken from outside of the conflict situation. Thus, the solutions are pre-created and not invented within the conflict situation in accordance to the conflictive parties. The focus is put on the seemingly negative energy of a conflict that should be resolved. The prescriptive approach speaks of conflict resolution instead of conflict transformation and sees the peacemaker as a neutral observer. The peacemaker is an expert in his/her field and teaches others how to solve their conflicts. In that line of thought, a peacemaker works with neutral knowledge that is transferable to any kind of conflict situation. According to this approach, peacemaking equals successful implemented conflict resolution on the outside (Lederach, 1995).

The elicitive conflict transformation method has its roots in humanistic psychology, since “Lederach’s innovative approach would have been unthinkable without the enormous effort of humanistic psychology since the mid 1960s” (Dietrich, 2011b:18).

⁴¹ Johan Galtung, born in 1930, is a Norwegian peace researcher who invented the concept of *physical, structural and cultural violence* in order to analyse conflicts. Further he invented the *Peace Research Institute Oslo* (PRIO) in 1959 and the *Journal of Peace Research* 1964.

The term *elicitive* deduces from the verb *to elicit*, meaning, that the transformation of a conflict develops itself out of the energy the conflict provides (Dietrich, 2011a). “The elicitive approach builds from knowledge in a setting” (Lederach, 1995:62). This implies that every conflict (situation) already contains the change within itself. It has the transformative potential for change in itself and thus should not try to be eliminated or controlled.

As an applied method, Elicitive Conflict Transformation draws out, highlights, and catalyzes existing or communally held knowledge related to transforming conflict between individuals, groups, and communities, whereas prescriptive approaches propose pre-created models (Facci, 2011:7).

The elicitive approach does not provide answers for solving a conflict, but leaves space to explore the resource (answer) present in a particular setting to transform a conflict (Lederach, 1995). The elicitive approach for conflict transformation draws the focus on the individual and their potential in a conflict situation. But what actually is *conflict transformation*?

According to Lederach (2003)

Conflict Transformation is to envision and respond to the ebb and flow of social conflict as life-giving opportunities for creating constructive change processes that reduce violence, increase justice in direct interaction and social structures, and respond to real-life problems in human relationships (n.p.).

Conflict transformation in a post-modern way means liberating or transforming the conflictive energy that is part of humans (Dietrich, 2011b). According to Satir⁴² conflict transformation means that, “the parties use the conflictive energy for exploring and obtaining more options than they seemed to have before” (Dietrich, 2011b:19). Facci (2011) describes transformation of conflict as something that can be worked on and does not come to an end. Transformation leaves creativity for working on peace. To define the word *transformation*, I refer to the definition by McGoey (2012):

⁴²Virginia Satir was an US-American author and psychotherapist of the 20th century, who focused on family systems and introduced system theory into therapy and conflict transformation. She was part of the human potential movement and taught at Esalen Institute.

‘Transformation’ refers to a holistic shift in the [...] energy, thus affecting the transformed person’s relationship to her environment and perception of her role and potential in the universe. Once again, this transformation is not confined to an internal experience. Transformation of the energetic frequency of one entity means a shift in energy, no matter how subtle, for all (26).

Another aspect of transformation is the fact that whatever one wants to transform, first, one needs to acknowledge the existence of the energy one wants to transform. C.G. Jung, for example, acknowledged the shadow aspects of human beings in order to work with and transform it (Dietrich, 2008). As I mentioned above, for Lederach conflict is something positive and life-giving. In that manner, for Lederach (2003) “a transformational approach recognizes that conflict is a normal and continuous dynamic within human relationships” (n.p.).

The elicitive conflict transformation approach, however, assumes that peace is elicited. But who actually *elicits* it? Every conflict party involved is responsible and able to elicit peace from a conflict situation. Nevertheless, the peacemaker is sometimes the only one who can provide a platform where the conflict parties have the space to do so.

The elicitive peacemaker is seen more as a catalyst and facilitator than as an expert applying a specific model. She opens a space in which the knowledge of all parties involved in the conflict is utilized as a valued resource for innovative possibilities and directions in the process of mediation (McGoey, 2012:145).

Besides, the mediator or peacemaker works with the resource the conflict parties bring along, and is never neutral, but instead part of the conflict situation. Further, they are not better or higher as the conflict parties, but meet on the same level (Dietrich, 2011b). “Elicitive Conflict Transformation, in practice, requires significantly more subtle skills than the prescriptive method. It considers the mediator as an element of the conflict” (Facci, 2011:7). According to the elicitive approach simply observing a situation already introduces the peacemaker to it, thus implying subjectivity and necessarily precluding neutrality.

Satir “stated that the alteration of any element in a system affects all the others and this again takes effect on the same element” (Dietrich, 2011b:18f). In this regard, Lederach (1995) believes that being in a conflict situation as a peacemaker one already changes the situation, and the situation changes oneself. As a peacemaker there is a need to be aware of that fact.

This is another aspect of transformation: by entering the conflict situation as a peacemaker, transformation of the situation already begins. Further, the transformation does not only happen in regard to the conflict parties, but also within the peacemaker. Transformation can be seen as a healing process: Healing for the conflict parties and the peacemaker. A peacemaker needs to be aware of the fact that this can and will happen. “Peacemaking embraces the challenge of personal transformation, of pursuing awareness, growth, and commitment to change at a personal level” (Lederach, 1995:19f). Conflictive parties and peacemakers are influencing each other. As Dietrich (2011a) states, the outer transformation starts with the perception of the inside and thus if there is a healing on the inside, the outside can also be healed.

2.4. INNER PEACE EQUALS OUTER PEACE?

“When we are no longer able to change a situation, [...] we are challenged to change ourselves” (Frankl, 1992:117)

In my thesis I concentrate on *inner peace(work)*. Thus, I focus on inner worlds of human beings. However, for further discussion I want to clarify the notion of inner and outer. I want to clarify whether there is a distinction, a connection or a merging between inner and outer. For that purpose, I refer to transpersonal psychology.

First, I want to relate back to transpersonal experiences. These experiences include the connection to “sources of information that are clearly far beyond the conventional reach of the individual. [...] thus, it is impossible any more to say what is inside and what is outside” (Grof, 1992:8f). This is one main aspect. Humans are indeed all connected. That would indicate that “we can also find out about various aspects of the world by direct identification with them in a non-ordinary state of consciousness. Each of us thus appears to be a microcosm containing in a holographic way the information about the macrocosm” (Grof, 1992:9). That means, humans contain and have access to the information about the entire universe, in that sense they are part of the same network and macrocosm⁴³.

Still, these transpersonal experiences come indeed from within the human psyche, thus are individual, subjective and taking place on the inside. That implies, on the contrary human beings are just a small part of the network, thus a separate entity (Grof, 1992). Transpersonal experiences are individual experiences, at the same time present in the macrosom.

Summing up, on the one hand human beings can merge with the macrocosm and *be* the intervoven network. On the other hand, they are still just an individual part, an entity that experiences this connection, within this macrocosm.

⁴³ Microcosm and macrocosm can be related back to the same ones in the energetic peace concept. Microcosm is the human life on earth. Macrocosm is a name for the all-embracing energy that involves nature, humans and the universe.

Transpersonal psychology assumes that by working on one's inner state of consciousness and creating transformation and healing on that level, one could transform and thus ease the situation in the outer world. Without this inner peace, outer peace cannot be sustainably established. Further, one is able to access the universal wisdom (outer) and use this as a guidance for everyday life (inner) (Grof, 1992; Walch, 2013). In that sense, to work on oneself is also to work for others as Koppensteiner (2009a) formulates it about the *Art of the Self*:

Within that sphere of mutually co-dependent becoming, an Art of the Self is never a work just on the self as its effects will flow through the lines of connectivity towards the partial others and become part of the mutual co-determination. Also any blockage that occurs, any trauma or violence, consequently is also never just an individual occurrence but produces echoes throughout the sphere and with the co-determined others (117f).

Thus, for my *inner peace(work)* concept I refer back to following concept: There is a connection and resonance between the inside and outside, yet, the inside remains an entity within the outside. *Inner peace(work)* deals with the internal side of human beings and nevertheless has impacts on the outer. This implies that *inner peace(work)* is not only a healing or transformation for an individual, but for the collective (un)conscious.

2.5. MANY PEACES INDEED - MY IDEA OF INNER PEACE(S)

“Ich spreche nicht viel von bedingungsloser Liebe, doch ich übe sie so oft ich kann”⁴⁴ (Kirschner, 2013:7)

Before I continue with the clarification of *inner peace(work)*, I now want to elaborate on the notion of (inner) peace by writing down my own thoughts that find their roots in the above mentioned concepts of the five peace families (above all energetic, post-modern and transrational peaces concepts), transpersonal psychology and elicitive conflict transformation. At the end these ideas conclude into the definitions of *inner peace(work)*.

In the last years my idea of peace has changed towards the acknowledgement of *inner peace(s)*. That means, if you would have asked me *what peace is for me?* two years ago I would most likely have given the following answer: peace is the absence of war or violence as it was defined after the World War II (Munoz, 2006). I still do believe that this is one (outer) peace out of many others. However, having attended the MA Program I experienced several times my *inner peace(s)* and thus started to acknowledge its existence. This is where the focus of my thesis lies.

Nevertheless, my thoughts on *inner peace(s)* will never be as valid for you as it is for me. Neither is it what I aim for. In my perspective peace (inner or outer) is very much a subjective one. Thus, I aim for sharing my thoughts and ideas with you, but do not aim to provide you with a new truth. I want to think from the inside out, the other way around and go beyond my limits in order to not take everything for granted that seems to be given. What you decide to do with this, is up to you. I do hope however that you will get in resonance with it in one way or the other.

In my perspective, *inner peace(s)* can only be the perception of a condition, not the condition itself. Still I would define inner peace as a dynamic condition, which is closely

⁴⁴ Translation by the author: I do not talk much about unconditional love, but I practice it as often as I can.

related to the concept of transrational peaces where “peaces are a dynamic equilibrium” (Dietrich 2011b:14).

The term condition as I use it here, depicts the presence of one specific moment, but this presence is in constant motion – being alive in itself. In this manner, the condition is the fact that *inner peace* is always possible to be experienced. I compare it to the idea of an omnipresent energy, taken from the energetic peace concept, as to say that the condition of experiencing *inner peace* is flowing in every human being, in every cell, in nature, in universe at any given time. It is this essence that connects all humans. Through every human flows the potentiality to experience *inner peace*. This potential can be unfolded by everyone on their own. Everybody has the potential to transform inner blockages in order to unfold *inner peace*.

The dynamic component is related to a human beings’ perception which in itself is constantly changing. That means *inner peace*, as a dynamic condition, is dependent on the subjective perception of human beings. In that sense, I believe that *inner peace* is not always being perceived but that it is possible to be perceived in every minute. That is why I speak of the potential for *unfolding inner peace*. Michaelk formulated it quite nicely: “Es gibt ihn, diesen Frieden. Es hat ihn immer gegeben, es gibt ihn und es wird ihn immer geben; doch liegt es an uns ihn zu entdecken, ihn sein zu lassen, ihn zu finden, wie auch anzuerkennen und ihm den Raum zu geben, der ihm gebührt⁴⁵” (Michalek, 2008:42).

Even though I speak of the singular *inner peace* as such a condition, my concept arrives at the idea of many peaces I mentioned above, because the perceptions of inner peace are manifold and differ from person to person and from experience to experience. One cannot find one similar *inner peace* experience, thus my concept of *inner peace* includes the idea of *inner peaces*. Every *inner peace* experience differs in intensity and the transformation it brings with it. In this regard, I speak about *inner peaces*. Yet the condition of perceiving *inner*

⁴⁵ Translation by the author: This peace exists. It has been there, it is there, and it will be there; but it is our responsibility to discover peace, to let it be, to search for it, to acknowledge it and to give it the space it deserves.

peace is singular, because the unique potential to unfold *inner peace* is always present, available and does not change.

Another important point for me is formulated by Facci (2011) as she states that peace is dynamic and could only be experienced in the here-and-now, in the present moment. She puts the focus on the *experience* of peace. Peace is a moment and moments have the quality that they need to be experienced. This is an aspect that I agree with and would add to my concept. I would even say that being in the here-and-now is *inner peace*. Therefore, it is not possible to stay in peace or hold onto it, but rather to experience it anew in every moment.

Nevertheless, it is important that one is getting oneself in motion in order to be able to let peace sink in, feel and perceive it. This responsibility lies with oneself. One needs awareness to be able to experience peace. This awareness can be recalled from within. If one is distracted by too many other things, the awareness for peace will hardly be unfolded. Since peace cannot be learned, but rather comes from within, one needs to unfold peace within by using techniques from outside which are closely linked to the inside. 5Rhythms could be seen as such “tools, techniques and experiences by which the skills for encouraging the potential to perform peace and conflict transformation could be practiced” (Facci, 2011:35).

Just for better understanding I use the term *inner peace* to clarify that I focus on the internal exploration of peace. Still, I acknowledge any kind of outer violence and the fact that *inner peace* could be disturbed by outer violence. However, I believe, even with outer violence that certainly affects the inside of humans, the seed of *inner peace* will always remain and therefore, so will the potential and possibility for *inner peace*.

I want to give a metaphor in order to explain my idea of *inner peace*. Let's imagine *inner peace* would be a seed that we are carrying around. It is always with us, but may not be discovered or acknowledged yet. First, it is important to acknowledge it in order to plant it into the soil. The seed needs care. This care can differ from person to person. Some seeds need a lot of sun, others prefer the shadow. Some need a lot of water, others prefer dry soil. It

is an art to find the appropriate care. However, if we do care, the seed will unfold itself into a beautiful flower. Some flowers are yellow, some are red. Some are thorny, some are soft. What if, by caring for ourselves the seed unfolds itself as a beautiful flower, or even a tree, a forest, an ocean, an universe? What if by caring for ourselves, the seed unfolds itself as the universe we are all living in?

2.6. A DIFFERENT UNDERSTANDING OF PEACEWORK - FOCUS ON THE INNER PART

“Knowing who we are and who we are not is a major contribution to a better world” (Roth, 2012: n.p.).

Since I take *inner peace* as a starting point, consequentially *inner peacework* exists as well. What actually is *inner peacework* as I use it for my thesis?

The most well-known and applied concept of peacemaking/peacework⁴⁶ is the *prescriptive* approach as explained above. However coming back to the *elicitive* approach, “peacemaking embraces the challenge of personal transformation, of pursuing awareness, growth, and commitment to change at a personal level” (Lederach, 1995:19f). In this sense a peaceworker creates space for personal growth, individual conflict transformation and self-applied knowledge for any conflict party as well as for themselves. A peaceworker, as a facilitator rather than a teacher, focuses on the potential within the conflicting parties. This kind of peacework requires special skills that I subsume as the following: devotion, authenticity, empathy, Nonviolent Communication⁴⁷, creativity, self-awareness, awareness of self-healing powers of all parties involved, no demand for necessarily solving a conflict,

⁴⁶ For my thesis I have selected the term ‘peacework(er)’ which can be used interchangeably with ‘peacemaking/peacemaker’ or ‘mediation/mediator’.

⁴⁷ Marshall B. Rosenberg invented Nonviolent Communication, which is also applied and taught at the MA Program (Rosenberg, 2003).

openness, acceptance of other opinions, humor, and compassion (Dietrich, 2011a). Compassion is a vital attribute for peaceworkers since

a compassionate person is always directing the energy toward movement and change [...], giving someone what they need, which is not only what they want [...] and being able to feel what another is feeling while remaining sufficiently detached to know what is needed and then to respond appropriately (Roth, 1998:70ff).

Being a peaceworker is not about curing. Instead it is about transformation. At the beginning of my thesis I asked the question whether a dance therapist could be called a peaceworker or not. Yes, peaceworkers can be found in many professions, situations and jobs, because the necessity to unfold peace is omnipresent. Being a facilitator to unfold peace in any situation is a peaceworker. Koppensteiner (2011) formulates it as following: “Working for peace thus is the most universal yet most intimate task, for it implies activating the creative potential for transformation, without having recourse to pre-given recipes and how-to manuals” (541).

The abovementioned concept is referred to conflict situations with more than one party involved. However, for my thesis it is important to further mention the individual *inner peacework* that could also be done alone. For me consequentially peacework does not need to be applied only for communal conflicts, but could also be applied for individual ones, meaning just one party having a conflict within themselves. Since I lay the focus on peace instead of conflict, thus, *inner peacework* is the individual activity (consciously and/or unconsciously) of unfolding *inner peace*.

In summary: peacework normally implies facilitating a conflict transformation situation with more than one party. In that sense, a peaceworker is the facilitator of this situation. *Inner peacework*, however, can be done by everyone and even alone and is the activity of unfolding *inner peace*. Here, a peaceworker can also be the facilitator who provides space for *inner peacework* of individuals or oneself.

2.7. DEFINITION OF INNER PEACE(WORK)

„Und es kam der Tag, da das Risiko, in der Knospe zu verharren, schmerzlicher wurde als das Risiko, aufzublühen⁴⁸“ (Nin, 2013:n.p.).

The chapters above are leading to this final chapter about *inner peace(work)* that could also be seen as a summary. It all leads to the definition of the term *inner peace* and *inner peacework* as I use it in further discussion. This definition derives out of the abovementioned concepts, thoughts and ideas. It is of course always possible that it may be lacking some aspects, however in a way I guess it will always do so. Because after all, *how could my inner peace(s) concept be yours?!*

(My) Definiton of *inner peace(s)*:

Inner peace is a dynamic condition: it can always be perceived but is also always dependent on the individuals that perceive it subjectively, thus many inner peaces exist. Inner peace means being in connection with the inner Self⁴⁹. Inner Self includes the inner wisdom, the inner essence, the seed of life, love. Therefore inner peace is inner healing. Inner peace is connected to and in resonance with the outer macrocosm, yet is an individual experience. Therefore inner peace needs to be unfolded by each person individually by transforming conflicts, blockages, traumata (...). This can however be supported through outer surroundings, people or incidents.

⁴⁸ Translation by the author: And the day had come, where the risk of staying in the bud was more painful than the risk of blossoming.

⁴⁹ In my definition I relate my concept of the inner *Self* back to C.G. Jung (2002). He distinguishes between the *self* and the *Self*. The *self* with small letter means the ego, the individual, or the personality. According to Juhan (2003), the ego is the false self that was created by the mind in order to protect itself and survive. The *Self* with capital ‚S‘ in Jungian theory relates back to trans-personality, being beyond personality, but still including it. According to him, the *Self* is the totality of aliveness and wholeness. It is the known and unknown, good and evil (Whitehouse, 2000d). To fully unfold the *Self*, the Ego is the main barrier (Dietrich, 2008). Even though in my thesis I write the *self* with small letters, if I speak about the *self*, I refer back to the idea of C.G. Jung and the *Self* with capital ‚S‘.

(My) Definition of *inner peacework*:

Inner peacework is the (conscious and/or unconscious) activity of unfolding inner peace.

Inner peacework is the work on one's inner Self by unfolding inner peace. Inner peacework is holistically creating inner space for one's Self, giving attention to and reconnecting with it.

This could be done alone and/or with help of a facilitator and/or in a group. The space where this work happens is inside each individual, yet it is (consciously and/or unconsciously) in resonance/relation with the outside/others. Inner peacework is not only a healing or transformation for an individual, but for the collective (un)consciousness.

Peace is when snowflakes fly. Peace is when children cry. Peace is when breathing in. Peace is rain on my skin. Peace is falling in love. Soul, strength, confusion, chaos. Peace is here and now. Peace is energy flow. Peace is body and heart. Peace is falling apart.
--

III. CHAOS OR DANCE INTO ECSTASY - THE 5RHYTHMS WORK

In this chapter I purely focus on Gabrielle Roth, the founder of 5Rhythms Dance, and her work to give an overview of the theory behind 5Rhythms Dance. I start with Gabrielle Roth and her life. Afterwards the 5Rhythms will be elaborated on with particular focus on theoretical and practical aspects. The subdivisions I made within the chapter are my way of explaining the 5Rhythms and at the same time emphasise the features that are important for further discussion. In this chapter I mainly utilize Roth's books (1997; 1998; 2004), the PhD thesis from Juhan (2003) and the interview with Horan (2011).

3.1. GABRIELLE ROTH AND HER RHYTHM(S)

"I play lots of roles. A vital one is student: Life is my master" (Roth, 1998)

5Rhythms Dance is a movement practice invented by Gabrielle Roth. She invented this method throughout her life but especially during the high peak of the Esalen Institute⁵⁰ in the United States in the 1960s. Her son Jonathan Horan is a committed 5Rhythms teacher as well. This chapter deals with Roth's life and work. Still, this thesis is about the method and not about Roth's life, therefore, I pick only these aspects of her life that are important to understand the method she invented.

Roth was born and raised in the United States of America. In her early ages she was already fascinated to rituals and ceremonies, which she got to know at the Catholic school she went to and visits of churches. Her spiritual path began during this time, even though she did

⁵⁰ The Esalen Institute is a centre for exploring and realizing human potential through experience, education and research. Located at Big Sur, California, it is the heart of the spiritual community in the United States of America for 50 years now. The human potential movement and other methods/philosophies found their home and starting point in this centre. For more information: www.esalen.org.

not name it like that during her childhood. Her dancing path started as well during childhood when she took classical ballet training, but soon got caught up with the chaos of adolescence when she was drawn into an eating disorder (Roth, 1997; 1998). Her life was shaped by “voices telling me I couldn’t, I shouldn’t, I did it wrong, I wasn’t good enough” (Roth, 1997:xviii). In order to avoid these voices she started to dance on her own and for her own more intensively. In college she took modern dance classes and studied dance. During that time in order to make a living she taught drama and dance to the elderly and children, who actually, as she put it, were her first teachers since she needed to adapt to their way of learning quite fast and spontaneously (Juhan, 2003; Roth, 1997). “It was there I first discovered the rhythms by which energy flows, by paying attention to their moves, the sudden gear shifts in intensity and style” (Roth, 1998:7). Roth did not only teach dance but kept dancing for herself as well. Still, her dancing path was shaped by the idea to dance like someone else and be perfect for someone else. This view of herself changed when one day Roth saw a gypsy dancer in Europe who changed her way of thinking about dance completely: After seeing the gypsy dancers’ surrendering and free way of dancing, Roth had a dream about her. In that dream, Roth told the gypsy dancer that she wants to dance like her. The response was: “Then, dance like you, fool!” (Roth, 1998:12). After that Roth gave herself the permission to start dancing like she wanted - like her soul wanted. In this time she developed a kind of *formless* and spontaneous dance for herself, yet did not teach it to others, but still wanted to become a professional dancer. Another event let her be distressed: she was told that an old knee injury probably meant the end of her dancing career (Roth, 1997). This injury led to a depression, because of her seemingly ended dancing career. That is why she went to the Esalen Institute, birthplace of the human potential movement, where many people tried to find inner healing during that time. It is there that she met Fritz Perls, the father of *Gestalt*

therapy, who encouraged her to start teaching her way of dancing. He became a mentor, supporter and good friend of Roth. “I had never thought of my work as healing or therapeutic, but Fritz was quick to make the association” (Roth, 1998:16). Thus, Roth started to teach her way of dancing and became the movement specialist at Esalen during that time and for the next ten or more years. This helped her, to further develop her work by encountering thousands of dancing bodies.

Gabrielle was watching people over years and years and watching groups of people and what we are capable of, where we have great resistance and how it is that we self define ourselves, in regard to this thing she really loved which was the body [...]. [She was watching] the groups [...] seeing life happen, [...] seeing process happen, [...] seeing hurt people struggling to be alive, to be themselves, to be confident in themselves, to have a sense of self (Horan, 2011:n.p.).

The dancing bodies were her teacher. She also gained more knowledge simply by being in the midst of the growing human potential movement that influenced her work as well. There she understood that the psyche and the body are in close connection, which led to the fundamental basis of her work: People are how they move, the body never lies and the psyche, once put in motion, heals itself. Still, she had no name, structure or language for her work (Juhan, 2003; Roth, 1997; Roth, 1998). During the time in Esalen she further let go of her depression about her seemingly non-ability to dance, because while being there she realized that “I could move even though I couldn’t ‘dance’” (Roth, 1998:18). Nevertheless Roth realized that she needed a spiritual teacher for her own and decided to get in contact with Oscar Ichazo⁵¹.

Through her years of training with Ichazo she learned about the complex mechanisms that create the personality. She studied and practiced meditations designed to illuminate the relationship between the ego, the false self or persona, and one’s true nature as soul/spirit (Juhan, 2003:80).

⁵¹ Oscar Ichazo, born in Bolivia in 1931, is a psycho spiritual teacher who founded the Arica school for spiritual development. For more information: www.arica.org/.

The insights gained through his teachings deeply enriched her work partially on the psychological level, but also for her own way of teaching. She had encountered her ego, with its masks and patterns, and the different level of her personality. She incorporated these aspects into her work and started to share these insights with her students. Furthermore, she started to run a theatre company called *Mirrors* doing ritual theatre work⁵². In addition to that work she started to record her own music in close connection with 5Rhythms that focused on trance, percussion and meditation music. These different facets influenced and shaped her work. She devoted herself and her life to the dancing path. She incorporated several aspects in that work: shamanic traditions of Native Americans, psychic healing from the Philippines, sexuality, therapeutic bodywork, theatre and music (Juhan, 2003).

Finally, she found a language to name her work and developed the concept of 5Rhythms. “My method comes not from books, but from living and dancing. My laboratory has been the auditorium, the studio, the dance floor, the theatre, the streets. It’s been a long initiation” (Roth, 1998:6). This initiation finally led to the foundation of the Moving Center School⁵³ in New York where she had her base for her teachings until she died in 2012. The Moving Center was and is devoted to make 5Rhythms available to everybody worldwide and Roth’s books and music keep contributing to spreading the word as well (Juhan, 2003; Tripolt, 2013). “Roth’s lifelong career has positioned her as world-renowned workshop leader, a celebrated musician, a writer, a theatre director, and the postmodern voice of shamanic practice” (Juhan, 2003:78).

⁵² Ritual theatre dramatizes and ritualizes the personal and universal topics that arise during the 5Rhythms work. It is a method to support the dancing part by doing small theater exercises. Exercises could be to mirror a dancer or constantly repeat one movement a dancer did in a big group. Within these exercises the focus is put on the witnessing part as a healing and the acting out part as a way to transform. Ritual theatre has its roots in drama therapy and psychodrama methods (Juhan, 2003; Hafner, 2008).

⁵³ In this school classes/workshops are held as well as it being the home base for the teachers training in 5Rhythms Dance. For more information: <http://movingcenterschool.com/>.

3.2. THE METHOD: 5RHYTHMS DANCE -

A DANCE OF THE MOMENT, IN THE MOMENT, FOR THE MOMENT

5Rhythms Dance is a movement meditation practice. It is a conscious movement practice (Tripolt, 2013). “The purpose of meditation is to still the mind and surrender to the moment” (Roth, 1998:2). It is a workout not only for the body, but for the soul. It is a method of dancing for and with the soul. Nonetheless the body and its language are in total focus, because from the body everything starts. One moves through 5Rhythms into a dance – into one’s own dance (Roth, 1997). “This practice combines the serious discipline of structured meditation, [...] with the creative and therapeutic process of following impulse, instinct, inspiration, expression, and divine guidance” (Juhan, 2003:85).

“Roth noticed that when people move for a certain period of time, an energetic wave pattern naturally evolves. She noticed that the body naturally moves through a continuum of specific, unique, rhythm patterns” (Haramati, 2008:12). These rhythm patterns are the 5Rhythms, namely *flowing*, *staccato*, *chaos*, *lyrical* and *stillness*. Each rhythm symbolizes certain stages of life, certain characteristics, certain body parts, and certain elements. “Each of the 5Rhythms marks crystallized points along a vast continuum of movement. Each rhythm suggests a vibration, a quality of movement, a state of mind or consciousness, and a state of being” (Juhan, 2003:85). Just to give a few examples which will be elaborated more on later: *Flowing* represents the female energy whereas *staccato* symbolizes the male energy. *Chaos* is related to the head and spine and *lyrical* to the hands. *Stillness* symbolizes the death or the end of a *wave*, an arrival. Furthermore, each rhythm incorporates certain *archetypes*, is related to specific emotional layers and life *cycles*, and has *shadow* aspects. All of this will be discussed in more detail in further readings.

5Rhythms Dance furthermore is about moving with energies that everybody already inhabits. It is about moving with or without music, alone or in a group, but definitely with and for oneself. Each rhythm provides a unique insight into one's self and into one's own dance. "The 5Rhythms represent the awakening of the feeling self that interacts with the thinking self" (Horan, 2011:n.p.). At the end the dancer arrives in his/her own body in stillness. However, mostly 5Rhythms Dance has triggered something very personal inside, which makes one keep working on oneself afterwards. 5Rhythms Dance is not only a movement practice, it is not only a dance; it is about oneself and one's own life (Roth, 1997). Roth stated about the 5Rhythms:

Each rhythm was a state of being; an outrageous world of deep inner teachings on the nature of life and love, birth and death, art and God. Each rhythm awakened energies that helped me to separate myself from my conditioning, discover my original passions and desires, and connect me to my humanity. The rhythms gave me a way to map the movements of my own psyche as well as the ever-changing state of the universe (Roth, 1997:38).

The *wave* is the synonym for moving through all five rhythms. Further, it is possible to dance just one rhythm in which all other rhythms are included. That means it is possible that one *wave* accentuates one rhythm more than another. In general, everything is possible on the dance floor. "There is no correct way to dance these rhythms; students are encouraged to listen to their internal impulses, to follow the music and surrender to their personal interpretation of each rhythm moment by moment" (Juhan, 2003:85). Apart from the *wave*, different 5Rhythms levels exist. As mentioned above, one level concentrates on the heart and in connection with that on the emotions. The other level concentrates on the *shadows*. Dancing *cycles* means dancing with the past and the future in order to understand life's path. Further, the level *mirrors* and *silver desert* exist, whereas *mirrors* deals with the ego and relationships, and *silver desert* is all about the spiritual aspect of being (Juhan, 2003).

Normally one goes to classes or workshops to do this movement practice, however the idea of this method is that the dance floor can be everywhere: In the metro, at work, while taking a shower... One provides the dance floor for oneself in any kind of circumstance. It is “a way to view your life as energy in motion [and it is] a spiritual practice for body and soul” (Roth, 1997:44).

5Rhythms is a philosophy, a perspective, and a practice, yet it “transportiert keine expliziten weltanschaulichen oder religiösen Inhalte; sie ist nicht explizit dogmatisch⁵⁴” (Hafner, 2008:54). Roth speaks of the 5Rhythms Map and this map has so many facets as life itself. In the following chapter I will focus on each part of this map, trying to make subdivisions and give an overview of the theory behind the rhythms. I will thereby concentrate on several aspects of the 5Rhythms work. Even though, I separate them, the following aspects create one main map and represent in fact an interwoven network.

*Become totally empty
 Quiet the restlessness of the mind
 Only then will you witness everything
 unfolding from emptiness
 See all things flourish and dance
 in endless variation
 And once again merge back into perfect emptiness*

(Lao Tzu, 2008:19)

⁵⁴ Translation by the author: does not incorporate or stand for any religious or dogmatic worldview.

3.2.1. THE FIVE RHYTHMS

The five rhythms, namely *flowing*, *staccato*, *chaos*, *lyrical*, and *stillness*, are the main and most apparent part of 5Rhythms work. Therefore, it is necessary to elaborate on them first. In the following part these rhythms and their unique qualities will be described.

The rhythms are a symbol for life and a symbol for the body. The five rhythms are a sequence – a *wave* – and yet each rhythm can stand for itself. Each rhythm educes itself out of the previous rhythm and yet could be looked at separately also. Each rhythm is dependent on the other rhythms and yet at the same time is the basis for the others. They could not exist without the others and yet do exist on their own. Roth's philosophy is that "energy moves in waves, waves move in patterns. Patterns can also be called rhythms. Energy is movement, movement is energy; motion is our most basic nature" (Juhan, 2003:86). To start with the sequence of the rhythms, I start with *flowing*.

Flowing is the beginning. "In the beginning it is quite slow and quite fluid, and there is a receptivity, a taking in" (Horan, 2011: n.p.). *Flowing* is the rhythm of the earth. It is about the connection to the element earth and its solidity. In that regard it is about the roots of each dancer – the roots to the earth. *Are you connected to your roots? What are your roots? How strong are your roots?* Hence, the feet are the main focus as the connection to the earth – the roots. As Roth (2004) says: "Finding your feet is the fastest way to get out of your head" (34). *Flowing* is about the feet and their dance which is fluid, flexible, round, circular, thus does not include sharp edges. Feet give grounding and at the same time provide continuous change (Roth, 1997). "This rhythm places an emphasis on inhalation, body weight and rootedness" (Haramati, 2008:12). Further, this rhythm is about the female energy. Mother earth lives in this rhythm. On the one hand it is about the spiritual feminine soul (the yin) of the dancer that lives in each human and on the other hand it is about the femininity of the body's expression. The feminine soul of *flowing* connects to being sensitive, taking in, receiving, being sensual,

inhale, and discover the individual flow of energy at the beginning. It is the basis from where to start. It is the rhythm of being relaxed, conscious sinking into the body, and at the same time being aware, sensing one's instincts. *Flowing* is mainly about the body and its intuition and instincts, much like infants live. The teachings of *flowing* are how to be sensitive to the flow of one's own energy and to follow it. Further, how to ground that energy into the body (Roth, 1997). To sum up, "Flowing is fluid, round, permissive, continuous movement. Grounded and earthy, it accents the feminine, receptive nature within us" (Juhan, 2003:85).

The archetypes of *flowing* are the feminine representatives Mother, Mistress and Madonna. The archetypes of all rhythms will be looked upon more precisely in Chapter 3.2.1.2. On the *heartbeat* level *flowing* is connected to Fear. Also the level will be elaborated on more precisely in Chapter 3.2.2.2. Regarding the life *cycle*, *flowing* represents Birth. It is indeed the beginning (Roth, 1997).

Leaving the beginning, *staccato* takes over: "As that [flowing] builds and starts to take on form [...], there is a structure there, [...] to define who it is who we are" (Horan, 2011:n.p.). Where *flowing* is the rhythm of mother earth, *staccato* is the rhythm of (father) fire. It connects to the element of fire that ignites. The dancer ignites his/her own heat. With the heat there comes passion and life energy, sexuality – the dancer, so to speak is on fire. Therefore *staccato* focuses on the hips. All life energy, according to Roth is stored there. To get the hips in motion one connects with life energy – the pulse of the heart. In that sense funk music is typical *staccato* music (Roth, 1997). "It is a rhythm that is connected with and directed towards the beat" (Haramati, 2008:13). *Staccato* is about action and expression, about having a beginning and an end. In that line of thought the dance is define, edgy and sharp. This rhythm moves one into doing, being organized and oriented. The dancer defines who s/he is and expresses it by dancing definite. It is about the definition of who one is, articulating this, being self-conscious and being seen. This articulation is aimed to take place not for one's own, but, metaphorical speaking for the community one is living in (Roth,

1997). “Staccato is about not only getting in touch with your energies and passions, but expressing them to others, projecting yourself into the outside world. Staccato is about doing, not just being; taking action, not just thinking about it” (Roth, 1997:84). *Staccato* is external, letting out and exhaling. It is about singing the soul’s song and letting it be heard by others. As *flowing* inhabits the feminine soul, *staccato* inhabits the masculine soul of each dancer as well as their body. It is the yang, the opposite of the yin. The teachings of *staccato* are how to organize one’s energy, and how to focus and direct this energy. Further, it teaches how to listen to the heart and how to honour one’s need to express feelings (Roth, 1997). To sum up, “Staccato is percussive, angular, defined, beat-oriented. Its movements build potency and express the passions of the heart. It is the expression of the masculine nature within us” (Juhan, 2003:86).

The archetypes of *staccato* are the masculine representatives Father, Son, Holy Spirit, On the *heartbeat* level *staccato* represents Anger. Regarding the life *cycles* this rhythm is part of childhood - it is part of living rock’n’roll.

Once we have defined that [Staccato], life happens, we kind of go in this period of chaos. I don’t mean chaos in the negative sense of chaos, but energies flying around, [...] we go up and down with that, at some days we are receptive, at other days we are quite active, [...] we follow and we lead, it just creates that amazing dynamic of life that lives in everything, where sort of positive and negative things are meeting and creating something out of two. Like the holy trinity of life: two things make a third (Horan, 2011:n.p.).

Chaos, the next rhythm, is characterized by being out of control, unpredictable and unknown. It seems to be dangerous, but instead is a source of creativity and fulfilment of dreams. In *chaos* the dancer meets the empty space where the potential of utmost creativity lies. In *chaos*, *flowing* and *staccato* meet, dissolve and form a unity, and so the dancer does too. A meeting, a relationship, a merging is happening: dark and light, female and male, yin and yang, death and rebirth – they all meet at the place of non-duality. This is the beginning of healing since separateness and opposites have been overcome. This is the place where

everything happens and dissolves at the same time. And as it implies dissolution, the element of *chaos* is water (Roth, 1997).

Body wise, *chaos* is connected to the spine and the head. These are the body parts where one can totally surrender. The dance of *chaos* is about letting go of all the stuff one is carrying, being spontaneous, and releasing energy. Thus, a typical kind of music used for dancing *chaos* is tribal-electro music. The dancer follows his/her impulses and intuition. Nothing is predictable or fixed. In *chaos* the dancer grounds the mind into the body and ends in trance – the intuitive mind. The teachings of *chaos* are how to surrender and dive below the surface, thus, how to bypass the logical mind and gain access to the intuitive mind. One can learn from *chaos* how to get in touch with one's impulses, one's spontaneity and falling apart. Further, the teachings are about accepting contradictions, seeking opposites and letting go of attachments (Roth, 1997; 2004). And even more, “when you practice shaking yourself up, you don't have to get thrown when the universe shakes you up” (Roth, 2004:76). In *chaos* one gets to know the inner moving centre, the power centre of oneself, where everything ends and begins (Roth, 2004). Summing up, “Chaos is the unconfined, uncontrolled expression at the peak of the wave, a release of the energy built up through flowing and staccato. It's the liberated wild child, an internal dissolving of all known structures and the complete surrender to what is” (Juhan, 2003:86).

The archetypes of *chaos* are another merging: *Artist* is the fusion of Mother and Father and is connected to the body, *Lover* is the fusion of Mistress and Son and is connected to the heart, *Seeker* is the fusion of Madonna and Holy Spirit and is connected to the mind. On the heartbeat level *chaos* represents sadness. Regarding the life cycle *chaos* is the symbol of adolescence and puberty. Metaphorically speaking, it is about living freely, fuelled by visions and self-determination. It is the rhythm of the wild mind and the wild heart. The dancer becomes the poet of her/his own life. It is about being of service to one's own life and to live as it is meant to be (Roth, 1997).

“From that [Chaos] there is a sort of rebirthing, [...] a breakthrough when it takes on a new resolve, a new shape, a new pattern” (Horan, 2011:n.p.). *Lyrical* is the aftermath of *chaos* and the Rhythm of the imaginative dancer. It is the rhythm where one lets go of letting go. After total surrender in *chaos*, weightlessness, detachment and fluidity takes place in *lyrical*. It is the rhythm of the free and imaginative spirit. The dancer is devoted to his/her free spirit. A process of delightment, unfolding and self-realization takes place. Therefore, the element of *lyrical* is air. The dance and the dancer are light but rooted at the same time. The hands, regarded as the connection to the universe, are the main focus of this rhythm. The heart, so to speak, lies in the hands and it wants to dance. The main emotion in *lyrical* is pure joy (Roth, 1997). Still,

Lyrical is also the most elusive of the five rhythms. [...] It's tough, because you can't fake it. [...] You can't fake the aftermath of an experience if you haven't had the experience, and lyrical is the aftermath of chaos. If we don't completely let go of all the stuff we carry – the physical resistance, the emotional baggage, the mental barriers – we get stuck in chaos (Roth, 1997:157).

The dancer is in a progress that is characterized by trancing out, but tuning in. In this rhythm it is possible to imagine everything and still not identifying with something. *Lyrical* inhabits the freedom to keep shifting. It is the universal dynamic of change (Roth, 1997). “Lyrical is the most intricate of the five rhythms. [...] In lyrical we realize we are works-in-progress. Nothing is fixed, particularly our identities” (Roth, 1997:156). The soul is able to act, the heart is filled with joy and the body devotes itself to the dance. Thus, classical music is often used for dancing this rhythm. The teachings of *lyrical* are those of self-realization, the product of detachment and fluidity (Roth, 1997). In sum, “lyrical is the energetic result of chaos, a light emptiness, a freedom, a sense of ease or mindless effortlessness, an expanded, timeless, completely awake trance” (Juhan, 2003:86).

The archetype of *lyrical* is the Shapeshifter, which is a symbol of the soul. Within the soul one can find aspects of Mother and Father, Mistress and Son, Madonna and Holy Spirit.

In the *cycle* of life *lyrical* represents maturity, the time where one picks up the fruits of the seeds one once planted (Roth, 1997).

And at some point this [Lyrical] will go into the ending of one pattern. [...] Stillness to a certain extent is having been through a process and at some point things really settle. There is wisdom, and there is clarity, and in the midst of that there is not just our particular situation, but how connected we are to the bigger picture (Horan, 2011:n.p.).

Stillness does not automatically equal silence or non-movement. *Stillness* is an arrival, but not a standing still. There is also movement and energy in stillness. *Stillness* is an end and at the same time the basis for a new beginning. It is the rhythm of inspiration, wisdom and power. It is the pure power of being: Totally detached and deeply rooted at the same time. At the end of a *wave* there is emptiness and yet a mystery filled with prayers. Thus, Tibetan chant music is often used for this rhythm. The dance of *stillness* inhabits the breath, which disappears in the same way as the dancer, so to only be the dance. *Stillness* calls one into places that are between the beat, the bones, the moves - the stillness inbetween. The dancer is swept away into the inspiration of it all. This rhythm shows the paradoxon in which one has to move to find stillness and has to stop moving in order to feel the dance. In the end of this rhythm, there is simply breath and inspiration. In *stillness* the soul heals itself, because in this rhythm inner healing has the space to unfold itself: fear turns into love, pain turns into prayer and compassion. It is the moment of one *self* - total compassion for the self (Roth, 1997). “The rhythm of stillness is the teacher of contentment and peace” (Arrien, 1998:xvi). Roth's vision is to get to the stillpoint - not only during the rhythm *stillness*: becoming still and aware of the moment, to become the inner stillpoint. The stillpoint, the silver desert is the place of true healing. The lessons of *stillness* are those of wisdom, compassion, and inspiration (Roth, 1997). To sum up,

Stillness is the pool at the end of the energetic descent. The energy running through the body has released itself and now there is a vibrant quiet place; a place to integrate and regenerate – resting, feeling, waiting for the impulses, playing in the spaciousness of a body, mind, heart, soul, and spirit completely united. When one drops fully into the depths of this endless pool

one's movements may feel simultaneously full of personal meaning and of universal or archetypal significance (Juhan, 2003:86).

The archetype of *stillness* is the Alchemist who is connected to one's spirit. Regarding the life *circle*, *stillness* represents death – it equates an arrival and is at the same time the basis for a new beginning (Roth, 1997).

While moving through the rhythms it may appear to the dancer that one rhythm feels more comfortable to dance than others. This could differ from day to day or it could even be the same in every dance. “The encouragement is to allow the movements that are comfortable but to play the edge and explore with the rhythms that seem outside of one's range” (Juhan, 2003:112). Everyone inhabits all rhythms, yet one rhythm can be more familiar to somebody than another one. For example, one rhythm is more familiar due to its shadow aspects, one rhythm is very much present and close to one's personality, the other one is more unfamiliar to one's own energy. *What kind of rhythm feels natural for you?*

To conclude this part, I want to mention one statement of Roth on the teachings of the rhythms.

Each rhythm holds specific teachings for us. [...] In flowing you discover yourself. In staccato you define yourself. Chaos helps you dissolve yourself, so you don't end up fixed and rigid in the self you discovered and defined. Lyrical inspires you to devote yourself digging deep into the unique expression of your energy. And stillness allows you to disappear in the big energy that holds us all so you can start the whole process over again (Roth, 1997:118&195).

3.2.1.1. The Shadows

As mentioned in the previous discussion, the 5Rhythms work also considers shadow aspects to be part of the rhythms. This means that every rhythm is such as inspiring as it can call attention to the shadow aspects. Thus, further teachings can be found in the shadow work of the 5Rhythms. In the following part the shadow aspects of each rhythm will be discussed. As

a source, I mainly use my personal journal (Kubny, 2011-2013), written during a shadow workshop, Roth's book (1997), and an interview with Romana Tripolt (2013).

The term shadow as used in 5Rhythms work has its roots in the theory of C.G. Jung. According to Jung (1981) the shadow aspect is the dark part of every personality and is closely related to the ego, yet "is more than something merely negative" (Jung, 2002:75), but an exploration of the human soul and instincts (Jung, 2002). Everyone has an ego. According to Juhan (2003) the ego is

the aspect of our mind that for the purpose of protection, survival, or functioning creates a false self (or personality or character style). The inherent task of the ego in this definition is to create a solid, rigid, fixed identity that fundamentally separates the self from the wisdom of the soul and our essential vulnerability and creates an idea of a self that is separate from our basic nature as fluid, groundless, ever-changing life force (124).

For Roth (1997) the ego as part of the unconscious is characterized as follows:

Ego is all the voices in our heads chattering like a bunch of soap opera characters [...] telling you that you aren't rich enough, smart enough, beautiful enough, talented enough, sexy enough - or that you're more of the above than anyone else, only the world hasn't discovered it yet. These voices drown out the song of the soul, the part of us that has no identity to protect or viewpoint to project (185)

and

"The ego is all about controlling and fixing you so you aren't free to move, to change, or to grow" (Roth, 2004:6).

According to Roth (1998; 2004) the ego acts against oneself. It tries to seduce oneself by using whatever it takes to convince being someone one is actually not. Above all it prevents oneself from trusting one's own intuition. Living out the ego takes people out of the present moment. In point of fact the ego, however, expresses only the smallest part of people's potential. People wonder why they are suffering, even though sometimes it seems they have achieved everything they have dreamed of. But acting out the ego rather the soul lets the soul suffer. I often ask myself: why then does the ego exist in the first place? Is there any task for it? Roth found a very interesting answer in the teachings of Oscar Ichazo. There, the ego is

seen as psychic armour that needs to defend a vulnerable essence. “The ego develops at a tender age in moments of doubt, terror, or deceit. There the patterns begin. Early on we stop responding to life in a spontaneous and open way and begin to construct our defences against it” (Roth, 1998:164). Sometimes it is indeed necessary to take on some ego role in a conscious way, but then also let it go in the same way. Unfortunately, people cling onto these roles during life, identifying their self with these patterns (and the ego tends to have a strong grip on one’s psyche), thus it turns out to be unhealthy.

Thus, why do people still allow the ego to take control? “Because being entranced by the ego prevents us from feeling pain; in fact, it prevents us from feeling anything [...] from feeling alive” (Roth, 2004:23). In regard to that, Roth offers to empower oneself in order to see what is going on in oneself, what patterns the ego plays and differentiate them from the self, in order to start feeling again and being true to oneself. Roth (2004) encourages everyone to start dancing until the ego drops and with it all attachments. On the dance floor one can work one’s ego out and get to know all the shadow aspects of oneself. This gives oneself energy back; the energy the ego has taken previously.

Because the ego is the shadow partner of the personality, the shadow work is one part of 5Rhythms work. Related to this, the rhythms include the shadow side and with that call attention to the ego of the dancer who in turn performs these shadow aspects in life. “The ego wants to define us, hide us, diminish us, separate us, and sabotage us. It lives in the shadows” (Roth, 2004:4). Shadows are part of the unconscious and express themselves in daily life.

It is possible for the shadow-sides of each rhythm to be seen in body parts that are not moving, because the energy of a shadow aspect is characterized through being stuck. Normally the body calls attention to the shadow aspects of oneself. Still, the ego is strong enough to find excuses for the existence and acting out of these shadows. If one gets into motion, the energy gets moving as well and the shadows can be transformed. Nevertheless, it is not about getting rid of the ego, but facing it. Facing in order to uncover it - to uncover the

shadows and start to embrace them, or “paraphrasing Rilke - I don’t want to kick out my devils because I’m afraid my angels will leave too” (Roth, 1997:215). Thus, it is about unfolding compassion for both sides in one’s own personality, because “the shadow is the mostly unseen, hidden and unresolved quality of each rhythm. [It is] the unfree potential of the rhythm” (Tripolt, 2013:n.p.).

The fluid and flexible rhythm *flowing* inhabits the shadow aspects of inertia and laziness. It is about the beginning and at every starting point most often there is inertia which holds one back to get started. Laziness and inertia draws one down to the earth – one feels stuck. In this shadow aspect one is too connected to the earth and the flow of energy is stuck. This shadow aspect has no flexibility and fluidity. Typically this represents the fear of change and movement. The energy of this shadow aspect is characterized by laziness. The mood is characterized by boredom and the action is resistance (Kubny, 2011-2013).

The structured and expressive rhythm *staccato* includes the shadow aspects of rigidity, being tense and being uptight. If one is too structured and defined, one can easily lose flexibility and joy. If one is too closed and uptight, the heart has no way to express itself and nothing can reach it, meaning life energy and sexuality is cut off. The energy of this rhythm is characterized by tension, rigidity and non-permission. The mood is total frustration and one is separating oneself from all emotions. This is combined with the fear of losing control and at the same time the fear of being identified with something, one says neither yes nor no, thus one is aloof (Kubny, 2011-2013).

The surrendering rhythm *chaos* includes the shadow aspects of confusion. If *chaos* is not grounded, panic and scattered brain are present. If one hangs onto *chaos* it gets chaotic. While desperately trying to control the chaos, diverting oneself into a state of panic is likely and so the state of chaos continues. The shadow aspect of *chaos* is about fear of total surrender and the moment of the mind starting to organise the chaos, which in reality is impossible to do. It feels as though life is taking over, which can feel frightening. It is about

the non-ability to be totally free, while clinging onto the stuff one is carrying. The energy is characterized by confusion. The mood is destructive, mainly against oneself and the action is trying to get control mostly on the outside to distract from the inner confusion (Kubny, 2011-2013). Roth (1997; 2004) speaks about *trizophrenia*, that means wanting something, feeling another thing and acting out a third option. By doing so, one can never be in integrity, which is being real.

The light and imaginative rhythm *lyrical* inhabits the shadow aspects of being spaced out, daydreaming and dizziness. The shadow side is about being out of the body and being non-authentic, being phoney. It is about living in a dream world that brings one far away from reality. If one only lives with the hands close to the universe, not grounded into the body and the earth, one could easily get lost (in this rhythm). The energy is characterized through feeling lost. The mood is characterized through being superficial and the action is being spaced out (Kubny, 2011-2013).

The healing and powerful rhythm *stillness* inhabits the shadow aspects numbness, feeling dead. One shadow aspect of *stillness* is about getting lost in non-movement and silence. The other part is being afraid of silence and the empty space inside of oneself. The energy is characterized through hopelessness and the mood is characterized through helplessness. This goes along with being numb and feeling totally disconnected from emotions (Kubny, 2011-2013).

This theory about the *shadow* aspects is a map of the human psyche as well as the previous mentioned 5Rhythms. Even though there already exist *shadow* work in the 5Rhythms work it is still in construction. However, *shadow* workshops are already offered and it gives just another perspective to the 5Rhythms work.

I want to end this chapter with following quote: “It’s not the conscious awareness of shadow energies that is your enemy, as painful as it may be at first, but the unconscious acting out of them” (Roth, 1997:189).

3.2.1.2. The Archetypes

The term Archetypes as it is used in the 5Rhythms work is related to the human psyche and inner soul, thus implies no religious connotations. It is taken from the theory of C.G. Jung. According to Jung (1981) archetypes are part of the collective unconscious⁵⁵. Or, to put it more precisely, “the concept of the archetype [...] indicates the existence of definite forms in the psyche which seem to be present always and everywhere” (Jung, 1981:42). In that sense Roth identified 11 archetypes that are related to the five rhythms and the human psyche in order to communicate her theory in a usable vocabulary. The female archetypes, represented by Mother, Mistress and Madonna, belong to *flowing*. The male archetypes, represented by Father, Son and Holy Spirit, belong to *staccato*. The fusion of female and male archetypes, represented by Artist, Lover and Seeker, belong to *chaos*. Shapeshifter is the archetype of *lyrical* and Alchemist is the archetype of Stillness. For Roth (1997) the archetypes are metaphors and should not be taken too literally. Still these archetypes are especially common in Western culture and could provoke a certain image. Nevertheless when Roth is talking about the archetypes “I’m talking about you, and your challenge is to discover the original way this archetype manifests in your soul” (Roth, 1997:40). Roth believes that, once in contact, one can consciously use and shift between certain archetypal energies for certain situations in life. The archetypes can indeed be of help if one is in inner contact with them. In the following part each archetype will be discussed with the focus on the human psyche whereas I mostly relate to Roth’s book published in 1997, if not, I mention it.

The archetype Mother is part of *flowing* and therefore is an archetype very much related to the body. Mother stands for nurturing and support. It is the solid and grounded part of the human psyche that cares for oneself and for others. She is the basis for all other archetypes, because without her they would have no grounding. The Mistress represents

⁵⁵ The collective unconscious is inborn and related to the human psyche yet represents the universal and not individual part of the unconscious. Universal means that it is more or less the same everywhere and in all individuals (Jung, 1981).

emotions. This archetype, therefore, is connected to the heart. It is about feeling anger, passion and love and about expressing these. She represents the flirting and seducing part of humans. “If we are fascinated by the motions of our own heart, others will be as well” (Roth, 1997:65). Madonna represents the sacred, wise and intuitive part of humans. If Madonna is present in behaviour, humans act with their intuitive energy and intelligence. It is the spirit of the feminine mind. “Madonna is the part of the soul that receives data, spins it into patterns, weaves them into the web of our highest intelligence, and inspires the necessary actions” (Roth, 1997:72). Of course, living out one archetype only, one gets stuck in that energy and shadow aspects occur. The caring Mother can turn into a smothering and devouring Mother. The passionate Mistress can turn into a depressed, numb and totally non-attached one. And Madonna could turn into a manipulative and obsessive Madonna.

The male archetypes can be found in *staccato*. Father as the opposite of Mother is also body-related and is part of the masculine conscious. This archetype’s task is to define limits and boundaries, protect oneself or others, and take responsibility. The main aspects of the Father archetype are to be very practical and to act intentionally. “Father energy transforms discipline into inspiration” (Roth, 1997:89). The Son, as the opposite of Mistress, is also related to emotions and the heart. The Son in the human soul feels and lives passion, anger and love freely and utterly. The Son’s behaviour is characterized by being a rebel, a dreamer and by taking risks. He never takes the safe way or apologizes – he is a revolutionary. The Holy Spirit, as the opposite of Madonna, is the detached witness inside the human psyche. He is the master that seeks an answer to everything. In this sense he could be seen as pure reason and truth. Acting out the Holy Spirit in oneself, it is the moment of seeking the highest level of oneself and of surrendering to it. However, the shadow aspects of Father are characterized

by being overbearing, rigid and too future oriented. The Son can start being destructive, aimless and uncommunicative and the Holy Spirit could become judgemental and dogmatic⁵⁶.

In the rhythm *chaos*, Mother and Father fuse into the Artist. The Artist is the symbol of the expressive part of the soul that yearns for being expressed. The soul's expression is art. Art is wild and unpredictable, thus perfectly related to *chaos*. The Artist in the human psyche shapes, structures and at the end manifests things from the soul in the outside. The term Artist is used, because Roth believes that all humans are artists and can make themselves – their bodies – into art, at any given time. As Picasso said: “Every child is an artist. The problem is how to remain an artist once he grows up” (Picasso, 1997:127). When living out shadow aspects of the Artist, one becomes an imitator, a predator, using the creativity of others. If art does not come from *chaos*, the potential of the unknown, it soon becomes unoriginal and boring.

Still, in *chaos*, the Lover is the fusion of Mistress and Son. Being a Lover is about action, attraction and sexual ecstasy. The Lover is characterized by a strong feeling of love out of passion and commitment for oneself and/or others. To love is as crucial for human beings as relationships are. But to love, one needs to be capable of daring to feel, to open up one's heart. “To become a lover, we must fall in love with love” (Roth, 1997:137). Relationship is *chaos* and yet at the same time the best teacher one can have for getting to know one self. Being too much of a Lover one could get either abusive or frigid towards others. When humans are not connected with their Lover that is inside of each and every one, they are left frustrated and unsatisfied.

The fusion of Madonna and Holy Spirit creates the Seeker. The Seeker in humans carries inner wisdom, faith in one's own process and intuition. The Seeker is part of *chaos*. *Chaos* is his territory. “The seeker is a state of mind, the metaphor of our existence. When we

⁵⁶ The *God, Sex & the Body* workshop of 5Rhythms Dance workshops deals with the female and male archetypes. For more information: www.5rhythms.com/gabrielle-roths-5rhythms/the-dancing-path/workshops/.

are in our intuitive mind, our seeker-mind, we don't need to think. [...] Seeker is the drive to find order in chaos" (Roth, 1997:145). The shadow aspect of Seeker is being a guru.

The *lyrical* rhythm inhabits the archetype Shapeshifter. It is part of being human, because humans are everything while at the same time they are nothing (Roth, 2004). Shapeshifter is a symbol for shifting through all the earlier mentioned archetypes, because human beings include each one of them, not just one. Or as Roth states: "the shapeshifter [is] an embodiment of the universal dynamic of change" (Roth, 1997:40). Still, it is important to identify with the shifting not the shape – the being something – otherwise one cannot keep shifting. This archetype stands for the freedom to keep shifting energies every time and being aware of the energies that are available. Besides shifting, it is important to be rooted, otherwise one feels distracted, spaced out, or trying to be invisible or even trying to be someone other than oneself.

The Alchemist lives in the rhythm *stillness*. He turns shadow sides into light, heals wounds of oneself and is "repairing the damage done to our souls by the destructive forces of ego" (Roth, 1997:43). He is responsible for getting one unstuck and letting energies flow again. Being in Alchemist mood one has compassion for oneself and others and knows about self-healing powers. The Alchemist is the symbol for the spiritual side of humans.

In general, "we all contain the entire spectrum [of archetypes], but often one or more energies have been depressed, repressed, suppressed [...] to the point where we believe they aren't inherent in each of us" (Roth, 1997:42). That means that the archetypes are indeed psychic patterns that occur in human behaviour and have nothing to do with being physically female or male, young or old.

Like the different rhythms and the shadows, the archetypes are another part of the 5Rhythms map. Later on I will describe the 5Rhythms map in more detail.

3.2.2. THE LEVELS

The 5Rhythms work can be done with different emphasises. Normally and most often the 5Rhythms are approached through dancing a *wave*. However, Roth realized that her students and she herself were accessing also other levels of internal experience and/or consciousness while dancing. Thus, she included further levels in the 5Rhythms work apart from the *wave* level. These levels, namely *wave*, *heartbeat*, *cycles*, *mirror* and *silver desert*, focus on different aspects of the multidimensional levels of consciousness of human beings while always using the body-based practice (Juhan, 2003). All levels widen the self-exploration on physical, emotional, social and spiritual aspects of the dancer. It is considered a holistic approach since Roth tried to incorporate all aspects of human being (Hafner, 2008). In the following these different levels will be described.

3.2.2.1.A Wave

“In the beginning of whatever process, no matter what you choose, whether that would be a day, a relationship [...], there is this pattern: it has a beginning, a middle and an end” (Horan, 2011:n.p.). This is called a *wave*. One can find a *wave* in every aspect in life - even life in itself is a *wave* -, yet it also describes the first and the most basic of all levels in the 5Rhythms work, because the sequence of the rhythms itself is a *wave*. That means moving though the rhythms normally happens by doing a *wave*.

The *wave* is the part of the 5Rhythms map that is only focusing on the body, by starting to get it in motion. “In waves, we begin the 5Rhythms practice, the simple yet profound moving meditation that puts our bodies back in motion” (Moving Center School, 2013:n.p.). The intention of the *waves* level is simply to free the body in order to experience the power of being. With that the 5Rhythms work starts and to that the work always returns. Through doing *waves*, the body gets to know movement and emotional qualities that are resources for healing, not only for further 5Rhythms level (Juhan, 2003). “Die TänzerInnen werden dazu

ermutigt, die Achtsamkeit im Körper zu halten, die Bewegungsmöglichkeiten der einzelnen Körperteile zu erforschen und ein Gewährsein für die sinnliche Erfahrungsebene zu entwickeln⁵⁷” (Hafner, 2008:47).

Besides the physical, this level focuses on the energetic expression of the 5Rhythms work. Roth (1997) describes a *wave* as a continuous flow of energy. The dancer moves through the 5Rhythms, thereby getting in contact with his/her different body parts and through them also in connection with the energetic parts of the body. The energetic aspect is not only related to the energy field that inhabits the body. It is also related to the *wave* as an energetic cycle on its own whereas the dancer goes through energetic patterns: gathering, building, releasing, settling/spreading, and integrating (Juhan, 2003).

As mentioned before, every rhythm is different and can differ from dance to dance. Related to that, also every *wave* is different. “Sometimes a wave accents one rhythm more than another. Some waves are short, others are long” (Juhan, 2003:86). However, the focus lies on the exploration of the body and its senses, the (dance) floor and its gravity, and the room with its space. Furthermore, through the *wave* one explores the certain 5Rhythms characteristics (Hafner, 2008).

Since the body is the main important subject in the 5Rhythms work, the *waves* level is the basis for all other levels. In the *wave* level the dancer learns the fundamental body vocabulary, which enables him/her to follow the 5Rhythms into the next levels. The participants “learn basic skills in grounding, sensing their own and others’ personal space/boundaries, how to enter each quality of movement without hurting themselves, how to pace themselves, and how to use breath and sound to support their body’s expressions” (Juhan, 2003:112).

⁵⁷ Translation by the author: The dancers are encourage to focus their attention onto their body, to explore the different body party and their movements, and getting aware of the experience of the senses.

A wave is actually very healing and cleaning, because through a wave one empties oneself from the things that one is used to fill oneself up with like food, drugs, dramas. After a *wave* one finds oneself in a state of emptiness, a healing emptiness. At this place there is no identity left (Kelly, 2013b).

There is mental inertia, [...] which is a whole bunch of philosophies, attitudes and beliefs about yourself, about other people, about the world we are living in, about groups of people. This all must go. And we have to consider the 5Rhythms as a vacuum and it is meant to clean us out of all the past, of everything that is unnecessary to being a spirited breath in the moment (Roth, 2011:n.p.)

3.2.2.2. A Heartbeat

The second level of the 5Rhythms is the *heartbeat* level. As the name suggests, the *heartbeat* level focuses on the human heart and its emotions. “The focus at this level is to open the internal doors to our range of feelings, to discover constructive, direct, embodied emotional expression” (Juhan, 2003:115). After passing through the *wave* level, which grounds the dancer into their body, feelings occur. According to Roth the body is the carrier of feelings. Once the body is put into motion, feelings that are stuck in it can unfold and can be released. Roth (1998) identified five essential emotions related to the five rhythms that belong to the work on the *heartbeat* level: fear, anger, sadness, joy, and compassion. For Roth also the seemingly ‘negative’ emotions fear, anger and sadness, are essential, because without exploring them, there is no way to true joy and compassion. Denying being scared, being angry or being sad is a one-way route to nowhere. If one bypasses the three first emotions, joy and compassion will only be pleasantness and sentimentality. *Have you ever felt the difference between pure joy and pleasantness?*

The first step is to acknowledge and discover all emotions. According to Roth there is no need to transcend these emotions, because living them is being real. Thus, she suggests “not to transcend them, but to transform our relationship to them” (Roth, 1998:57). In that

sense it is necessary to experience them in their full range, and befriend them, which can be scary sometimes. But what are the emotions actually all about?

Fear is the first emotion and is connected to *flowing*. According to Roth (1998) fear is essential and nothing to be fearful of, because it protects oneself. Fear, different to mind-made threat, is related to the instincts of survival. It is a helpful company for sensing danger and caring for one's well-being. Fear helps one to pay attention to what is happening around and to not space out; to stay grounded and to maintain a dynamic equilibrium. However, fear could turn into a mind-made threat and even paranoia if fear's signals are denied and suppressed.

“And in my work, I find that virtually everyone is locked in fear: people are afraid of everything – losing their jobs, losing their lover, losing their life; they're afraid of success, afraid of being too happy, afraid of the truth, afraid of feeling, afraid of moving, of changing” (Roth, 1998:61).

To repress the emotion of fear can lead to paralyzed life energy und numbness.

Anger is the second emotion in this sequence and is connected to *staccato*. According to Roth (1998) anger is essential, because it defends one's personal boundaries. It is a protective mechanism of the personal territory. Anger is quick, clear and effective when drawing a line between oneself and the other. According to Roth, authentic anger is a justified reaction to a violation. Everyone deserves to express his/her anger. If it is not expressed, it is destructive to others and oneself.

“Internalized, bottled-up anger is pandemic in our society and its consequences are catastrophic domestic violence, violent crime, all kinds of inappropriate aggression, war at all levels, despairing destructiveness. Anger is the most disallowed, unapproved emotion in our society, and therefore the most repressed” (Roth, 1998:64).

Sadness as the third emotion is connected to *chaos* since it is the energy of release. According to Roth, this emotion appears when expectations or wishes are not met. Disappointments cannot be avoided, therefore one should not hold back one's expectations or

wishes, but put them out there and be sad if they are not met. To feel sadness inevitably hurts, since it involves letting go of things one is attached to or desperately thinks one needs. The need for letting go or surrendering appears quite often, even though people desperately try to hold onto things that are in constant change. Therefore, sadness exists in order to aid releasing blocked energy. Holding back sadness ends up in superficial happiness. As mentioned above, according to Roth one has to go through sadness in order to experience joy. Actually sadness should be valued as the connection to one's own vulnerability and the transformational healing force in life (Roth, 1998).

If one learns to dance through cleansing sadness, one realizes that uplifting joy emerges afterwards. *Joy* is the fourth emotion and is connected to *lyrical*. Joy is the energy of well-being, because it is healing, restorative and encouraging. Within joy there lies a vital and healing energy of humour and spontaneity. When the other emotional energies (fear, anger, sadness) flow freely, one feels open and relaxed and can experience pure joy. According to Roth, this should not be confused with society-sanctioned happiness, meaning that most people pretend that they are happy, because they are supposed to be. Most of the time one is rather funny than joyous, which is not the same, but more a masking of pain. One cannot fix or create joy but rather has to let it flow through being in a state of non-attachment. At the same time people are afraid to be too joyful, meaning that they are afraid to express their hearts fully (Roth, 1998).

The last part of this sequence emanates from the human's profound centre and is connected to *stillness*: "Compassion is not considered an emotion but rather the state of an open heart; the result of opening to a full range of emotional expression" (Juhan, 2003:115). After exploring all other emotions, *compassion* unites and at the same time empties oneself. Knowing all the emotions within oneself – but not be stuck with them – makes it easier to empathize with the emotions in others' lives: Roth calls this compassion. Through emotions, people are connected even though the source of the emotions can differ. Being able to feel

what another is feeling makes it easier to give the other what s/he needs. However, Roth (1998) is clear about the fact that compassion does not necessarily mean feeling sorry for other people, but be present for them in whatever state they are. Thus, according to her, being compassionate indicates focusing on movement and change. Compassion creates space for authentic feelings that want to be expressed and at the same time exposes phoney emotions – for oneself or for others. For example anger itself can be a form of compassion. In contrary, false compassion is characterized by sentimentality.

All the abovementioned emotions embody a *wave* that one could move through, yet at the same time every emotion could be looked at alone, relating only one emotion to all five rhythms. That means the *heartbeat* work could focus on all emotions or even just focuses on one of the five.⁵⁸ In that sense the dancer is invited to move through these emotions and their energy field and at the same time open up to all emotions that occur within himself/herself. The emotions can inspire and shape the dance of one's own or can even shape the dance of the whole group. The *heartbeat* level helps to open up to the range of emotions that are within oneself, identify, feel, express and embody these emotions, and at the end let them go or transform them (Juhan, 2003). “In the process, we notice where our hearts move and where they freeze, where we follow the flow of connection and where we hold back from what we want most: to love and be loved” (Moving Center School, 2013:n.p.) The *heartbeat* level's aim is to get back to the state where we combine the spontaneity and purity of a child's emotions with the wisdom and experience of an adult (Roth, 1998).

3.2.2.3. A Cycle

The 5Rhythms kind of come from physics. Physics comes from life. Whether you believe in science or you believe in God, there is this thing called life. Within that there are cycles, the cycles of life like birth, adolescents, puberty, being an adult, being an elder, death. [...] Another cycle of life would be a cycle of the year: Spring [...], Summer [...], Harvest [...], Winter [...] and it starts all over again.

⁵⁸ As you will read in Chapter 4.2. I participated in a *heartbeat* workshop that concentrated only on *joy*.

What we know is that the end of one year is just the beginning of another (Horan, 2011:n.p.).

The next 5Rhythms work level is called *cycles*. After going through the *wave* and its movement vocabulary, starting to explore and express feelings and emotions in the *heartbeat* level, the next level can be accessed. The *cycles* level focuses on the life cycle with its different and unavoidable stages, namely *birth*, *childhood*, *puberty*, *maturity* and *death*. Again, it is a sequence connected to the five rhythms.

The first aspect of *cycles* is to make sense of one's own life story. It focuses on relationships and encounters over the course of life and what patterns and habits, wounds and blessings, shapes and images occurred out of it. With this knowledge one can heal psychological wounds. It is about honouring one's own history and development without being ruled by it. It is about the meaning of what has happened in life. It is important to reflect and integrate the events in life that have shaped one, painful as well as positive events (Juhan, 2003). According to Roth (1998) people are all either wounded in one of the life cycles, blessed or most likely some of both. In *cycles* the past is in focus, but also one's own death, because the denial of death can block one in the same way as the denial of past events.

The second aspect of *cycles* is about knowing who one is, who one is not, and who one wants to be. This is done by dancing one's own history, and combined with that doing ritual theatre, writing, singing and painting. In this level all kind of artistic expressions are combined (Moving Center School, 2013; Juhan, 2003). It is about emptying the mind of all its chatter to experience the power of self-knowledge. It is about uncovering and getting to know the authentic self. Roth (1998) characterizes the authentic self as the part of human beings that functions on instincts and is normally hidden by patterns and ego masks. Throughout life history everyone collects patterns and habits that cover the authentic self. *Cycles* tries to uncover these patterns in order to get to know oneself. Roth believes that most people are not

fully living their authentic self and therefore need to transform these patterns. The first step to change these patterns is becoming aware of them.

One should have learned instincts from life's teachers (mother, father, self, society, universe). These teachers "are naturally empowered to give us the instincts we need to function appropriately in an ever-changing world" (Roth, 1998:91). Unfortunately, instead of learning instinctual wisdom, people get conditioned with patterns. In order to uncondition again one has to encounter the five teachers in *cycles* again and get back the teachings they should have offered in the first place. In the following part the life *cycles* will be described, however this theory can be applied to real life cycles as well as for it to be regarded in a metaphorical manner. Most aspects are taken out of Roth's book (1998) *Maps to Ecstasy*.

The *birth cycle* starts with conception and lasts for around five years. *Birth* is connected to *flowing* and thus to *mother*⁵⁹, which is the sacred teacher of this *cycle*. Her lessons are passed on through the body. She teaches grounding, mothering, caring, and nurturing instincts. The *cycle of birth* it is all about integrating the maternal instinct (not only for women). On the one hand the teaching is about caring for others and on the other hand it is about caring for oneself. "When a mother does her job of honouring her child's natural instincts, her child knows who it is and what it truly needs and wants without elaborate thinking and conscious effort" (Roth, 1998:96). Of course, if a mother is absent in early ages or does not know what she wants for herself, these instincts could not be passed on and the child may struggle for a sense of self lifelong and consequentially could feel uncomfortable in their bodies. "The most prominent symptom of our collective lack of a maternal instinct is polluting our planet. Polluting the earth displays the same lack of mothering as polluting our bodies" (Roth, 1998:97).

⁵⁹ As with father instincts in the second cycles, mother instincts should normally be taught by biological mothers, but still can be taught by male figures or grandparents.

The second *cycle* of life is *childhood* with the *father* as sacred teacher. Further, it is connected to *staccato*. As one gained the self-image and is grounded in the body through the first cycle, in the second cycle the self-image becomes defined through the father. It is about drawing the line between the inner and outer world.

Your mother taught you how to be in your body. Your father teaches you how to express your heart as he initiates you into the world of relationships with others. He teaches the art of how best to relate to another person [...]. It is from father that we first learn the art of give and take, of giving and receiving, of friendship. It is the father's role to pass on the paternal instinct (Roth, 1998:105).

Since the relation with the father is representative for all other relationships in life, it is interesting to look at the way the father-child relationship has been: performing, charming, seducing, competing, or negating. If the relationship was that of a good friendship, it is likely that one will know how to be a good friend to others. However, if the father was distant, absent or superficial, it is likely to be that one's future relationships are alike. That means that relationships (with friends or lovers) become not an instinctive, but a planned one, without participating with the heart, because the art of the heart is the art of friendship. Without paternal instinct, one has no sense of how to relate to others, thus coping patterns, aloofness and melancholy occur.

The third *cycle* is that of *puberty*. It is related to *chaos* and the sacred teacher called the *self*. This sorting-out cycle lasts from adolescence until the late twenties. It is about finding one's own centre by exploring the outer edges. It is about being one's own authority and following one's own visions. It is about own limits, own dislikes, and own expectations. It is the *cycle* of discovering the internal instinct where one only focuses on oneself. Thus, the bonds with outer authority are shattered, because one has its own vision of independence and need for personal freedom. "Puberty is the time for the psychic seeds planted in birth and childhood cycles to blossom" (Roth, 1998:116). Problems arise when one has not internalized

the two prior instincts, namely a sense for the body (maternal) and a sense for others (paternal).

Further, during puberty the aspect of the own sexual energy/self comes into being, which fuels the process of individuation. According to Roth, if people do not explore the internal instinct during this age it is likely that they lack the ability to be true natural selves later in life.

The fourth *cycle* is connected to *lyrical* and takes place around age thirty: the *cycle* of *maturity*. If one healthily has embraced all the other cycles before, it is likely that one will naturally flow into *maturity*. According to Roth, however, normally people get stuck in one *cycle* before and never really complete this sequence.

The *cycle of maturity* is about responsibly finding love, sexual intimacy and work. It is about living a mature healthy and committed relationship, raising children and doing a work that is about making a passionate contribution rather than making a living. "As puberty is the time to find out what you have to give, maturity is the time to give it" (Roth, 1998:124). *Maturity* brings out the soul and what it has to give in a committed, responsible and self-confident way. It is about one's own contribution to society and the world around. It is about being in a responsible relationship with others and exploring one's societal instincts. It is about serving society in the same way as one serves oneself.

The *death cycle* is connected to *stillness* and comes after maturity around sixty. It does not necessarily mean being dead, instead it refers to entering into the richest and fullest phase of life. It is about surrender and the freedom from any obligation or convention. It is about living the here-and-now without attachments. It is about becoming still and living in the spirit. In this phase in life, the universe, as a symbol for the teachings one can get, is of main importance. It is about the eternal and universal instinct and the fact that one is born to die. In this *cycle* people are confronted with mortality. This final teaching can only be accepted with

the integration and healing of the prior four instincts in the psyche and the appreciation for this *cycle* from oneself and society. It is a time where one should be at peace with oneself and the world, trying to detach from everything. “And only when we connect with the eternal can we die in fullness and peace” (Roth, 1998:93).

3.2.2.4. A Mirror

The fourth level of the 5Rhythms work is called *mirrors* and is characterized by the dance of the differences between soul and ego. It is about tracking the ego and freeing the soul. Working on this level the dancer gets the opportunity to discover and explore his/her own ego, false self or mind habits, that block the full expression of one’s self, in order to meet his/her soul. Because getting in contact with and living out the authentic self, frees the soul. On this 5Rhythms level, dancing and theatre work are combined again in order to create a mirror for the dancer. This mirror should help to identify all the ego characters one is acting out consciously or unconsciously (Roth, 1997; Roth, 1998; Juhan, 2003; Moving Center School, 2013).

An elaborate but simply choreographed ritual art theater is prepared [...] cultivating the essence of these characters. Students perform them on purpose, [...]. The transformative process of catalyzing this energy in front of a collective group of witnesses liberates these limiting false-self patterns from the unconscious and habitual hold they have on our everyday behaviours (Juhan, 2003:124f).

By identifying these characters it is not said that they are all gone and one is healed. For Roth (1998), moving through *mirrors* is more an awakening of the soul in order to *see*⁶⁰ the difference between the real and unreal self that oneself and people act out. Seeing this difference is a way to withdraw the power from the ego that has ruled over oneself. This is already part of healing.

⁶⁰ Roth makes a difference between *seeing* and *looking*. For her *seeing* is a detached understanding with the whole being of the depths of life in total. However *looking*, she refers to operating on the surface and regarding things to the preconception one has, thus judging.

Appropriating the power of seeing is the deepest of the shamanic tasks we have processed so far. To undertake this phase of the dancing path, we must be willing to let go of everything, including our images, ideas, and beliefs about who we are. We must be willing to die – the death of our ego, which we resist and find as painful as the physical death we fear so much (Roth, 1998:145).

Watching oneself in the *mirrors* and identifying all the ego characters, thus realizing one's own patterns and the false identity, is very challenging, advanced and scary. Therefore, this is the fourth level and comes after the founding layers of freeing the body, expressing the emotions, and stilling the mind (Juhan, 2003). In 5Rhythms work the level *mirror* is divided in three workshops called, *tribal mirrors*, *mirrors*, and *naked soul*. In the first ones, the art of seeing is learned in order to learn seeing the self. The last one is about seeing the others, thus one's relationships (5Rhythms, 2013a).

3.2.2.5. A Silver Desert

“Once we are no longer who we ‘think’ ourselves to be, we enter the silver desert. Sitting in the beautiful container of silence and stillness, we nourish the unique mystery and endless possibility that is our birthright, that is our home” (Moving Center School, 2013:n.p.). The last and fifth level of 5Rhythms work is connected to *stillness* and is called *silver desert*. It is an illuminative, visionary level of consciousness. It is the cycle, which is strongly connected to one's own spirit. By fully embodying one's own spirit, one can experience the power of healing. With healing Roth (1998) means “making whole, the self and all that the self involves: one's body, heart, mind, soul, and spirit” (175). *Silver desert* is connected to the stillpoint in each dance. The stillpoint is seen as pure inner ecstasy and “the source of all creativity and compassion, yet it is pure emptiness” (Roth, 2004:168). For Roth (1998) ecstasy is being “vibrant, attentive, still within, flexible without, joyous beyond joy” (176). Ecstasy is the state of life where life itself is filled and lived with spirit. Experiencing ecstasy means being fully alive. Even though ecstasy is connected to the last level, ecstasy can nevertheless be experienced throughout all levels at any given moment. Going through all stages of 5Rhythms work again and again it becomes easier to experience ecstasy even before

this last level. “Silver Desert [...] offers itself to the seeker at every moment along the journey, in each of the four previous levels, in each rhythm, in each body part, in each breath. It is a constant opening and settling into exactly what is, in each moment” (Juhan, 2003:126). Thus, even though *silver desert* happens to be the fifth level, it is also an opening that can be found throughout the whole journey within the 5Rhythms. “Der Begriff ‘Silver Desert’ ist für Roth eine persönliche Metapher, die für größtmögliches, ganzheitliches Bewusstsein steht⁶¹” (Hafner, 2008: 48). *Silver desert*, still point or ecstasy, can be found in every moment of the dance, thus in every level, in every rhythm, because *silver desert* is spirit and spirit is everywhere, even though it is strongly connected to *stillness* (Juhan, 2003).

This leads to the fact that all the abovementioned aspects of the 5Rhythms work coexist. That means, working with the body includes emotions, the mind, the shadows, the archetypes, the ego and at the centre of it all; the stillpoint. In that sense, even though I, in order to ensure a better understanding of the concept, separated the different aspects, they are nonetheless all connected to each other.

In practical terms, in *silver desert* one moves through *inertia*, *imitation*, *intuition*, *imagination*, and ends up in *inspiration* or so-called ecstasy. These layers of consciousness again can be looked at alone or can be seen in connection to the other aspects of the 5Rhythms work. One can easily draw a connection and relate it back to the previous mentioned aspects. These are the aspects of the last level and yet are lived through in every dancing journey. Furthermore, it can be seen metaphorically as aspects of life or just another *wave* one is moving through. In the following, all five layers of consciousness will be looked at by using Roth (1998; 2004) as a source.

Inertia is the first layer and is connected to non-movement and being unconscious. It is about energy that is stuck and needs to get moving again. It is not a bad or negative state of

⁶¹ Translation by the author: The term *silver desert* is a personal metaphor for Roth, that stands for a holistic and greatest possible consciousness.

being; it is just the beginning in that it could be difficult to start consciously dancing through it. However, getting stuck in this first layer, by being afraid of movement and change, is unhealthy.

Leaving inertia leads to the state of *imitation* where one imitates others in order to discover who one is. “Following an external form, allows us to move out of inertia into energizing movement” (Roth, 1998:178). Imitation symbolizes change and movement. However, living with imitation has its limits, because it is always the other that one represents instead of oneself. Still, one can playfully find out through imitation, what suits oneself. After that, *intuition* should come into being and shatter all imitated forms. By living intuitively one feels the own needs and tasks and the freedom to creatively express them. According to Roth (1998), intuition “is a spiritual force, the force that guides and moves you along your spiritual path” (7). It is “knowing without thinking” (Roth, 2004:191).

This intuitively sometimes-chaotic expression naturally leads into the imaginative state of being. *Imagination*, as the fourth layer of consciousness, is the state where one puts the intuitive expressions together and creates one’s own soulful form, vision, self, and unfold one’s own potential that needs to be shared. This state is powerful and healing, because it is about one’s own creation of life.

On the fifth layer of consciousness it is about living with *inspiration*. Living with inspiration means living and designing the life out of the spiritual inner centre that inhabits each human being. Roth (1998) calls this inner spiritual centre stillpoint or moving centre. Inspiration is living in ecstasy and tasting what life is meant to be. “In inertia our fullness is empty; in ecstasy our emptiness is full” (Roth, 1998:200). Generally, one has to move through inertia, imitation, intuition and imagination to fully be able to embrace inspiration. Even though this level is described in Roth’s book (1998), there are no workshops offered so far for that level so far (5Rhythms, 2013a).

Juhan (2003) created her own map in her PhD, which includes further aspects to provide a better understanding. She included the aspects:

Being \rightleftharpoons Loving \rightleftharpoons Knowing \rightleftharpoons Seeing \rightleftharpoons Healing

Birth/Mother \rightleftharpoons Childhood/Father \rightleftharpoons Puberty/Peers \rightleftharpoons Maturity/Society \rightleftharpoons
Death/Universe

Body \rightleftharpoons Heart \rightleftharpoons Mind \rightleftharpoons Soul \rightleftharpoons Spirit

For better understanding I would also add following aspects:

Wave \rightleftharpoons Hearbeat \rightleftharpoons Mirror \rightleftharpoons Cycles \rightleftharpoons Silver Desert

Mother/Misstress/Madonna \rightleftharpoons Father/Son/Holy Spirit \rightleftharpoons Artist/Lover/Seeker \rightleftharpoons
Shapeshifter \rightleftharpoons Alchemist

Inertia/Laziness \rightleftharpoons Frustration \rightleftharpoons Confusion \rightleftharpoons Spaced out \rightleftharpoons Numbness

I want to end this chapter with following quote: “5Rhythms and the Moving Center Maps [can be used] as a way of seeing and understanding” (Juhan, 2003:87).

*Be still
Stillness reveals the secrets of eternity
Eternity embraces the all-possible
The all-possible leads to a vision of oneness
A vision of oneness brings about universal love*

(Lao Tzu, 2008:19)

3.4. ON A PERSONAL NOTE

I elaborated on the theory of 5Rhythms Dance in detail, because this gives necessary understanding for further discussion and already provides aspects of teachings. I am conscious about the fact that this theory is only a theory as any other spiritual, philosophical or scientific theory on how a healthy and/or spiritual life should be lived. It is a theory and method as so many that engage in a journey to find inner ecstasy. As Roth (1998) states: “Identifying completely with one specific way is not spiritual freedom but imprisonment” (184). It is not about identifying with this method, but shifting into the form and letting it go again. It is a theory that can be experienced by moving the body or just by reading about it. For some people it resonates, for others it does not. This theory/philosophy certainly has its shadow aspects as well as it has its wonderful aspects. For me the interesting and special part about it is the fact that 5Rhythms Dance is closely connected to body and movement. This is what my thesis is all about, and I see a huge potential in this method, a potential that I experienced by myself. However, it is only a method, another theory, and every method only comes alive through the human being that practises it. Meaning, every method is only that, what the one who is practicing it, makes out of it. Thus, it can be healthy or unhealthy, revealing or unrevealing, special or normal.

*Seeing your own smallness is called insight
Honoring your own tenderness is called strength
(Lao Tzu, 2008:67)*

3.5. THE PRACTICE IN PRAXIS - HOW DOES IT WORK?

One could see in the above chapter that the theory behind the 5Rhythms work is spiritual as well as psychological. It is indeed a holistic concept that tries to take every part of life into consideration. Still, how does this method work in praxis? In the following I will answer seven main questions in order to explain how 5Rhythms work in praxis?

3.5.1. HOW TO PRACTICE THE 5RHYTHMS?

How are the 5Rhythms approachable? One can either participate in single classes or workshops to do the 5Rhythms. It depends on what is on offer in each city. There are no conditions of participation, but a participation fee to pay (Hafner, 2008). However, in *heartbeat*, *cycles*, *mirror* or *silver desert* levels, the condition of participation is a previous participation in one 'lower'-level workshop. If one is practicing 5Rhythms just on one's own, one can do it however and wherever. I will discuss this aspect in Chapter 3.5.2.

Who can participate? The wonderful thing about the 5Rhythms is that everybody can participate or do the 5Rhythms. Age, fitness level, gender, profession, physical ability or culture does not matter. Everybody who has a body can practice the 5Rhythms (Moving Center School, 2013; Roth, 1998). "I've 'taught' thousands, and there's never been one who couldn't do the rhythms" (Roth, 1998:35).

With whom does one dance? If one decides to participate in daily classes or workshops, one is dancing with a group of people. This group has also impact on the dancer and influences him/her since feelings, energies, or bodily expressions are expressed and shared in the room. The groups' impact on each dancer will be elaborated on in Chapter 4.3.3.2. Even if one is dancing within a group, most of the times the 5Rhythms are done by dancing on one's own, meaning concentrating and focusing on one's own dance (within the group). However,

there are also partner exercises that are a crucial part of the 5Rhythms work (Hafner, 2008; Hoyga, 2004).

Who facilitates? “Facilitation is carried out by teachers who have been specifically trained” (Haramati, 2008:22). The workshops and classes are led by facilitators (alone or with assistants) that either come from the therapeutic or artistic side, meaning are either psychotherapists or just love to dance and come from different backgrounds. In any case they are trained by the core faculty of the Moving Center School. The facilitators’ task is to explain the 5Rhythms by doing them in front of the group – to show how the rhythms could be embodied (however this is not a guideline that needs to be followed, rather an inspiration). They choose the music and teaching styles according to the groups dynamic and needs, and/or lead the group in different aspects of the 5Rhythms. Further they are important for holding the space for the groups’ experience and decide to do partner exercises or different parts of the 5Rhythms work, such as ritual theatre (Hafner, 2008; Hogya, 2004; Tripolt, 2013).

What happens in a class or workshop? Normally one session starts with bringing peoples’ attention into their bodies. This is most often done by warm-up exercises that naturally move into the first rhythm *flowing*. Some session also start by directly doing the first rhythm. Afterwards different aspects of 5Rhythms work are focused on: either a *wave* is moved through or just different parts of a *wave*. This is also dependent on the topic of the workshop or class. Some sessions are characterized by strong guidance of the facilitator some are with less guidance. Normally these classes are called *sweat your prayers* where the participants are on their own with their dance throughout the whole class. These classes have little formal instructions. Sometimes dancing is accompanied by talking rounds or an exchange with a partner, but in general the talking parts throughout classes or workshops are rather limited. Furthermore, 5Rhythms sessions can be influenced by different body-awareness exercises, or types of dance-theatre work (Hafner, 2008; 5Rhythms, 2013b).

What about the music? Music is a crucial component of the 5Rhythms work. However, it is possible to do the movement meditation practice with or without music, as everybody has a beat inside them as well as an inner sense of rhythm, thus does not necessarily need music to move the body. Nevertheless, music is a tool to trick the initial inertia of people and get into motion. Further, music supports the groups' dynamic and feeling. Music is closely connected to emotions and therefore is a gateway to them. Which kind of music is used is dependent on each facilitator, but normally taped music from all kind of cultural backgrounds, like rock, pop, jazz, folk, soul, meditation, techno, trance (...) music is used. Sometimes also live music is provided (Hafner, 2008; Juhan, 2003; Horan, 2011; Roth, 1998; Tripolt, 2013). Further Roth (1998) states: "In my workshops, I provide appropriate music for each rhythm and invite participants to discover their own expression of them" (35). The role of music in 5Rhythms dance will be elaborated on in Chapter 4.3.3.1.

How does one do the 5Rhythms? "The practice is to stay present with what is, to allow whatever emerges to have its place and watch it fade away" (Juhan, 2003:86). The main, most difficult and only task for the dancer is to let oneself be danced by the dance. It is about following one's own intuition, bodily instincts and breath. Further, participants are asked to pay attention to themselves (emotions, thoughts, body feeling), to others (sensing the space between, noticing patterns/emotions of others), and to how they feel with the whole group (in connection to them and the groups' mood). 5Rhythms Dance is not about learning 'others' steps, but getting to know one's own steps and moves of the body. There is no right or wrong way, but a loyalty to the body to let it be moved. Thus, the only expectation could be that one should at least move in any way – small, big, fast, slow (...). Every body has their own natural rhythm, thus some rhythms are more other less comfortable to encounter. However the encouragement is to play with the more comfortable and to allow each movement that occurs with the less comfortable ones. Since this method is strongly about the connection to the earth it is suggested to dance barefoot or only with light shoes (Juhan, 2003; Roth, 1998). In

general, “a practical way to deepen one’s experience and understanding of the philosophy is to dance” (Juhan, 2003: 87).

3.5.2. 5RHYTHMS IN EVERYDAY-LIFE: IT’S AN ATTITUDE!

The 5Rhythms not only are a movement meditation method that can be practiced in classes or workshops, but are also possible to be practiced all alone. Further, it is not only a method to be practiced alone or in a group, it is an attitude for life. In the following I discuss these two aspects.

First, since 5Rhythms are about the own body and could be done without music, it is actually possible to do the rhythms everywhere and at any given time. It is just about *doing* them, dancing the 5Rhythms in order to let the body speaks its natural language. It can be done as a meditation in the morning before going to work, it could be done in the evening as a relaxation before going to bed, it could be done in nature or in the shower (...). The rhythms could be danced big or small, with a lot of effort or less of it. It could be seen as an work-out or a meditation. There could be fixed times to do them or just when one feels doing them. One could do it with or without music. It is just about devoting time to *do* the 5Rhythms and let the dance sink into the body. Dance is always available, no matter where one is, because it is natural for the body to move. It just needs the willingness to move (Roth, 1998).

This is the philosophy: to do the rhythms everywhere. However, I am personally struggling with this idea a lot because I realized that I need a certain space to really deepen into my dance. I need a certain space, a facilitator and a group that all contribute to my inner ecstasy. I believe it is possible to dance everywhere; nevertheless for me I can only have certain insights while being on a provided space for 5Rhythms Dance. Sometimes it feels that the world is conditioning me and the 5Rhythms practice is doing the opposite. Thus, I need this certain space to uncondition myself to really surrender and free my body. Nevertheless, I also know that the art of it is to bring the dance floor into my daily life. I keep on practicing.

As Horan (2011) says, “we are not so much dancing as we are used to talk” (n.p.), maybe I should start dancing more instead of talking.

It is also possible to not only dance the 5Rhythms, but run, swim, cook, massage or sing them; it is an attitude. “The rhythms don’t only exist in the dance; they infuse every aspect of our lives” (Roth, 1998:33). That means the 5Rhythms exist everywhere: there are rhythms of places, there are rhythms of people, there are rhythms in sports, there are rhythms in languages. If one is aware of the rhythms of a situation for example, one can attune to it and follow more easily or leave it consciously. For example New York City is *chaos*, Jamaica is *lyrical*, French is *flowing*, German is *staccato* (Roth, 1997; 1998). “Practicing the five rhythms helps us become attuned to the underlying patterns in our everyday existence. They teach us that life is energy in motion” (Roth, 1997:211) and we are one part of it.

IV. LYRICAL OR 5RHYTHMS DANCE AS INNER PEACE(WORK)

“When given the chance for people to really feel themselves and to move through some of their stuff that’s in the way of them really feeling themselves, they get in touch with their capacity to love” (Juhan, 2002:n.p.).

I divide the main chapter in three different parts. First, I will elaborate on body-oriented therapy, and movement therapy. Movement and the body in itself is a major topic in my thesis and of 5Rhythms Dance. Second, the reader will find a casestudy, my embodied writing part, meaning my reports about my experiences of 5Rhythms Dance. Third, I will elaborate on the question *How 5Rhythms Dance as inner peacework unfold inner peace*, thus explaining how it is inner peacework?

The potential of 5Rhythms Dance is my signpost throughout this chapter. The method’s potential is what I always want to keep in focus. As I want to elaborate on how 5Rhythms Dance unfold *inner peace*, I myself want to unfold its potential within my thesis.

The following is important to keep in mind while reading: In further discussion I recognize 5Rhythms Dance as *inner peacework* applied individually or with a facilitator in a group. In that manner, 5Rhythms as *inner peacework* can be done on the dancefloor being concentrated on oneself, still being in a group, or while dancing on one’s own.

4.1. MOVE! JUST WHAT THE BODY WAS DESIGNED TO DO - THE IMPORTANCE OF MOVEMENT

In the following part, I focus on body-oriented therapy and afterwards on body movement as a form of healing. First, I elaborate on body-oriented therapy that puts the body in focus in order to get an idea of the body’s potential in therapeutic processes. Second, I underline the importance of movement (of the body) and the healing potential of it. This elaboration is an entrance to the discussion about the 5Rhythms’ potential to unfold *inner peace*.

4.1.1. BODY-ORIENTED THERAPY

In order to outline body-oriented therapy, I focus on three main representatives of this approach, namely Wilhelm Reich (1972; 1973), Alexander Lowen (1981; 1991) and Fritz Perls & others (2009). By giving an overview of their philosophies and work, the body's potential in healing processes is more understandable.

Coming from a modern Cartesian view of separation between body/matter and spirit/mind, for a long time even to be found in modern medicine of today, scientists and doctors saw human existence as mechanistic. In this belief system, body, mind, emotions and spirit were separated. That means, the body was treated as a physical, chemical or biological instrument. Thus, also in psychology the body was not regarded as an important factor for inner healing processes. Humanistic psychology, which sprouted in the 20th century from the soil of the human potential movement, is an attempt to overcome this separation. Thus, a more holistic perspective on human existence came into being in which the body was seen in connection with mind/spirit (Halprin, 2003; Walch, 2009). "Psychotherapy shifted from a black-and-white talk therapy to a therapy alive with color and an embodied life force" (Juhan 2003:15). A holistic view on human existence was developed and promoted by the following representatives of this paradigm shift.

Wilhelm Reich⁶³ an Austrian psychoanalyst⁶⁴, precocious humanistic psychologist, body psychotherapist, and student of Sigmund Freud, was the founder of somatic psychology⁶⁵. For him the bodily experience in a psychotherapeutic setting was of major interest. He thus reinstated the body into psychological thinking. Reich supported a holistic view of the body that saw the entire history of one person contained in the physical structure

⁶³ 1897-1957

⁶⁴ Psychoanalysis is a branch of psychology that focuses on examining psychological problems. However, it has its roots in examining physical problems that had no medical explanation. These physical problems could be named as following: hysteria, anxiety neurosis, and obsessive behaviour (Lowen, 1981).

⁶⁵ Somatic in etymology terms means *pertaining to the body* (Online Etymology Dictionary, 2013d). Somatic psychology is an interdisciplinary field of psychology that involves the body, the self and holistic approaches to self-healing. It wants to overcome the distinction between mind and body (Halprin 2003; Reich 1972).

of it (Halprin, 2003; Juhan, 2003). Furthermore, for Reich (1972; 1973) the body reflected psychic processes and emotional blockages that could be transformed through working with the body. In this line of thought, he believed in self-healing power of the body. In his life-long work he developed two theories I want to mention that supported this holistic view on the body: first, the orgone energy and second, the character armor, whereas the latter was of main interest for the later developed body-oriented therapy approaches.

First, Reich (1972; 1973) found out that a life force energy was stored within the body. He called it orgone energy, which was the same energy released in orgasm. This energy was closely linked to emotions and was most often blocked and suppressed. “Reich proposed that the traumatic events of life cause muscular contractions in the organism that restrict the flow of what he called orgone energy, the primordial cosmic energy basic to all life” (Halprin, 2003:56).

In his work he mainly focused on suppressed sexual energy as a main factor for inner and outer conflicts of individuals and psychic health. In order to return to health, he saw the necessity of a free flow and release of this sexual energy, which the ability to do so, he called orgasmic potency (Reich, 1973). “His conceptualization of blocked energy being muscularly and energetically held within the body and his development of techniques for releasing this energy for the health of the whole organism was a major milestone for humanistic psychology” (Juhan, 2003:14). Nevertheless, the theory about orgone energy fell not on fruitful ground in later developed therapeutic approaches.

Second, Reich developed the theory of muscular repression, called character armoring. The freezing mechanism in body through trauma, that expresses itself through muscular blockages, leads to restriction of energy and repression of emotions. A chronic restriction of energy then leads to neurosis. Character armoring is itself this freezing mechanism, because while freezing, the body protects itself from the traumatic event and creates an armor. Individuals suffering from restriction of energy could be recognized by certain posture of the

body and shallow breathing. That means that the character located at the psychic level expresses itself on the somatic level, the posture of the body. Reich worked above all with breathing practices and massage/pressure techniques at the body in order to transform the armor and the restricted energy (Reich, 1972; Reich, 1973; Lowen, 1981; Lowen, 1991; Juhan, 2003). “The notion of character armor constitutes a large part of the basic theoretical groundwork in somatic psychology” (Juhan, 2003:21f). The idea that emotional suffering is shaped in the physical structure of the body, and by working with the body, transforming these emotional suffering, was a main contribution for somatic psychology and bodywork. With the idea of character armoring Reich acknowledged the body as part of the healing process (Lowen, 1981; Lowen, 1991; Juhan, 2003) and strongly influenced somatic psychology.

Alexander Lowen⁶⁶, a US-American psychotherapist and student of Reich, had developed the theory of bioenergetics, which is also a body-oriented therapy. Lowen supported the same idea as Reich that psychological problems are stored in the body. In this line of thought, the biography of individuals is recorded in muscular tension, organs and/or the posture of the body. Thus the body is the part of the human being that brings the past into the present. For him, humans’ character was expressed in their bodies. Moreover, Lowen believed that, by not identifying with the body and treating the body just as a machine, psychological problems can occur. Thus, the physical body system has influence on emotional well-being as well as the emotional well-being has influence on the physical body system (Walch, 2009; Lowen, 1991). Lowen had one main principle which is:

Das Leben eines Menschen ist das Leben seines Körpers. Da der lebende Körper Geist, Lebensgeist und Seele einschließt, dient man dem Geist, dem Lebensgeist und der Seele, indem man das Leben des Körpers voll auslebt⁶⁷ (Lowen, 1991:30f).

⁶⁶1910-2008

⁶⁷ Translation by the author: The life of a human being is the life of his/her body. The living body includes spirit and soul. Thus one serves spirit and soul, if one fully lives the life of the body.

According to his point of view, the body does not only store traumas, but also life force energy, because the body is seen as an energetical system in itself that is furthermore in constant flow and relation to the outside. The term *bioenergetic* in itself describes the fact that there is a fundamental energy within the body. This energy is called *bioenergy*, which influences all aspects of human existence. In his point of view, there are energetical processes in the body that influence the mind in the same way as the body. Bioenergetic research is about understanding the human existence by focusing on energetical processes in the body. These energetical processes in the body influence movement, emotions and thoughts (Lowen, 1981; 1991).

The bioenergetic method strongly focuses on the physical body structure and the muscular tension. “In bioenergetics there is an emphasis on understanding the personality through how the person moves and holds their body in characteristic ways” (Juhan, 2003:22). After identifying the muscular blockages, in bioenergetics it is tried to loosen these blockages. This is the main objective. Lowen developed this theory by working with his own body for years. During this time he developed bodily exercises and tasks that are of major importance in bioenergetics until today. In bioenergetic the body is a symbol for certain emotional problems or suffering. By working with and loosening blockages in the body, thus releasing stored energy, these emotional blockages can be transformed as well (Lowen, 1991)

In bioenergetic therapy, the therapist focuses on breathing techniques, releasing tensions, and freeing blocked emotions through different exercises (Juhan, 2003). Besides the physical work, however, therapists also lay a great emphasis on the psychological work, thus the different character types of human beings and the relation with the body. This character work in bioenergetics is strongly influenced by Reichs’ work *Character Analysis* (first published in 1933), where he formulated different character types, and laid a foundation for psychoanalysis (Lowen, 1981).

Summing up, bioenergetic is a therapeutic method that aims to help human beings to reidentify with their body and to enjoy living in it again. It is about a self-exploration of the body. It is about understanding the human existence by understanding the human body first. Being and living freely in the body without pain or blockages is the primary nature of human existence. To come back to this condition is the goal of bioenergetics. However, bioenergetics never forget the psychological perspective of human existence and take this also into consideration for a healing process (Lowen, 1981; 1991).

Fritz Perls⁶⁸, a German psychotherapist, but mainly working in the United States of America, followed and deepened the acknowledgement of the body as an important part in therapeutic processes since he was deeply influenced by Reich. Being part of the humanistic psychology movement, he also saw the body as equipped with psychological characteristics (Walch, 2009). Influenced by the psychoanalytical and humanistic movement, Fritz Perls is mainly known for the development of *Gestalt* therapy, which I will focus on. The foundation of *Gestalt* therapy is *Gestalt* psychology (Halprin, 2003).

According to *Gestalt* psychology, a form of psychology developed in Germany, the sensory response to the environment and to others is of main importance. According to this approach the relationship between body and mind is of great interest, because bodily expressions and emotional and mental states correspond to each other. That means, expressions of movement are psychological and somatic processes. Further, self-witnessing and relational witnessing is an important issue (Halprin, 2003), thus to observe oneself and others in action and moreover regard them as action (Perls et al, 2009).

A *Gestalt*⁶⁹ is a whole, a perceived phenomena that only exist as a whole, a congruent in itself resting whole. As soon as a *Gestalt* is cut up, it is not a *Gestalt* anymore; it is not whole anymore. For example, unresolved conflicts (that are a cut up *Gestalten*), lead to holes in a

⁶⁸ 1893-1970

⁶⁹ Originally it is a German word, for which there is no exact English translation, but it could be translated as form, shape (Perls et al, 2009).

personality (another unfinished *Gestalt*). A *Gestalt* wants to be completed and completing it is a condition for mental health and growth. If it is not completed, it calls attention to itself until it is completed. In that line of thought, awareness of these *Gestalten* is an important factor. *Gestalten* always come to the surface, with the most important *Gestalten* first. Daily-life is full of unfinished *Gestalten*. According to Perls, *Gestalten* are obvious and not hidden in the unconscious and characterized by stagnation and regression (Perls et al, 2009). “The greatest value in the Gestalt approach perhaps lies in the insight that the whole determines the parts” (Perls et al, 2009:xi).

Fritz and Laura Perls are the co-founders of *Gestalt* therapy⁷⁰, which is based on creative enactment. This approach assumes that human beings do not perceive things as isolated unities, but while perceiving, putting all the perceived thing to one main whole. The idea of *Gestalt* therapy is to teach the human being to use their inborn potential again. It is an action-oriented therapy that assumes to transform blockages (Halprin, 2003; Perls et al, 2009).

“In gestalt therapy, the objective is to generate awareness and insight so that clients become aware of what they are doing, and how they are doing it, and are guided to explore new possibilities for change through enactment” (Halprin, 2003:51). *Gestalt* therapy in that sense supports the perception of the experienced whole in the here-and-now. The therapy wants to get a hold on the obvious. Dealing with the past or the future is seen as an escape. This therapy wants to bring awareness to the unfinished *Gestalten* and then to reintegrate suppressed or isolated parts of the personality. Out of this reintegration a new potential for action is possible, not only for the individual but also for the group. The main objective of this therapy is to refrain from the perception of the mind such as phantasies, anxieties and judgements, and get in contact with the perception of the actual senses in the here-and-now,

⁷⁰ Even though Perls changed his concept of *Gestalt* therapy to a *Gestalt* concept of growth, I will stick to the name, because this is how its mainly known. This change of concepts was part of the overall change of seeing psychological suffering not as sickness, but of symptoms of growth stagnation and seeing people not as patients, but as clients (Perls et al, 2009).

thus being aware (Perls et al, 2009; Dietrich, 2008). “Awareness is characterized by contact, by sensing, by excitement and by Gestalt formation” (Perls et al, 2009:viii).

The aspects of *how* and *here-and-now* are the main objectives in this therapy. The aspect of *how* asks how things happen and not why. According to that, the behaviour is in total focus. This merges with the *now* as it is looked at the behaviour that is carried out and is perceived in the present. In that line of thought, within the therapy, awareness is focused on the things that happen here-and-now (Dietrich, 2008).

The *Gestalt* therapist should not explain anything to the client or interpret the situation, but should offer him/her a space for self-exploration and for deepening his/her awareness. The therapist should try, however, to direct the client in that way that s/he can work through their resistance themselves. Finally, s/he is able to act out his/her own potential. In general, *Gestalt* therapy concentrates on the non-verbal level rather than on the verbal one, because non-verbal forms of self-expression can come into being and *Gestalten* can come to the surface in the here-and-now. A *Gestalt* therapist tries to go beyond talking about problems, because the mind is not the only valid parameter. In that line of thought, the body is put on the same level as the mind. Therefore, it is often worked with body awareness such as body posture, tone of voice or physical sensations. Furthermore, Perls used enactment and movement techniques. The therapy in itself can have similarities to theatre, acting, or a play with different characters since it is most often done in a group setting (Perls et al, 2009; Halprin, 2003; Juhan, 2003; Dietrich, 2011a).

In sum, *Gestalt* therapy uses the bodily expression in the here-and-now as the main objective to understand human behaviour and suffering. It promotes the culture of the here-and-now, and the idea to get an improvement of well-being through awareness. The idea is to reconnect the individual with its own potential and self, while creating awareness of the body. “Gestalt therapy [...] was an outgrowth, and in some ways the catalyst, of the humanistic movement. It offered a dramatic shift in therapeutic perspective” (Juhan, 2003: 60).

To close this chapter, I want to mention following: These therapeutical viewpoints I mentioned above, promote a reinhabiting of the body and a reconnection with life force energy. The concept of re-inhabiting the body and giving awareness to it in order to heal emotional suffering is *the* major contribution of this field of psychology (Juhan, 2003) and the basis for further discussion. I want to end this section with the following quotation:

Developments in the field of somatic-based psychology establish a contemporary therapeutic framework for combining verbal/intellectual, physical, and psychoemotional means to help us explore and resolve conflicts. In a challenge to the concept of body/mind split, somatic-oriented practitioners view psychological change as intrinsically related to the life of the body (Halprin, 2003:57).

4.1.2. MOVEMENT IS MEDICINE! - THE HEALING POTENTIAL OF MOVEMENT

The abovementioned representatives of body-oriented therapy “devoted themselves to understanding how psychology is manifested in the body and how body structure influences our emotional and cognitive perspectives on life” (Juhan, 2003:22). They paved the way for the following representatives who deepend this knowledge into the idea of body movement having a potential for healing transformation.

In this chapter, my main focus is how body movement supports inner transformation and healing. Therefore, I concentrate on three main thinkers who represent the idea of using dance/movement and art as a transformational healing process. First, I concentrate on Anna Halprin (1995; 2002), a pioneer in the field of using dance as an healing art. Second, her daughter Daria Halprin (2003), a psychologist, *Gestalt* and expressive arts therapist is in main focus. Thirdly, I will shift the gaze of inquiry to dance therapist Mary Whitehouse.

Before going into detail, I want to mention a concept by C.G. Jung that contributed to the work of expressive arts therapy. C.G. Jung developed the therapeutical concept of *active imagination*, which is an approach to dialogue directly with the unconscious. It is a process in which “the unconscious is allowed to speak whatever and however it likes,” (Whitehouse,

2000d:77) thus it is about “discovering the living reality of the unconscious” (Whitehouse, 2000d:83). The term *imagination* stands for inner images or voices that represent a personal or even universal level of unconscious that wants to be expressed. These internal images can be expressed through art processes such as imagery, play, drawing, writing, moving, painting, and sculpting, (Juhan, 2003; Whitehouse, 2000d). C.G. Jung (1981) describes it as following: Active imagination “is a method (devised by myself) of introspection for observing the stream of interior images. One concentrates one’s attention on some impressive but unintelligible dream-image, or on a spontaneous visual impression, and observes the changes taking place in it” (19). The process of *active imagination* can provide insights that have an effect on everyday life. This imagination process is used by the representatives discussed below through different forms of expression, but above all, through the movement form of active imagination. Using the movement form is peculiarly valuable, because “it is extremely difficult to censor. One moves before one knows what is happening” (Whitehouse, 2000d:85). This stands in contrast to painting or writing, because in these processes one can stop writing or prohibit certain pictures, thus could censor the expressed images. With spontaneous movement, however, it is more difficult to stop oneself from it and it cannot be repeated: the inner process is purely and authentically revealed.

It is important to keep this concept in mind while continuing reading.

Anna Halprin⁷¹ (1995; 2002) is a dancer, performance artist, facilitator, healer and above all a pioneer in the expressive arts healing movement in the United States of America. She is a pioneer in the sense that she took dance as a performing art to the context of dance as a healing art in the late 1950s. While being part of the Human Potential Movement, she collaborated with artists and leaders in that field, for example with Fritz Perls. With her daughter she co-founded the Tamalpa Institute in 1978, which offers programs and workshops

⁷¹ Born in 1920.

on the Life/Art Process® (Tamalpa Institute, 2013a; Halprin, 2013; Hafner, 2008), “one of the top contemporary schools of expressive arts therapy available to students today” (Juhan, 2003:38). This institute is internationally recognized and offers dance/movement-based expressive arts therapy and education for over 50 years now (Tamalpa Institute, 2013b).

For giving an overview of Halprins’ philosophy and work, I focus on the following aspects: First, her idea of dance and body movement as healing art; Second, the Halprin Life/Art Process®, which she has created together with her daughter Daria Halprin.

In her work Anna Halprin is using dance/movement, imagery, self-portraying, drawing, acting, and rituals, that are all forms of art and expression. According to her, art and expression are forms of healing. However, “dance is an integration of all the arts and consequently of the whole person. That is where its power to heal lies” (Halprin, 2002:158).

For her,

movement has the capacity to take us to the home of the soul, the world within for which we have no names. Movement reaches our deepest nature, and dance creatively expresses it. Through dance, we can gain new insights into the mystery of our inner lives. When brought forth from inside and forged by the desire to create personal change, dance has the profound power to heal the body, psyche and soul (Halprin, 2002:1).

In that line of thought, movement is the bridge to unknown and even repressed emotions. According to Halprin, movement and emotions are interconnected and influence each other. Movement is an important factor to release repressed emotions and feelings. When expressing these emotions and getting into motion, it becomes a dance. Thus, movement is the source of dance. Non-movement could also be a sign for unconsciously being afraid of feelings that occur when moving (Halprin, 2002).

Anna Halprin had suffered from cancer and transformed this disease on her own by dancing and using art processes. Since then, she has worked with cancer patients with enormous success. This personal experience and her work with these people led her to the following viewpoints about the body.

I know from my personal experience with cancer that the body has an amazing amount of intuitive knowledge and insight that no one else can experience for us, [...]. Our bodies have evolved throughout the ages and represent millions of years of growth and accumulated wisdom. Imagine this potential. This is our inheritance. Everything that we are and could become is housed in our bodies. The mind, the heart, the soul, and the spirit is the body, not separate from it. The power of the integrated body to heal is endless, but we must return to our bodies in order to experience all of this valuable wisdom (Halprin, 2002:49).

In her viewpoint, it is immensely important to re-inhabit the body and to perceive it as a place of comfort in order to experience the body potential. For her, most people have separated from their bodies because of pain, fear and/or illness, and live in the mind. By working with movement and dance, as a medium of the body and an instrument of expression, the controlling mind can be bypassed and a re-inhabiting of the body can be accessed. With that, Halprin has found out that people get in deeper contact with their personal life experience, because these experiences are stored in the body. By working with dance, she intends to help the participants to holistically understand themselves again and contribute to a healing process (Halprin, 2002).

According to Halprin (2002) healing is a process that is available for everybody all the time, because it is a process depending on each individual. A healing process operates on many dimensions, such as emotional, mental, physical, and spiritual health. In contrast, cure is an event that physically eliminates a disease and is most often dependent on outside factors. Dance has the power to heal (and not necessarily cure) and its potential is unfolded the most when humans get a sense of wholeness, thus being fully connected to themselves, others and the world around them.

Halprin (1995; 2002) identified five steps of a healing process/journey, which are the following:

1. Identification of the issue;
2. Confrontation with that topics;
3. Releasing and letting go;

4. Integration emotional- and body-wise;
5. Assimilation in life.

She developed this roadmap on her own and since then used it for her entire work with people. One could see some similarities between Halprin's roadmap for a healing journey and Roth's map of 5Rhythms (Hafner, 2008).

This roadmap for a healing journey is also used in the psychotherapeutic Life/Art Process®, which is “a movement-based expressive arts approach that integrates movement/dance, visual arts, performance techniques and therapeutic practices“ (Tamalpa Institute, 2013c:n.p.). The term Life/Art Process® describes the approach in which dance is connected to real-life issues, thus life experiences are used as a source for artistic expressions (Halprin, 1995; Halprin, 2002; Tamalpa Institute, 2013b).

A large purpose of this work is to use simple movements that will generate immediate and personal responses. This direct approach to movement enables each person to connect to her own creative experience, [...]. It is the purpose of this work to integrate physical movement with feelings, emotions, personal images, and spirit. It is, in essence, a holistic approach (Halprin, 2002:20).

This holistic approach integrates the physical, emotional and mental level of expression as well as movement, art and poetry. This includes self-portrait rituals, where people dance their self-portrait. This intermodal approach is called psychokinetic imagery process. It is an approach which is done in a group setting, however has its aim in exploring the wisdom of the individuals' body through movement, dance and imagination (Halprin, 1995; Halprin, 2002; Halprin, 2003). With this Life/Art Process®, Anna and Daria Halprin immensely contributed to the field of expressive arts therapy. They use the process of making art as a healing journey for life issues (Juhan, 2003).

Daria Halprin⁷² (2003) is a dancer and a performance artist as her mother, as well as a psychologist, *Gestalt* and expressive arts therapist working at Tamalpa Institute. With her different roots she contributes to the work of the Tamalpa Institute and tries to develop further the connection between movement arts and psychology (Tamalpa Institute, 2013a). Since I already described the Life/Art Process®, which she also developed, I want to describe her practice of movement-based expressive arts therapy, working with movement, metaphor and meaning, more concretely. By describing her practice, I also give an overview of her philosophy on movement-based healing and of the expressive art therapy movement.

Expressive arts therapy emerged in the mid 1970s and combines Western medicine and Eastern traditions such as ancient practice of healing arts with psychology. It is about artistic and psychological processes that are creatively expressed in order to gain new options for transformation and health. In this therapeutic approach, art and movement are used as a medium for a therapeutic encounter and for dealing with psychic restrictions. By using several different art forms, a variety of aspects of the unconscious can be accessed (Halprin, 2003). Thus, it is not a method for doing art just for the sake of doing art, but to *found* oneself through art. One could also say that to call it expressive *art* already diminishes the expressive action in itself. It is rather a dimension of transmission of the spirit into expression (Naranjo, 2013). “Expressive Arts Therapy is a therapeutic approach based on the interrelated use of expressive arts: movement/dance, drawing, painting, drama, creative writing, sound, and music” (Juhan, 2003:41).

There are many emphases made in this field of therapy, however, Daria Halprin lays the focus on movement/dance-based expressive arts therapy. This practice enables people to understand the messages of their body and relates this back to what is happening in their lives. It is about bringing inner sensations, feelings and images, into outer expression (Halprin, 2003).

⁷² Born in 1948.

The intention of movement-based expressive arts therapy is to assist people in developing awareness, creativity, and embodied expression; to facilitate an in-depth exploration of personal myth, pathos, and potential, and to catalyze breakthroughs into new ways of being (Halprin, 2003:102).

With this approach an awareness of the body is created. This awareness helps to bring up topics that are stored in the body and creatively work with them by using movement, drawing and dialogue.

Drawing and dialogue help to get a clearer picture of the topics that are present in life and bring them up from the unconscious to the conscious. Furthermore, in this setting, art represents the conflict in such a manner that people can *intentionally* get distance from it in order to work with it afterwards, thus, to get in dialogue with it. In that line of thought, the creative process is a psychological mirror. Here the expression of art is seen as a metaphor for life topics and emotions (Halprin, 2003). In that setting, the use of arts in order to work with their conflicts can be less threatening for clients, since the clients have a certain distance to the art that expresses their conflict (Juhan, 2003).

Dance/movement however, could be more threatening, since the bodily experience is direct and intimate (Juhan, 2003). Nevertheless, Daria Halprin (2003) focuses on movement as an important part of her work. According to her, on the one hand, physical movement is supportive in encountering the stories/conflicts that arise and the suffering that is often involved. On the other hand, through physical movement transformation takes place. Life experiences, and with it memories and emotions, can be accessed through body movement, since movement is the primary language of the body.

Her bodywork approach uses movement as a metaphor. According to her, the body structure expresses the human inner being, thus it is a metaphor for the expression of the being. Through the body, life is being observed and felt, thus it is important to listen to it carefully. Just as the abovementioned representatives, Daria Halprin also believes that the life story is stored in the body system and an interplay between the body and the emotional and mental states exist. By working with these arising metaphors that are bodily expressed,

transformation in relationship to oneself and to others takes place. An important factor of this work is the here-and-now, meaning this practice is totally related to the experiences and awareness of the present moment, which has its basis in the *Gestalt* approach (Halprin, 2003).

Besides the focus on relations with others and psychological well-being, Halprin (2003) puts a focus on the healing of the soul and thus draws a connection between the soul and the body. She believes that through freeing the body, humans can find a way back to their soul. For her, the moving body is the center of healing and growth, because it is connected to all aspects of life. The body is a unity with senses, feelings and imaginations. Daria Halprin states:

The body holds our entire life experience. We understand movement as the body's primary language. For us movement is synonymous with life. Movement is personality and soul made visible; and dance is body, feelings and imagination in motion. We believe that movement/dance is for all people a way to live a more embodied and creative life. Movement/Dance is a way to connect deeply and authentically; to express the full range of human emotions (Tamalpa Institute, 2013d:n.p.).

Daria Halprin considers her work as art, but not as art in order to deliver a message to the audience, but as art

as a way of identifying, reflecting on, and changing our condition. We work with art and the creative process as a paradigm for addressing suffering. In such a practice, we place our focus on the process itself, and on the insights that emerge, rather than on the outcome or product (Halprin, 2003:19).

Mary Starks Whitehouse⁷³ (2000a-e) was a professional modern dancer and performer, psychotherapist and movement/dance therapist since the mid 1950s. Whitehouse was a student of Mary Wigman⁷⁴, a modern dancer and pioneer of early dance therapy movement, who considered dance as being a medium for finding a connection to the unconscious and the inner truth through spontaneous and uncontrolled expression. Whitehouse took her own experiences of teaching with individuals, the idea of spontaneous

⁷³ 1911-1979

⁷⁴ 1886-1973

expression of movement from Wigman and combined it with the Jungian analysis⁷⁵, above all *active imagination*. She used these concepts in her work by starting with creative dance education and developing it into movement therapy, always focusing on improvisational movements and creating space for people's creativity. She supported the idea of uncontrolled, spontaneous, improvisational movement, thus the bypassing of the mind in order to explore the variety of body expressions (Hafner, 2008; Halprin, 2003). Whitehouse called her work Movement In-Depth, which later on led to Authentic Movement, which is commonly used and offered today. Thus, Whitehouse was the originator of Authentic Movement (Juhan, 2003). In the following I focus on the philosophy of Whitehouse and the Authentic Movement approach.

In her work, Whitehouse mainly focused on body experience and in combination with that the inner life of the mover. Her work was about improvisational movement in combination with the revelation of the unconscious through movement and *active imagination* from C.G. Jung (Halprin, 2003). Whitehouse relates her work back to C.G. Jung's psychology for example in that sense that body movement "is active imagination in sensory or sensation terms, [...]. It has to do with the flow of the unconscious material coming out in physical form" (Whitehouse, 2000e:20). In this line of thought, the focus was on movement as a way of making the unconscious conscious. In her work, Whitehouse further introduced the element *therapist as witness*, which can be found in Authentic Movement again, which helped to make the unconscious conscious. Whitehouse developed the element of the witness in her work by being a witness by herself in the therapeutic setting. She asked questions to the mover, expressed what she saw/witnessed or reflected on it. This was in contrast to the normal therapeutic setting where the therapist interpreted what s/he saw or heard (Halprin, 2003).

According to Whitehouse,

⁷⁵ Whitehouse was a personal client of C.G. Jung and learned about his analysis through own experiences. Jungian analysis means *Physical Movement as a revelation of the Self* (Whitehouse, 2000d).

the body is not and never will be a machine, no matter how much we treat it as such, and, therefore, body movement is not and never will be mechanical – it is always and forever expressive, simply because it is human. The body is the physical aspect of the personality and movement is the personality made visible. The distortions, tensions and restrictions are the distortions, tensions and restrictions within the personality (Whitehouse, 2000c:52).

Thus, the physical condition is to a main part the psychological one. The psychological condition can be hidden behind words, but the body cannot lie. The body expresses itself through movement and movement is a non-verbal form of communication that cannot be turned off. Psyche and body cannot be separated from each other, they do not exist without the other one. In that line of thought, by working with the body the psyche changes as much as by working with the psyche the body changes (Whitehouse, 2000b).

Movement is the life of the body and the body is an immediate reality. Working with movement “is an initiation into the world of the body as it actually is” (Whitehouse, 2000b:45) and a discovery of it. But where does movement actually come from? Whitehouse answers this by saying that movement comes from a specific inner impulse. This impulse has the quality of sensation. Letting this inner sensation taking the form of physical movement is called *active imagination* in movement. This is about letting the movement *happen* instead of *doing* the movement. It is about waiting and listening to what *wants* moving instead of what should be *acted out*. It is about letting oneself being moved by the movement instead of moving the movement (Whitehouse, 2000c). “Movement, to be experienced, has to be ‘found’ in the body, not put on like a dress or a coat” (Whitehouse, 2000c:53).

According to Whitehouse, feeling the body and its movements is normally forgotten in today’s culture, because most of the movements that are made are automatic, unconscious and habit formed. Above all they normally have a goal or a purposeful action such as gapping a glass of water to quench one’s thirst. That means, people can move their body, but do not necessarily feel what they are doing. Thus, doing movement just because of the movement and getting an awareness of it, is left behind. To get to an authentic outer expression of inner sensation, one has to bypass the mind in that sense that patterned way of moving and thinking

should be overcome. Thus, the focus lies on the internal level of conscious awareness. Getting aware of moving the body, thus connecting to the inner source of movement, is an important aspect of getting a feeling of wholeness which is satisfying. This is the idea of Whitehouse's approach: to consciously experience the body movement and because of that producing a change in the psyche (Whitehouse, 2000b; 2000c).

Whitehouse perceived the sense of moving and being moved as the essence of the experience of movement and helped her students understand the difference between movement directed by the ego ('I move', 'to move') and movement that emanates from the unconscious ('I am moved', 'to be moved'), from the realization that the creative process must include both the conscious and the unconscious (Haramati, 2008:34f).

The traditional roots of Authentic Movement are dance/movement therapy. Further, Authentic Movement is strongly orientated on C.G. Jung's psychology of *active imagination* and *archetypes*. The core philosophy of Authentic Movement is that the body represents the unconscious. Through this approach, the participant learns to deeply listen to experiences that the body has undergone and is undergoing (Juhan, 2003; Whitehouse, 2000d). It is the practice of surrendering to whatever happens right in the present moment and to connect to one's own spirit. One does not have to know what the body expresses, but to experience the feeling that appears while expressing or that is connected to the expression. Conceptualizing the expression keeps one away from experiencing it (Naranjo, 2013). "The intention of this work is to provide a safe space for students to explore their inner symbolic world through movement" (Juhan, 2003:47).

The Authentic Movement approach deals with witness-work, meaning that the mover/dancer is always being witnessed (in duets, in trios, in a group), by other participants. This has its root in the concept of *therapist as witness* used by Whitehouse. Further, while moving, the mover/dancer is asked to close his/her eyes, because it is about the inward-experience. As mentioned above, closing the eyes supports the idea to make the unconscious conscious. At the end of one session, an important part of Authentic Movement are the talking and sharing sessions afterwards between mover/dancer and witness. These are also crucial

parts of making things conscious (Juhan, 2003). However, during the sessions, words are only used rarely, since the body is in focus and not the mind. If one needs to express with the voice instead sound is used to bypass the mind (Naranjo, 2013).

Authentic Movement has the important subject within its name: It is about authentic movement, not ‘cheated’ movement. It is about revealing the invisible, throwing away parts of oneself that want to be expressed again. Authentic movement means that the movement which is done in the present moment is in and of the self, without patterns. The movement seems to belong to a person – this is authentic movement (Whitehouse, 2000d). According to Whitehouse, the term authentic means truth, “truth of a kind unlearned but there to be seen at moments” (Whitehouse, 2000d:81).

Mary Whitehouse is just one representative of dance therapy. Today there are several branches of and approaches to dance therapy, however they all support the idea of body-mind connection, the power of the unconscious and imagination and the healing potential of body movement through expression (Hafner, 2008). Dance therapy focuses “on the relation between the inner movement (sensation, feeling, image) and the outer movement expressed in dance, [and] posits that movement reflects emotional states and can lead to psychological insight and behavioral changes” (Halprin, 2003:62). All different orientations in that field have the common idea of dance as a communication. On the one hand, one is able to identify feelings through dance. On the other hand, one is able to communicate them through movement and expression (Juhan, 2003). The American Dance Therapy Association was founded in 1966 with the idea to support the emerging profession of dance/movement therapy. The American Dance Therapy Association⁷⁶ “defines dance/movement therapy as the psychotherapeutic use of movement to further the emotional, cognitive, physical and social integration of the individual” (American Dance Therapy Association, 2013:n.p.).

⁷⁶ For more information: <http://www.adta.org>.

4.2. AN EMBODIED EXPERIENCE - MY CASE(STUDY) OR THE TRANSFORMATION OF THE IMPRISONED HEART

“I am a researcher. I want to research the human and I start with myself” (Kelly, 2013a:n.p.)

Why me? Why do I use myself as a case study? Alexander Lowen says that it is much more convenient to use therapeutical exercises when you have already tested it on yourself (Lowen, 1991) and I concur with this statement. Furthermore, since dance is a personal experience which can only vaguely be put in words the only suitable way to provide an insight of the experience is to present my own experience. As John Kelly (2013a) puts it once: “Dancing is researching the body” (n.p.). Since I am dancing a lot I feel that I am researching a lot and I want to share my research results with my readers in this embodied writing chapter.

In this chapter I focus on my experiences during different 5Rhythms Dance workshops. This chapter consists of two parts: On the one hand, I summarise my experiences and present the circumstances in which these experiences took place. On the other hand, I present my embodied writing parts that, for better identification, are framed.

I consider this whole chapter as an embodied writing chapter. That is the reason why I sometimes switch to a colloquial style of writing. As I guideline, dear reader I want to suggest to you to read this chapter as a researched piece of art.

4.2.1. DANCING ... AGAIN AND AGAIN

I got to know 5Rhythms Dance through the week of dancing during the MA Program and the facilitator was John Kelly. I already used my embodied writing part about this week for the prologue. I took part in three other workshops held by him: *Summer Dance*, *Autumn Dance* and *Lust for Life*. In this chapter I write about my experiences during these workshops.

1. *Autumn Dance*, Autumn 2012 in Bale, Croatia

Here, while dancing I actually realized what kind of thesis topic I really want to write about. That means I dropped the idea of relating 5Rhythms Dance to outer conflicts in conflict zones, but rather wanted to focus on *inner peace*, taking myself as a starting point. I went literally small – I wanted to start from the smallest part: me. This is what I realized during dancing and it was John Kelly who said: Ask your body what it wants to tell. Your body knows. Try to dance what you want to tell in your thesis! I did, my body told me, and now I am writing this thesis.

3. *Lust for Life*, March 2013 in Innsbruck, Austria

This *Lust for Life* workshop opened up a lot of old topics and questions. It dealt with old topics of mine such as death/life, heart/numbness, being a helper/being aloof, judgements/liberation. Nevertheless, this time I realized that it was much easier to let go of these old topics and take the step to transform them. I could feel them, watch them and let them go. I guess this is a benefit of doing this work/dance frequently. It gets easier to let go. Still, at the end I figured, I wanted to adress my heart.

Dear Heart,

You are back again. Thank you. I missed you. For a long time you were gone. Did I hurt you? Is it possible that I hurt you? I closed you up. I locked you away. I was not too nice to you. How did you feel? Captured? Misunderstood? Maybe I was wrong, but this was the only way for me to survive – to protect you. I was afraid of not being able to survive if I would have let you be free. I cast a spell on you that made you sleep. Numbness. I am sorry. I am sorry for not trusting you, but I wanted to protect you, like a mother protects her child. I was afraid that it could happen again. I would not have managed to see you being hurt again. I hope you understand me?! Are you angry with me? Is it possible for you to be angry at all? Aren't you this kind of being that lives out of, with and for love only? I am still afraid to feel this love. You have so much love to share and to give that I sometimes do not know how to deal with it. This love is so honest that I feel totally ashamed of receiving your love. I feel ashamed when I'm in front of you, because I cannot manage to receive this love. What is easier – to receive love or to receive pain? I guess I chose pain. This was a decision against you. Now you are back again. Slowly, slowly I start trusting in your openness again. Please, give me some time. I try my very best to receive your love. I only know how to give. I cannot receive. Love. Love makes me afraid. If I really look at you and embrace you, I easily get afraid. In these moments I feel so connected with everything that it is too much for me. Your love makes me afraid of death.

Why? Does Love equal Death?

Lust for Life? Willingness to live! Can I be too willing to live? Do I cling onto life? Is that the reason why I am afraid of death? The shadow side of lust is addiction. Am I addicted to life?
Am I afraid of death, because I love being in my body?

4. *Summer Dance*, Summer 2013 in Murter, Croatia

The *Summer Dance* was a seven days workshop in Croatia led by John Kelly and this time also other 5Rhythms teachers. This year (2013) was my first *Summer Dance* and also a very intensive one, because first, I was struggling with an injury while dancing and second, a serious and dangerous accident happened within our group of dancers. This led to two embodied writing notes I want to share. I feel that these two incidents helped me to be even more convinced about the idea that dance can heal, transform and be of help in occasions that seem to be so terrible that nothing could ease them.

The disabled dancer

How difficult it is to be weak?

What does weakness mean? Vulnerability, spaciousness.

I have no answers, not anymore. I am weak.

I have lost parts of my self on the way – on the way of always knowing the answer.

I am dis – able.

I am not able.

I am not able to express myself as I was used to. How many feel like me?

I have to find a different way. How many finally find a different way?

For me, it is not the way of the warrior anymore.

...

It is the way of love.

Being weak is actually nothing else than being soft.

Soft movement. Soft healing.

Being soft towards myself. Being soft towards others. Being soft towards my body.

Tenderness. Softness. Smoothness. Weakness.

Letting in. Being flexible. Still. Inward. Receiving. Flowing.

The last part of discovering flowing for myself is being soft and tender to myself.

And this all just because of my injury. My body taught me how to be soft.

This week I discovered another way of dancing.

A-I-don't-go-to-the-edge-of-physical-exhaustion-and-still-enjoy-myself-Dance.

A soft and tender dance.

Facing death and still dancing

I thought he is gone.

This dread went deep down into my heart.

My heart turned black. Too black. A non-moving black.

A silence when I needed to scream.

A freeze when I needed to move.

A fear when I needed courage.

A weakness when I needed strength.

This blackness inside me spread its wings, became bigger, but still did not move.

This black eagle was sitting, clinging onto my heart, nearly broke it, with his adamantly
claws.

How can I move? How can I dance?

...

Chaos helped me. Chaos, a not knowing state, helped me. I connected to not having the
answer and moved.

I moved my head, the pictures came, but they were just there.

I connected to the sadness in Chaos and got into motion.

...

I moved and the black eagle started to fly.

“In indianischen Kulturen existiert die Legende von dem letzten Tanz. Sie erzählt, dass jeder in den letzten Minuten seines Lebens noch einmal tanzen wird – und zwar mit seinem Tod. Dieser Tanz wird ausdrücken, wie wir gelebt haben [...]. Die Indianer glauben auch daran, dass ihr Tod seit ihrer Geburt unsichtbar auf ihrer linken Schulter sitzt⁷⁷” (Lindau, 2011:187f).

Reflecting upon the things that happened during this workshop:

This is what my thesis is actually all about for me, isn't it? To face the topics in life that really get deep down to the inner core. There, at this core, should the 5Rhythms Dance method be applied to. I nearly 'failed' to use this method and to practice what I am writing about in a moment where I mostly needed it. In the end I understood and realized: it needs courage to start moving again. It does not matter how 'advanced' one is, how 'convinced' one is, how 'strong' one is. It needs courage to face the non-moving part inside oneself and get into motion again. I respect everyone who is facing this part of oneself and starts moving.

⁷⁷ Translation by the author: In Indian culture there is the legend of the last dance. This myth deals with the idea that everyone will dance again in the last minutes of his/her life. This person will dance with death. This dance will express how we have lived our lives. The Indians also believe that since birth death is sitting invisibly on their left shoulder.

4.2.2. SHADOWS

I am interested in my shadow side. I am always interested in the part of my self that I seem to struggle with. Therefore, I want to have a look at and transform it. I love transformation. It is like a drug. Only that the ecstasy lasts longer – much longer. That was not the only reason to attend the *Shadow Workshop* (November 2012) with Damjan Makovec in Innsbruck, Austria. I also like to dance and to get to know all aspects of 5Rhythms Dance. After this workshop I wrote a poem. Within this poem I tried to outline on the one hand out of what the shadow work exists and on the other hand my own experiences with it. Since I know that poems often seem to confuse the reader, I just want to give you a suggestion for reading: try to take every sentence literally. Yet, of course feel free to resonate with it in every imaginable way.

The Intelligence of the Body

Shadows.
 Shadows that pave the way for me.
 Shadows that show me my light.
 sHadows.
 The shadow side of whirling around freely is getting dizzy.
 If I concentrate on my feet, there is no shadow.
 Feet cannot get dizzy.
 shAdows.
 Their roots are in my brain. Ego brain.
 They live in my unconsciousness. Ego emotion.
 They are excuses for everything. Ego life.
 shaDows.
 Brightness and Darkness. Lovers that are polarities.
 In between these lovers the shadows do exist.
 Polarities are everywhere. So are shadows.
 Focusing on polarities without acknowledging shadows.
 Still, my energy is gone.
 shadOws.
 Repeating shadows while my soul is creatively living just once - every second.
 My body is stiff. Stiff from shadow. But it knows. Just listen!
 I cannot see the transformation because of these shadows!
 Discipline unequals Shadow.
 shadoWs.
 Flowing Inertia
 Staccato Rigidity
 Chaotic Confusion
 Lyrical Spaced Outness
 Still Numbness

shadowS.

I move my Body. I move my Shadow. I move my Self.
I move my Energy. I move my Brain. I move my Comfort Zone.
Do I feel or do I know? Do I trust? I dance!

swodaHs.

Flowing? I do not feel comfortable with flowing. I am steady! Now, I know why.
With Flowing through Inertia, Boredom and Resistance. I know it so well! Poor me, yet at the
same time I am aloof! But its not about me - everyone else is to blame for!

Poor me, I am aloof! This listlessness: I love it! No, please, no joy!
Frustration? Anger? Fuck you? No way! I am always happy, but alone with it.
I have to be alone with it.

Tension. Too much tension that I do not want to carry. Do not breathe! It could open up!
In the end I am alone.

...dance...

Joy Happiness Movement Daring to Open my heart Being close to Wild Loving Passion.
swodAhs.

I love Staccato! Really I do! Staccato is straight. I know my way. That's me and I know how
to appreciate this, now. Still, sometimes my emotions get lost on my way. Again, this tension.

It's all about this tension. Movement? Where are you? From tension through frustration.
Again, no frustration. Yeah, I know I have to work on this! Passion for myself?
I am too laid-back to recognize my own feelings.

...dance...

Oh, I love Staccato! Movement! Sexuality! Joy! Enthusiasm! Feeling! My Body!
swodAhs.

Chaotic surrender to the inner Dancer in me. I am the Dance. Destructive control against
myself. The Chaos Shadow leads me through confusion to destruction to control. I am lost,
there is no contact to my inner dancer. Actually I like that I am lost. Normally I am never lost!
Search for destructiveness! Against whom? I understand: I am not allowed. I do not allow
myself! Thoughts and Emotions. Present and Control. Body and Soul. Body.

...dance...

Tired, but happy. I am tired, but free! Being free with responsibility! Feeling joy while
surrendering. I want and I am allowed to. Yes! From self-destruction to self-love. Openness
and Fear. Where am I at home?

swOdahs.

Being lost. Being superficial. Being spaced out. That's the shadow side of Lyrical. Being
superficial. Being unreal. Being plastic. Being not me. I do not want to be part of that! Stay
away! Please stop! Because I recognize too much of me within this dance! Saying Yes when I
want to say No.

...dance...

Authenticity. Body-Authenticity. Nothing else. Authenticity. I. Now. Here. Authentic.
sWodahs.

Stillness. It is everywhere. Be quiet! Even though I am in pain. Hopelessness combined with
Helplessness while being numb. Stillness. Stillness and an inner Dance.

...dance...

I love my shadows! The shadows make me who I am. Recognizing them without being them.
Compassion for myself.

Compassion.

I (and nobody else) have to take the first step.

Shadows

4.2.3. TRANCE INTO CRITICAL REJECTION

The *Journey into Trance* workshop (December 2012) with Jonathan Horan in Cologne, Germany was another very impressive and eye-opening workshop. It was my first workshop with him and I was curious what I would experience. During this workshop I had two main topics that I would like to share. On the one hand, for the first time I experienced rejection against 5Rhythms Dance. I put this anger, frustration and bodily tension into words. On the other hand, since now, I had the most amazing moment of dancing. During this moment, my mind was fully switched off and my body took over: I danced in the absolute here-and-now – even when the music had ended. Maybe I needed this rejection at the beginning to totally surrender at the end.

Critical Rejection

I guess this is part of my process. Rejection. Critical Rejection. Criticism.

Too Many

One big and dark room. 130 people. Sweat and Screams and Laughter. I am left alone with my inner dance. I am alone in this big crowd. Everybody is left alone. It is an all out secret of what is going on in the inside of each of us. I am missing the focus on everybody including me. I am missing the exchange. No exchange – no words – no space for my own being – just within myself. Is this enough?

At the same time: too many ways to get distracted. Too many energies that take away my attention from my inner dance. Where am I? Here or there? With me or with them? Where is space for my inner dance? They are occupying my inner dance floor! I let them occupy my inner dance floor. Why? We are all one. But I do not want to be one! I want to be me!

There is one situation where I am not alone. It is the moment of a partner exercise. Normally I dislike these exercises, because I DO want to be alone and focus on myself. Today I appreciate this partner exercise, because we create a small group, a group of two. I could feel someone. Being alone in this big group. I am lost.

These partner exercises: Are they really healthy? What do they aim at? Sometimes they help with opening up, to get moving. Sometimes they are just exhausting me, because I cannot focus on my own dance while they take place.

Rejection. The best part about it is that I do not judge myself while not liking it, while rejecting it – today. Actually I feel very good, I like myself, I feel authentic. That's me. Here.

Now. That's what I ended up with during the shadows workshop: Being Authentic. Here I am.

Just too many people. I need a smaller group. In the sense that one can pay attention to everybody, that a group feeling occurs. Still, why do I have a need to dance alone?

The Tribe

130 people. They are a tribe. What if I am not part of this tribe? What if I do not want to be part of this tribe? What if I do not fit in this tribe? What if I am not allowed to be included in that tribe? A closed tribe. Does this tribe close itself in front of me or do I lock myself away? I feel that it is not about the people, but about 5Rhythms Dance. It is not about the people who are using 5Rhythms as a tool. It is about 5Rhythms that has to be used otherwise you are not part of it. That means if I do not want to use it I am not allowed to dance? I feel limited by these rules. It is limiting my mood, my movement? Or do I limit myself? It (who?) is pushing me into a form. I thought it (what?) should help me to get rid of my forms? Am I the only one who senses this as a form, a format, a rule, an obligation?

...

My Feet are my Bliss

My power dance: I feel so much strength. I feel so strong. This is my power dance. My life force is back again and here I stand: full of strength and the tiger is dancing around me. He is back again. It is his strength. It is my strength. First I want to fight, but then I realize: It is my strength. I feel so strong and proud and I open up my chest.

It is the first time that I really let my feet move through a whole wave. They want to move. I trust them. I let them move. I am grateful that they lead my dance. In stillness they are dancing as if they were free for the first time in their life. It is pure dancing without my head. I do not want to stop. My feet do not want to stop and my body follows. I allow myself to be joyful – to experience joy.

I do not care about anything. I just enjoy my dance, because I give control to my feet instead of my head. I really open up. I am not afraid of showing myself, of loving myself, of loving others, of showing my joy to others, of showing my heart to others. I dare to look at others, to be with others. I am dancing with joy. I am dancing my joy. I am joy. I dare to feel. This is my dance. I feel my potential. I am my potential.

These experiences are stored in my body.

4.2.4. HEARTBEAT IN THE FLOOR

The *heartbeat* workshop ‘Freudentaumel⁷⁸’ in May 2013 with Dagmar Cée in Innsbruck, Austria was my first *heartbeat* workshop. It focused mainly on the emotion *joy* and how to feel and let in pure joy. I realized that pure joy is very difficult for me to accept, acknowledge and appreciate. This actually made me really sad. With this in mind I wrote the following poem and the short story, which I developed during a partner exercise where we were asked repetively *what hinders us to feel joy?*

One Heartbeat

What does it take to fully surrender to the floor?
 What does it take to bear the feeling the floor throws back to you?
 What does it take to trust lying on the floor?
 What does it take to trust the floor?
 What does it take to feel your body more than usual?
 What does it take to transform resistance into devotion?
 What does it take to transform your enemy into your friend?
 What does it take to transform harshness into safety?
 What does it take to become one?
 What does it take to accept?
 What does it take to not show off?
 What does it take to not exert oneself?
 What does it take to let the rhythm inside you?
 What does it take to let the body move you?

Does it take just one heartbeat or does it take more...?

⁷⁸ Translation by the author: Delirium of joy.

Joy, Seriousness and I!

Seriousness and I were very good friends. We had been friends since kindergarten. He introduced himself at the time when the Obligation to not be too curious played hide and seek with me. He joined our game and since then became my best mate. I remember my other friend Joy leaving for holidays at this time and she paradoxically stayed abroad for a long time. Seriousness accompanied me ever since. He was with me in good and bad times and I could really rely on him. Sometimes I even had fun with Seriousness. But above all I was successful in life, knowing him being at my side as my best friend. Of course, Seriousness introduced me to all his other friends and this was a really big circle of friends - maybe you know one or the other?! There was Strictness, oh, I loved her! She was so lovely sometimes and her advices really helped me. Then there was Conscientiousness. He was quite calm, but always at my side when I needed him. Then there was this very loud and self-confident Inflexibility. Ah, she was very stubborn from time to time, but she always knew what she wanted and taught me a lot of tough things, actually she taught me to be tough without the help of others. Rigidness was also part of our circle of friends. I did not see him often, but if we saw each other, afterwards I always felt ill. And oh, I forgot my second best mate: Responsibility. Ah, we had so much fun together! Seriousness, Responsibility and I, we were really close. Nobody could get into our way. We knew what we wanted and we wanted a lot. We had a great time and our circle of friends grew together quite strongly. Sorry, did I forget to speak about Joy? She was visiting me from time to time or wrote me some letters, but you know, I had this big circle of friends, I somehow forgot about Joy.

The days went by and I started to feel very caught up due to my friends. I didn't know why, because I loved them, didn't I? They asked a lot of me – some nice things, but also some things I was really not up to. I felt exhausted and I realized how superficial our friendship was. Every time I started to talk to Seriousness or Responsibility about things that really moved me, they never really listened. I got sick.

Then I started to get into motion. Was it Curiosity who introduced me to that? I cannot remember anymore... Oh, you should have seen Rigidness!!! He got very angry with me and threatened to end our friendship. But I continued with moving, because it just felt right to move. And then I received a letter from Joy. I guess, she had just waited for me to do the first move, and then she was there. She invited me to her place, to her floor. I felt it would be right to go. I didn't tell my friends, oh no, they would not had let me go! I just went and visited my old friend: Joy. When we met each other for the first time again, after such a long time, she smiled at me, took me in her arms and I knew I was back home.

Epilogue right in the middle of my thesis: Research influences the researcher

Last night I had a talk with a dear friend of mine about our theses. She asked me whether I, since I now have done extensive research on 5Rhythms Dance, dance differently. Without thinking I said yes and surprised myself with my reply. I then remembered a thought I had two days ago when I was participating in a wave evening. Back then on the dance floor I thought: wow, I am dancing differently. And this thought threw itself back at me last night when my friend asked me her question. Yes, I am dancing differently since I know more about the background theory of 5Rhythms. It was the first time that I was dancing again, after finishing the 5Rhythms chapter. My mind is full with knowledge and I have to admit this influences my dance, actually in a very positive way. Since I *understand* (intellectual wise/emotional wise) the method and do no longer simply practise it, I am more open to receive the teachings of this method. This thought overwhelmed me: The more I understand the more open I am. I guess this is valid for every aspect in life.

My dance changed: I realized that now I could appreciate every rhythm with its unique characteristics. I understood that every rhythm could support me and give me a certain energy that I can use. I understood that I do not have to reject and fight them, but that these rhythms actually are wonderful energies with an offering to support me. They do not want any harm, they are just there waiting to be moved and in movement be supportive. More concretely, at the wave evening, I started to dance *flowing*, which I normally struggle with the most. But back then I thought about the value of this rhythm, I thought about the things I know about it: when I move my feet, I am connected with mother earth. Mother earth is supporting me, holding me, giving me warmth and strength. I actually felt this kind of wonderful grounding energy and understood how it can help me when I just let it in, and I did. I fell in love with *flowing*.

I asked my friend why she thought I could not appreciate it before by simply doing it? She responded by saying something like this: Because you did not know about it, it was not a reality for you. I love this answer since it also relates back to quantum physics and all the theories about what reality is? Is reality only what we see or does it also exist when we do not look? Was this *flowing* energy always there and I was just not open for it? Is it always available and I have to make it *my* reality? Or does it only exist when I create it?

Research influences the researcher: What ever the answers are to these questions, my research topic influenced me. I never felt it more precisely than in the moment when I fell in love with *flowing* and when my friend asked me this question. The research subject I am dealing with changed my perception, and therefore my dance. Thus, how could any research not influence the researcher? How could any researcher be not part of the research subject? This question is the reason why I wrote this whole chapter about me, about myself as my case - study.

4.3. 5RHYTHMS DANCE IS INNER PEACEWORK -

HOW DOES 5RHYTHMS DANCE UNFOLD INNER PEACE?

“Ultimately, the only true power we have is the power to change ourselves for the better. Such change can be an inspiration to others and the greatest gift we can give one another” (Roth, 1998:148).

All the above mentioned concepts, namely the five peace families, elicitive conflict transformation, transpersonal psychology, body-oriented therapy, dance/movement-therapy, and my embodied research build the foundation for the discussion around 5Rhythms Dance as inner peacework. Thus, in the following I will refer back to those concepts and/or authors.

I start with the elaboration on 5Rhythms Dance as elicitive motion and a healing method. Further, I focus on two main aspects: the inner and outer perspective of the dancer. How do these aspects contribute to the unfolding of inner peace?

For answering my research question *how does 5Rhythms Dance work to unfold inner peace, thus is inner peacework?*, I want to state the essence of my definition again:

Inner peace, as an individual experience, is inner healing that occurs by being connected with the inner self. Inner peacework creates and provides the space to unfold and experience inner peace.

4.3.1. 5RHYTHMS DANCE IS ELICITIVE MOTION!

“Die Transformation des Äußeren beginnt im elicativen Sinn mit der Wahrnehmung des Inneren⁷⁹” (Dietrich, 2011a:388).

The main methods of elicitive conflict transformation deal with the body and its movements. According to Dietrich (2011a), movement is part of human existence, which is itself the starting point of elicitive conflict transformation. Thus, in his second book, Dietrich suggests 5Rhythms Dance as a method of elicitive conflict transformation for individuals and as a tool

⁷⁹ Translation by the author: In elicitive terms, the outer transformation starts with the inner perception.

for conflict situations. On the one hand, the theoretical background of 5Rhythms offers important knowledge regarding conflict situations. For example, the awareness that each encounter follows a wave helps to understand the development of conflict. On the other hand, 5Rhythms are an effective method for movement-oriented transformative processes. Expression, movement and/or dance are possibilities for experiencing transformational processes on an individual or communal level.

The transformational processes on the individual level are of primary importance in the following discussion. First, I want to mention why 5Rhythms Dance is elicitive motion. In that sense, the elicitive approach can indeed be transferred to 5Rhythms. In 5Rhythms terms, every dancer contains the dance already in herself. Every motion already lives in the dancer. 5Rhythms could be seen as a tool to elicit the motion out of the dancer. Moreover, the dancer is given a space to elicit the dance out of the body. One is starting from the knowledge of the body that is already given. Just as in elicitive conflict transformation, 5Rhythms places the focus on the person and its potential or resource. It deals with the potential of each dancer. As Roth (1998) says, the 5Rhythms are only a map. At the end it is up to everyone to take the journey on its own.

The elicitive approach is creative, spontaneous, intuitive and flexible (Dietrich, 2011a) just as dance is. I like the idea that creativity is an aspect of peace. Facci (2011) refers to the need for creativity for transformation of a conflict. I take this idea but rearrange it: In order to unfold peace one needs creative approaches. 5Rhythms Dance could be one approach since dance has the capability to be creative. Dancing is a way of expressing and for me, expressing is vivid creativity. Moreover, due to dance a constant transformation of energies takes place. This transformation is indeed a healing in motion on the dance floor. Nevertheless, before one can transform something, in 5Rhythms work, it is important to acknowledge the emotion or inner conflict. 5Rhythms Dance is an elicitive peace method.

One example of these processes at work on a communal level is the following story told by John Paul Lederach (2005). It is such a beautiful story that I want to describe it here. Lederach was attending a peace and reconciliation conference in Northern Ireland in the 1990s. Representatives of all sides of the conflict including political, economic and community leaders were part of this conference. Besides the normal speakers, the planners of the conference had invited a troupe of dancers that included Catholic and Protestant women. They gave an artistic performance about the Irish conflict by using music, expressive dance, photographs and lyrics. The audience reacted with astonished silence and emotional outbreaks. Afterwards in his book (2005), Lederach asked what kind of difference this artistic five minutes actually made? His answer was: “The artistic five minutes, [...] accomplishes what most of politics has been unable to attain: It helps us return to our humanity, a transcendent journey that, like the moral imagination, can build a sense that we are, after all, a human community” (Lederach, 2005:153f). Later on, I will elaborate more on how dance connects to a deep sense of humanity. However, in this thesis I mainly focus on the individual transformation process rather than on the communal level.

4.3.2. 5RHYTHMS DANCE IS A HEALING METHOD OR IF YOU SET PEOPLE IN MOTION, THEY HEAL THEMSELVES

5Rhythms Dance is not a form of therapy, but a healing practice. Since the term *healing* and *healing process* will be used throughout this text, I want to elaborate on how 5Rhythms Dance is understood as a form of healing.

Even though 5Rhythms Dance is influenced by different forms of therapy that I mentioned in Chapter 4.1., Roth is clear about the fact that she is not a therapist and 5Rhythms Dance is not therapy⁸⁰. In contrast, 5Rhythms Dance is a meditation practice that

⁸⁰ 5Rhythms Dance is not therapy, but the potential is given. There are forms of 5Rhythms therapy established that use the theoretical background of 5Rhythms Dance and its practical aspects in combination with psychotherapy. For example, Andrea Juhan established the Open Floor method that is an interpersonal group movement therapy form and combines aspects of 5Rhythms Dance, somatic psychotherapy and *Gestalt* Awareness practice. Out of that, she founded 5Rhythms Movement Therapy. For more information: www.openfloor.org. Andrew Holmes combines family constellation and 5Rhythms Dance. For more

combines art, healing and shamanism (Juhan, 2003). “My work is a marriage of art and healing meant to catalyze wholeness through dance, song, poetry, ritual, and meditation” (Roth, 1998:2). Since in my thesis I focus on healing I want to elaborate on that term.

With healing Roth (1998) means “making whole, the self and all that the self involves: one’s body, heart, mind, soul, and spirit” (175). According to Roth (1998), all healing is spiritual healing; it is an art. For her, all humans have an inner potential and the responsibility to heal themselves and healing comes through dance. Healing means becoming whole. That means that healing happens when body, heart, mind, soul, and spirit are unified or that the forces of being, loving, feeling, knowing, and seeing are unified. Healing involves working on one’s self and connecting to the self. If a human gets his/her psyche in motion, it heals itself. Movement (of the body and emotions) is one’s own medicine and healer, and “the moving center is within you” (Roth, 1998:211). Thus, Roth established her focus on self healing and inner wisdom. More precisely, she describes it as body wisdom. “The 5Rhythms meditation practices healing through the movement of the body, emotions, and the psyche; and through this work the direct identification with the creative life force is supported” (Juhan, 2003:94).

As mentioned in Chapter 4.1.2., for Halprin (2002) healing is a process that is available for everybody all the time and that operates in many dimensions. Halprin compares healing with getting a sense of wholeness, thus being fully connected to oneself, others and the world around one. For her, dance offers a powerful healing potential.

The wonderful thing about 5Rhythms is that it involves the human psyche, the human life and the human body. “All healing journeys begin and end in the body” (Roth, 1998:133).

information: www.gabrielleroth.com/schedules_detail.asp?ScheduleID=4186. Romana Tripolt developed *Dancing out of Trauma*. This method combines 5Rhythms Movement Therapy with trauma therapy. For more information: www.5rhythms.at/tanz-aus-dem-trauma. Another example is, Shannon Simonelli, who is a trained 5Rhythms Movement therapist. For more information: <http://remedywave.org/About.html>. Using 5Rhythms Dance as a tool for therapeutic setting is growing more and more common. I believe it is a wonderful method to use for therapeutic work, however, in my thesis I do not focus on these aspects, but on 5Rhythms Dance as a movement meditation practice.

5Rhythms Dance is spiritual and psychological; it could be seen as a wonderful map for dancing or it could be seen as a map for healing the psyche. How one uses 5Rhythms depends on each person. It can be used as a workout for body and soul, or it can be used as a ‘therapeutic’ tool. That means that the depth at which 5Rhythms Dance touches or transforms one person on the inside depends on how deeply s/he wants to be touched or transformed.

Although 5Rhythms Dance is not a form of therapy, “5Rhythms dancers learn to allow the wounds of the past to be healed through movement and they allow the gifts of the past to be embodied” (Juhan, 2003:120). I have thought about the relationship between 5Rhythms Dance and therapy. My conclusion from my own experiences is that 5Rhythms Dance is a map for a healing journey that needs to be combined with something else such as therapy or group talks in order to integrate the danced experience in daily life. The other way round, it could also support a therapeutical process in opening up emotional wisdom.

Juhan speaks about people who revisit unresolved trauma through dancing 5Rhythms and “are referred to a competent trauma therapist” (Juhan, 2003:185). Also Hafner (2008) found out that some participants combine 5Rhythms Dance and psychotherapy. For them, 5Rhythms Dance was a support to embody and transform the therapeutic processes of their talk therapy. Cook & others (2003) wanted to use 5Rhythms as “an activity that a person may use in a therapeutic or healing way to help with general mental and emotional well-being” (23).

4.3.3. FOCUSING ON THE INNER PERSPECTIVE OF THE DANCER

To answer the question of *how 5Rhythms Dance unfolds inner peace* I focus on the inner perspective of the dancer. Therefore, I concentrate on four main aspects. First, I concentrate on the physical body as the main agent in this peace process. As a subcategory of the body, I focus on breath. Third, I focus on the healing potential of emotions. Fourth, I discuss the connection between the dancer and the dance. I also explore intuition, spirit and the dancer’s soul.

4.3.3.1. The body or *calm down in movement*

“The body is no longer merely an object in the world, under the purview of a separated spirit. It is on the side of the subject; it is our point of view on the world, the place where the spirit takes on a certain physical and historical situation. [...] the body is much more than an instrument or a means; it is our expression in the world, the visible form of our intentions” (Merleau-Ponty, 1964:5).

5Rhythms Dance is all about the body: the body’s connection to the psyche, the body’s connection to healing, and the body’s connection to one’s self. In this section I focus on the importance of the physical body in 5Rhythms work in order to point out the body’s potential healing force. I distinguish between five topics and combine Roth’s point of view with different authors’ perspectives.

THE BODY KNOWS

Everything that humans experience is stored and reflected in the body, meaning that the body knows and remembers. This happens most of the time without conscious awareness. For example, every physical or emotional pain is stored in the body, which is called pain memory. Even though one cannot remember this pain consciously, it leaves behind a memory that can be triggered years later through placing awareness on the body (Bauer, 2009).

All of the stresses of our lives are stored in and affect the body, often creating distress and imbalance, which are reflected in our emotional and mental states. Our bodies contain our life stories just as they contain bones, muscle, organs, nerves, and blood (Halprin, 2003:17).

Life themes, life history and patterns are revealed while moving the body, thus, there is a deep knowledge and wisdom accessible within the body. Related to that, the reason why Roth started the 5Rhythms work with the body is because “only when you truly inhabit your body can you begin the healing journey” (Roth, 1998:30), because „the body has a kind of intrinsic teleology always pointing in the direction of wholeness and healing“ (Anderson, 2001:16). According to Roth, unfortunately the status quo is to inhabit the mind instead of inhabiting the body. This goes so far that people are even afraid of their bodies and their signs, impulses or hungers and consequentially misuse or ignore them. This in turn can lead to

a separation of the body from other parts of the self, such as the mind or spirit (Roth, 1998). The 5Rhythms practice therefore supports the inhabiting of the body as a beginning for the healing journey.

ENERGY IS STORED IN THE BODY AND CAN BE TRANSFORMED

The notion of energy as a primary agent within the body is closely related to the ideas of Reich and Lowen. This body-oriented therapy works with body energy that impacts the psychological and physiological aspects of human beings. As explained in previous chapters, the approach is to get stuck energy fluid again in order to gain well-being (Lowen, 1981).

Daria Halprin defines the energy in the body as life force energy that is constantly moving in and around human beings. This creative and healthy flow of life energy can be blocked and create tension, depression, anxiety or anger. Halprin focuses on creativity such as drawing, movement or writing in order to make the energy flow again, in order to reconnect with the self and get a sense of unity (Halprin, 2003). “The creation of dance, drawing, or poem becomes a symbolic act that affirms in us the basic life force” (Halprin, 2003:92).

Walch (2009) also supports the idea that working with the body and its stored and (most of the time) blocked energy is an important factor for health and well-being. For Walch, one way to re-connect with the inner self and create well-being, is through transforming blockages. Walch speaks about bodywork in respect to holotropic breathwork and its effects on human beings as follows:

Durch die Körperarbeit werden innere Spannungen abgebaut, psychische Begrenzungen gelockert und der gesamte Energiefluß unterstützt. So können bedeutsame unbewusste Inhalte, die in der Regel zu selbstdestruktiven und fremddestruktiven Denk- und Verhaltensweisen führen, leichter erlebt und integriert werden. Darüber hinaus werden chronisch verdrängte Affekte, unterdrückte Emotionen und stecken gebliebene Bewegungsimpulse befreit. Das führt grundsätzlich zu einem tieferen Gesamterleben, zu mehr Lebendigkeit und größerer Offenheit⁸¹ (Walch, 2013:n.p.).

⁸¹ Translation by the author: Through bodywork, inner tension is released, physical limits become flexible, and the flow of energy in the body is supported. With that, important inner unconscious topics can be experienced

Related to these thoughts, from Roth's (2004) point of view, the body is an energy field. The psychological weight⁸² of humans manifests itself in the energy field of the body, which can be observed by watching the body. If people start moving their bodies this energy field gets into motion – it becomes fluid and light, and consequentially the psychological weight does as well. Thus, it is possible to transform psychological weight by putting the body into motion. If one moves the body, the psyche starts moving as well. If the psyche is in motion, it starts to heal itself (Roth, 1997; Horan, 2011; Tripolt, 2013). Hafner (2008) reinforces that once put in motion, formerly stuck energy develops self-healing processes. Participants of 5Rhythms experience the embodiment of energy being in motion as a way to contribute to their well-being. Furthermore, they adapt this experience of life as a fluid energy (instead of stuck energy) in their daily lives, meaning they realize on the dance floor that change is possible.

BODYMOVEMENT IS HEALING

“Disease is inertia. Healing is movement. If you put the body in motion, you will change” (Roth, 1998:206). How can body movement be a form of healing?

Anna Halprin puts a great deal of emphasis on the immune system, the natural defense system of the body, within her dancing sessions (Halprin, 2002), since “it has been discovered by doctors and other health practitioners that a conscious relationship to the immune system actually enhances and, to a great degree, determines its strength” (Halprin, 2002:106). To gain a conscious relationship with the immune system, it is of main importance to place awareness on the body through movement practice. Being aware of pain or tension in the body,

and integrated. If they stay unconscious, these topics normally produce self-destructive thoughts and behaviour and can also be destructive for others. Moreover, chronically suppressed affects and emotions, and stuck impulses of movement can be released. Basically, this leads to a deeper lived experience, more liveliness, and more openness.

⁸² Roth does not define *psychological weight*, but from the examples she uses in her writings (2004) it can be defined as follows: Psychological weights are memories, disappointments, losses, stresses, fears, beliefs, -experiences of humans that are stored in the body.

witnessing the body and making conscious movement without the controlling mind in order to release tension can then increase health (Halprin, 2002).

When a person dances, or imagines a dance movement which is freeing or which brings out inner healing images, the body actually changes its physiology in response. A person need not do anything, the body will do it just through the impetus of dancing or imagining movement (Samuels, 2002:159).

According to Halprin, healing is about reawakening the senses and with that the body acts as a natural healer. Through sensing, one is in the present moment which in itself gives strength back to the body, which is a natural healer. Additionally, Halprin states that dance fosters an integration of the whole person. Having a sense of being whole is where the power to heal lies (Halprin, 2002; Halprin, 2003). Eastern cultures also support a holistic approach where the idea of sensing a feeling of being whole is a main contributor to health and well-being. Thus, emotional experiences or psychological approaches pointing towards wholeness influence the human organism and can contribute to well-being (Dychtwald, 1998).

Conscious movements, awareness of the body and reawakening the senses are part of the movement qualities and expression the body learns while doing the 5Rhythms. “The 5Rhythms has the capacity to reestablish protective resources as well as somatic resources for well-being: joy, a sense of wholeness, and a powerful connection to life force energy in the form of creativity, spirituality, and love” (Juhan, 2003:113). For her PhD, Juhan conducted data by interviewing participants about 5Rhythms Dance. She found out that dancing the 5Rhythms allows participants to embody their own transformational process, meaning that they literally feel that they move *through* psychological terrain. This *moving through something* is in contrast to *being stuck*. Thus, by experiencing movement, participants gain trust in their own healing process again which they relate back to their lives.

Furthermore, Hafner (2008) found out that participants of 5Rhythms Dance experience a better connection towards their body than without dancing. They feel balanced and more acceptance towards their bodies, thus they experience a form of healing. Furthermore, the

participants feel more vivid and sensual within their bodies. Movement offers a playground to transform old patterns and shape new ways of moving. Changing body postures while moving on the dance floor can change postures in life as well (Halprin, 2003).

I want to end this chapter with the following quote, where Dietrich (2011a) speaks about the aspect of movement within 5Rhythms work. This movement

löst jene im Körper eingeschriebenen Panzerungen und Blockaden, deren Taubheit aus einem Verhalten resultiert, mit dem Menschen sich vor größeren Verletzungen zu schützen gelernt haben, das sie aber ebenso der riskanten Freude am offenen Erleben des Hier und Jetzt beraubt⁸³ (228).

THE BODY IS A GATEWAY TO OUR FEELINGS AND EMOTIONS

“Where are our feelings? Are they in a safe-deposit box at Chase Manhattan Bank? Unfortunately not; they’re in the body; and it is in the body that we can experience them and through the body that we can express them” (Roth, 2004:46). Thus, the body is the carrier of feelings and emotions. “Für Roth erweitert sich durch die körperliche Praxis der 5R das Vokabular der körperlichen und emotionalen Ausdrucksmöglichkeiten und ermöglicht Zugänge zu verborgenen Bereichen der Psyche⁸⁴” (Hafner, 2008:50). Roth (2004) writes that feelings are the language of the heart and that if one starts repressing them, one will get depressed. Nevertheless, humans are drawn to repress their feelings, because they are scared to feel and express them. “As soon as I started to really get people deeply into the dance and into their bodies, all of us began to feel, to feel all kind of things that we have never felt. That we decided we would never feel. That we in fact thought we didn’t feel” (Roth, 2011:n.p.). According to Horan, for every human being there is a need to feel and express oneself and one’s feelings. It is fundamental for human beings to express themselves, because this is what they need in order to be alive (Horan, 2011). Thus, by “freeing the body, we free the heart to experience the power of love” (Roth, 1998:53).

⁸³ Translation by the author: transforms body armour and blockages that are stored in the body, whose numbness concludes out of certain behaviour. This behaviour is used by humans to protect themselves from getting hurt. However, being numb does also mean to not experience the joy of living in the here-and-now.

⁸⁴ Translation by the author: According to Roth, by working with the body in the 5Rhythms work, the bodily and emotional possibility to express oneself is widened and it allows one to explore hidden aspects of the psyche.

Daria Halprin supports this theory through her focus on three levels of awareness, namely the physical (sensation, breath, body parts, movement), the emotional (feelings) and the mental (images, memories, associations). With her approach she tries to reconnect all three aspects of human beings. In her work she starts with the assumption that “from the ground of physical responses and expression, emotional and mental impressions emerge” (Halprin, 2003:104).

THE BODY IS THE CONNECTION TO THE SELF

As is put forward in transpersonal psychology, the self needs to be rediscovered in order to live a peaceful life (Walch, 2000). To start moving the body is a safe way to get in contact with one's inner self, because the body does not judge and is not afraid, but instead is the route to the root – the self. For Roth, the body is the root of one's true self. Directing awareness to the body is the first part of reconnecting with the self. By listening to the body, suppressed stories or emotions can be revealed, because the body wants to tell them. According to Roth, one should create space for the body that is such an important agent of the self (Roth, 2004). The development of awareness is quite an important topic and is fostered through 5Rhythms Dance. By gaining body awareness, an awareness of needs and feelings follows automatically. Here, one can draw a connection to *Gestalt* therapy, which emphasises the present awareness of the body as an important element of transformational processes. The dancer should get in touch with what is and using this awareness as a source for transformation and healing (Juhan, 2003).

Juhan (2003) also supports the idea that the body is the centre of all different kinds of aspects of the psyche, thus it is the centre of the being. By working on this centre, one can work on different aspects of the psyche. Furthermore, the body is much more direct than the mind and can re-experience trauma feelings, which cannot be accessed by using the brain. For Juhan it is this unique interrelation of the body with different aspects of the psyche that support healing processes. She relates that back to the work of Integrative Body

Psychotherapy⁸⁵ practice, where the focus lies on the body as the place where one can experience the essential self. This practice “holds at its center that everyone has, at their core, an essential Self which is experienced as a nonverbal, somatic, continuous felt sense of spirit/soul or energy in and through the body” (Juhan, 2003:154). Thus, by being connected with the body, one is in connection with the essential self and by being connected with the essential self, one is able to know better one’s wishes, needs and dreams (Juhan, 2003).

In maintaining and nourishing an intimate relationship with our inner process through attention to our body, we are able to feel the real energy we have available for supporting our core Self and manifesting this Self and our dreams in the world. Being and staying connected to the Essential Self is also seen as the key to our ability to love, receive love, and maintain meaningful relationship with others (Juhan, 2003:157).

Dancing the 5Rhythms brings the attention to the body experience and thus allows deep and sustainable healing and reintegration of the disconnected parts of the psyche. Thus, awareness of the body is the gateway to the self (Juhan, 2003). Related to that, Hafner (2008) found out that the 5Rhythms practice does have an influence on the self as it pertains to different aspects that are experienced and integrated while dancing. Consequentially, while dancing 5Rhythms the self is experienced as a dynamic unity with different facets.

According to Roth (1997) the body is part of the dance, without theories, dogmas or belief systems, thus it is free of self-effacement. She states that the body can’t lie, whereas the ego is the main agent for all kinds of dogmas, beliefs, fears and lies. Roth suggests empowering oneself in order to see what is going on within, what characters the ego plays and differentiate them from the self. By liberating the self, one gains more independence from the ego, meaning, 5Rhythms work supports one “to free the self from being identified with the guises of the ego” (Roth, 1998:148). Lowen (1991) contributes to this idea. In his work he

⁸⁵ Integrative Body Psychotherapy (IBP) was found by Dr. Jack Lee Rosenberg, who was influenced by the Human Potential Movement and studied at the Esalen Institute. IBP involves the whole person, meaning body, mind, emotions and spirit. It includes several therapeutic approaches including: Psychoanalysis, *Gestalt* therapy, Reichian therapy, Bioenergetics, Transpersonal Psychology, and many more. IBP unifies all aspects in one somatic implementation model (Integrative Body Psychotherapy, 2013). For more information: www.ibponline.org.

found out that humans can try to put on several masks to hide their emotions, but the body never acts according to these masks. It is easy to hide behind words and lie to oneself or others. However, the body normally acts differently and not according to those words. Thus, the body always reveals the inner state of being. In that sense, the body is an important aspect to start with in order to open up a gateway to the inner self. Once the body is put into motion, the rest follows. As Horan (2011) states: “If we can find it [the opening] physically at first – just physically, just with our body then innately the heart starts to follow. That’s the way we work. That’s the way we were put together” (n.p.). Thus, the body is *the* tool for opening up the path to the self.

To summarize, 5Rhythms Dance deals essentially with body and movement. This is the great potential this method has. Through placing awareness on the body and its movement, a reconnection to the self and inner well-being is experienced. For Roth, without moving the body no life is happening and thus no moving forward, no transformation nor healing. I want to end this section with the following statement by Horan (2011) in response to the question of how 5Rhythms Dance can contribute to the unfolding of peace: “I could see a world where there is a lot more balance and a lot less actual physical war, because people were more rooted in their body and in their spirituality, rather than in their head and their ego” (n.p.).

4.3.3.2. The breath or *everything else but breath is ego*

In close connection with the importance of the body is the importance of breath in 5Rhythms Dance. It works intensively with body awareness and breath. 5Rhythms is about releasing breath and breathing freely. For Roth (2004), air is a sustenance that feeds all humans. It is what gives life. Breath does not belong to anybody, but just passes through. “However, the deeper you let it in, the more it will stir up, catalyze, and create changes in you” (Roth, 2004:164). In the following section I focus on three aspects: breath as awareness, movement and a form of healing.

Breath is a perfect tool to increase awareness (Tripolt, 2013). Focusing on breath can help

to shift the focus from your external environment to the landscape of your inner body, and to enter into an awareness of your physical sensations and feelings. Using the breath as a pathway can be a form of meditation. Clearing the mind from extraneous thoughts and entering into a pure state of awareness alters brain wave patterns, which induces a state of receptivity and calm (Halprin, 2002:52).

By focusing on the breath the mind is bypassed. It becomes a witness, which is a comfortable place to be (Halprin, 2002). Therefore, through breathing an awareness of the self and the body is gained. It connects to a feeling of being alive in the here-and-now and stimulates the senses (Juhan, 2003).

“We were born into an alien world in which the first movement was breathing – that sharp inflation of the lungs that brings the first cry” (Whitehouse, 2000a:33). Breath is a natural rhythm in the body and thus dancers can follow this kind of rhythm and respond to it with body movement. An awareness of the breath made visible in movement can provide a state of relaxation and peacefulness (Halprin, 2002). “The intimate experience of moving with breath and then consciously holding the body in the same way that breath may be held allows the dance to shift from doing movement to a sense of being movement” (Juhan, 2003:157).

Furthermore, breath is healing and transforming. Focusing on the breath can redefine the body as a place of pleasure instead of pain (Halprin, 2002). Since breath is most often connected to tension and sadness, which is expressed in held or shallow breathing, a conscious free and easy flow of breath is relaxing and fosters an emotional and physical opening (Juhan, 2003). Already in the energetic understanding of peace, breath is key to peace. Furthermore, breath is the symbol for life and being connected to one’s surroundings. Breathing methods that enable leaving the normal state of consciousness and experiencing peace are used worldwide (Dietrich, 2008; 2011a). For example, holotropic breathwork contributes to the idea of opening up the psychological and physical blocks through breathing,

gaining back vitality and life energy within the body (Walch, 2000). Shallow breathing is a sign of suppressed emotions. Therefore, heavy breathing as a way to increase energy, and at the same time to locate blocked energies, was also used by Reich and Lowen (Juhan, 2003). “Ein Mensch, der nicht tief durchatmet, beschneidet das Leben seines Körpers⁸⁶” (Lowen, 1991:31). Furthermore, breathing in the air from around oneself and exhaling it again changes something inside. Through breath humans never stay the same, because breath connects one to the surroundings. The outside becomes part of the inside and vice versa. Inhaling something from outside changes something on the inside (Koppensteiner, 2009a).

I want to end this segment with following quote:

[Atem] ist einerseits Verbindung zwischen Körper, Geist und Seele, andererseits auch direkter Ausdruck des Lebens und des Geistes Gottes. Dort, wo sich das Einatmen mit dem Ausatmen trifft, gibt es einen Moment der absoluten Stille, in der wir Gott begegnen können⁸⁷ (Michalek, 2007:11).

In sum, focusing on breath helps to shift from external surroundings to the inner world. As body movement, it helps to get an awareness of oneself in the present moment. Breath helps to clear the mind and come into a meditative mood. Thus, relaxation and calmness is experienced. Breath is healing, because it reminds oneself of being alive, transforms blockages and shifts the focus from pain to pleasure.

4.3.3.3. The emotions or *we are meant to feel*

“Since movement is the primary language of the body, moving brings us to deep feelings and memories” (Halprin, 2003:18). To start this section, I want to again distinguish between emotions and feelings. The term „‘Feelings’ refers to moods, such as grumpy, romantic, upset, impatient, or vulnerable“ and the term ‘Emotions’ rests behind ‘Feelings’. They are deeper layers of feelings, such as love, hate, fear, grief, ecstasy, etc. They are the deepest

⁸⁶ Translation by the author: A human being, who does not breathe deeply, cuts off the life of the body.

⁸⁷ Translation by the author: On the one hand, breath is the connection between body, spirit and soul. On the other hand, it is the direct expression of life and the spirit of God. At this moment, when inhale and exhale meet, there is absolute silence, where we can meet God.

responses we have to our life experiences“ (Halprin, 2002:20). Roth, however, does not distinguish between these two types and uses these terms interchangeably.

Why are emotions and feelings of such importance in 5Rhythms work? For Roth

feelings are real. They are not ideas that can be turned off. [...] They are physical manifestations of energy, uniting body and mind and bringing them to the moment. [...] Feelings are neither positive nor negative; they simply are elemental forces in our life energy (Roth, 1998:56ff).

Without a free heart, life is lacking vitality, because all feelings are vital to our well-being. Roth (1998) realised through her work that most people are holding back emotions and feelings that are either long stored in the body or currently arising. Through being afraid of getting hurt, being taught to deny feelings and mask them starting in early life, people start repressing feelings: hardheartedness and heartlessness inhabits society. Roth calls this emotional inertia that leads to numbness - numbness of the heart, the body, and the self. In fact, people live in fear of their emotions and do anything to avoid them. According to Roth, it is a misunderstanding that if one lives emotions freely, one has less emotional energy at the end, but rather it is that by holding back emotions one is cutting off the life force energy.

Without a free heart, energy gets stuck and becomes unhealthy for oneself. “It is now clear that the repression of feelings has medical consequences” (Roth, 1998:56). Thus, repressed emotions express themselves for example in physical distress, depression or anxiety (Dietrich, 2011a).

According to Halprin (2002), repressed emotions can harm the immune system, causing pain and illness. Anna Halprin most often works with painting self-portraits, doing imagery work and connecting it to dance. For example, by dancing self-portraits, embodying them wholly and not simply visualizing them in the mind, feelings and emotions are stimulated and arise from the unconscious. The discovery of these unexplored emotions and the expression of them has a releasing and thus healing potential. Daria Halprin supports this theory by acknowledging that dance has a potential to transform feelings and experiences through its

dynamic creativity. Through movement, new ways of expressing and feeling are experienced, thus a new way of coping with feelings and emotions are learned on the dancefloor (Halprin, 2003).

“It is agreed across fields of study and disciplines that learning to deal with one’s emotional life is crucial to development on many levels” (Juhan, 2003:116). There are many research studies based on dance/movement therapy research that speak about the relation between movement and feelings/emotions. They describe the fact that dance/movement contributes to a healing process on the emotional level. These studies support the findings that dance/movement therapy practices foster the expression of feelings and with that a state of well-being.

According to a study about a violence prevention program in a multicultural elementary school, movement/dance therapy helps to reduce aggressive behaviours through gaining body awareness and experiencing different kinds of emotions (Koshland&Wittaker, 2004). Another study researched whether dance/movement therapy has an effect on adolescents with mild depression. It was found that dance/movement therapy reduces “emotional disturbance, relieves tension, and improves self-esteem. These effects may result from physiological changes such as muscle relaxation and changes in the concentration of stress hormones” (Jeong et al, 2005:1717). There are several similar research studies that all point to the same result, even though there are several limitations such as the small size of participants and a need for further investigation. However, the findings that dance reduces stress and depression, increases vitality and motivation, and contributes to feelings of joy and happiness, (Koch et al, 2007) are found in several research studies. The reason for that is that “moving to music activates the brain's pleasure circuits” (Svoboda, 2007:n.p.). Movement reduces anxiety and releases endorphins that promote satisfaction, euphoria and high pain tolerance. Furthermore, through expression with movement, or turning emotions into motion, people process feelings more easily and differently than they are used to in normal life. Moreover, a deep connection

to oneself and to others is experienced while dancing and getting in contact with one's emotions (Svoboda, 2007; Richter, 2013).

Roth therefore encourages one to dance, and while dancing, embrace emotions and learn to experience and express them. Through 5Rhythms work and the moving of the body, one frees emotions in order to experience the power of loving. When all emotions are flowing on the surface, love as a dynamic way of being occurs (Roth, 2004). Here, love is seen as an ultimate healing energy, because it is the most essential energy and "as the heart is so powerful, emotions are so strong, that they overpower the mind, in that a space opens up, you let go of holding onto, to hanging on to our traumas" (Horan, 2011:n.p.).

For example, moving through the main emotions of *fear, anger, sadness, joy* and *compassion* on the 5Rhythms *heartbeat* level, one goes through a transformational process. Moving through these emotions in itself is a transformational process. Emotions are not negative or positive, just energetic parts of the body that remind oneself of the here-and-now (Dietrich, 2011a).

In her PhD research, Andrea Juhan (2003) found out that participants dancing 5Rhythms experience two kinds of emotional states. First, they encounter feelings such as joy, aliveness and liberation. Thus, 5Rhythms contributes to an emotional state of pleasure and joy. Roth uses the term *ecstasy* for labelling the state of emotional well-being, which participants describe as the moment of *disappearing in the dance* - a state of profound bliss. It has a "timeless, formless spiritual dimension of no mind, no separate identity" (Juhan, 2003:252). With her work, Roth wants to reconnect people with their own (body) awareness throughout their own place of ecstasy. As a dancer, disappearing in the dance is true meditation. Pure here-and-now is ecstasy (Juhan, 2003). Roth (1998) compares this trance into ecstasy with God. "Ecstasy is an egoless, timeless state of being" (Roth, 1998:2). This connection with God can only be found within oneself. 5Rhythms Dance is a map to find the

way to connect to that place of inner ecstasy. These moments of ecstasy can be entered more easily while practising 5Rhythms over a longer period of time. Closely related to that is the aspect of freedom that participants experience. Freedom is meant as a state of being free of habitual patterns and restrictions (Juhan, 2003).

Second, Juhan (2003) found out that 5Rhythms opens the heart in general, thus participants start to feel more, for example they may experience stagnant feelings of distress that can then be moved. That shows that 5Rhythms Dance opens a path to all kinds of emotional levels, which contributes to a healing process.

In her research, Hafner (2008) also found that 5Rhythms Dance contributes to a state of well-being. While dancing, different emotional levels are produced, such as feelings related to pleasure or pain. By moving through these emotional levels, integration of the self takes place, meaning one gets to know oneself in different kinds of emotional states by becoming aware of one's own feelings and one's emotional range. Out of this, a strong connection to oneself arises, which can be integrated in daily life routines and relationships. Hafner concluded that through 5Rhythms Dance the imbalanced way of being in normal life is put into balance again. That means, stress, anxiety or sadness are transformed into relaxation, connection to oneself, or joy, or as Horan (2011) simply puts it: "Dancing reduces stress" (n.p.). Through the connection to pleasures or painful emotions that arise while dancing, an inner balance is re-established.

Two research studies support these findings. Both deal with 5Rhythms Dance and its effects on emotional well-being. The first research study evaluated how 5Rhythms Movement Therapy supports and affects people who completed cancer treatment and returned to every day life. This study focused on a therapeutic setting that offered working with 5Rhythms Dance and emotional issues that occurred within the people who had been treated for cancer. The emotional issues were anxiety, depression, body image, quality of life, stress, spirituality and tolerance of uncertainty. Each rhythm offered a resource for emotional issues. *Flowing*

was a resource for fear, anxiety, body image and self-esteem. *Staccato* was a resource for anger, meaning and purpose in life. Chaos was a resource for grief and coping with uncertainty. In *lyrical* one could find a resource for joy, and *stillness* was a resource for rest and renewal (Tavernier et al, 2010). The outcome was as follows: “The pilot study supports the short-term, positive impact of 5Rhythms® Movement Therapy on cancer survivor levels of anxiety, depression, intolerance of uncertainty, body image and serenity as measured in the study” (Tavernier et al, 2010), meaning all participants could reduce emotional issues such as anxiety or stress, and increase emotional aspects such as self-esteem or quality of life.

The second research study evaluated how 5Rhythms Dance supports women with mental distress and how it affects their mental health. In this study the term mental health means emotional wellbeing that includes all aspects of human beings such as mind and body, emotions, spirituality and connection to oneself. However, mental health does not necessarily mean feeling good all the time, but rather being authentic, feeling alive and having a sense of self. The research studies’ main question that I want to focus on is: what effect does 5Rhythms Dance have on the emotional well-being? The result of this study is as follows: 5Rhythms Dance offers freedom of expression, which gives the participants the opportunity to get in touch with and move through their feelings of joy, embarrassment, or sadness (and even more). Just to be in contact with these feelings already connects a person to his/her inner self and s/he becomes more authentic. The different rhythms bring out different aspects of the participant’s self. They can be related to different emotional issues in real life and thus different emotions can be discovered. The process is about getting in contact with feelings and releasing the ones that have been blocked for a long time (Cook et al, 2003). Furthermore, “dancers explained how they had felt positively transformed through 5 Rhythms dancing. This involved moving from being stuck, releasing powerful feelings and integrating parts of ourselves” (Cook et al, 2003:14). The long-term effects are above all the transforming and healing nature of 5Rhythms Dance in regard to the emotional well-being. Further, these

effects include the creation of coping strategies for mental distress that are developed through dancing.

To summarize, 5Rhythms Dance contributes to the opening up of a wide range of emotional levels by putting emotions into motion through body work, and offering a space to express and explore them. Emotions are essential, because, by experiencing and expressing them, they contribute to a healthy way of living. They are part of being human and connect to the healing energy called love. I want to end this segment with following statement:

“It is easier to feel that one exists instead of knowing it. To *feel* the own existence is a bliss. To feel the own existence is to remember oneself beyond what one does, knows, thinks. It is beyond who one does think one is” (Naranjo, 2013:n.p.).

4.3.3.4. The dance and the dancer or *disappearing in the dance*

This section is about the relationship between the dancer and the dance. This unique relationship has many characteristics that can be seen as part of a healing process. First, I start with elaborating on the moment when the dancer *disappears* in the dance. This is closely related to the moment of being in ecstasy. Second, I speak about the idea that through dance one gets in contact with one's soul.

Speaking about dance in this section, I want to clarify again what kind of concept lies behind the term *dance* as I use it in my thesis and as it is used in 5Rhythms Dance. Halprin (2002) characterizes dance as being a “direct and natural way to move without any personalized aesthetics imposed from an outside authority” (23). It is natural for the body to move, thus Roth (1998) concludes that dance is always available no matter where one is. What characterizes the connection between the dance and the dancer, then? As elaborated in the chapter about 5Rhythms, if one has a body, one is a dancer. “In the conscious dance practice dance is seen as unique and individual as the fingerprint. The dance never lies. It shows the present and ever changing truth of the dancer in every moment” (Tripolt, 2013:n.p.).

While dancing 5Rhythms, from time to time there is this moment where the dancer feels like s/he is completely *disappearing in the dance*. It is a moment when the dancer is nothing but the dance, the heat and the beat. It is when the dancer gives herself/himself permission to be moved by the dance. Whitehouse (2000d) calls it an *open waiting* where one listens to the body in the emptiness and waits until something wants to move instead of making it move. The dancer lets the dance happen instead of doing the dance. The dancer is being moved instead of moving. The dancer allows the body to become its own subject that decides, instead of forcing the body to become an object that has to follow.

It is a moment when the ego gives up control, stops choosing, stops exerting demands, allowing the self to take over moving the physical body as it will. It is a moment of unpremeditated surrender that cannot be explained, repeated exactly, sought for or tried out. [...] that moment was an instant, a happening in and of itself (Whitehouse, 2000d:82).

This kind of *being moved* is liberating and humbling for the ego that always strives for perfection and control. This moment brings a special awareness with it and is a disappearance in the dance.

Daria Halprin (2003) calls these moments a *breakthrough experience* that is characterized by emerging into free expression. It is characterized by a free flow of energy, an inner feeling of being right, or an authentic feeling towards oneself.

Getting to a breakthrough experience usually requires qualities which most of us have trouble with in daily life: letting go of attachment to outcome, tolerating chaos, staying with it, suspending right-wrong judgements, paying more attention to the inner feel than the outer appearance, and cultivating the qualities of acceptance and patience, of practice and discipline (92).

Maslow calls these moments peak experiences related to his concept of self-actualization⁸⁸.

During moments of peak experiences

We are more whole, more integrated, more aware of ourselves and of the world [...]. At such times we think, act, and feel most clearly and accurately. We are more loving and accepting of others, have less inner

⁸⁸ According to Maslow self-actualization is a fluid and never ending process in which one's capacities are fully used in a creative and joyful way (Sofia University, 2013).

conflict and anxiety, and are better able to put our energies to constructive use (Sofia University, 2013:n.p.).

Roth (1998; 2004) calls the moment of *disappearing in the dance* a moment of ecstasy. For her, in these moments the spirit is present and it is doing the dance. In this moment, the dancer is the dance. Spirit is the part of oneself that is connected to the whole – to the universal energy and its infinite wisdom that becomes part of the dancer. Spirit is pure uncreated energy filled with movement and space at its very core.⁸⁹ Spirit is the edge between the known and the unknown. It is when the “rhythms shatter one’s need to judge, control, defend, push, blame. In the fleeting energy of the moment there is only the dance” (Roth, 2004:44) and the ego concerns dissolve. It is about surrendering to the dance and to let go of conditioned patterns. It is “surrendering to the fact that life is bigger than us” (Horan, 2011:n.p.).

These breakthrough and peak experiences, or moments of ecstasy, contribute to a healing process in three ways. First, they symbolize a moment of unity. Second, the dance as a creative act represents a healing process. Third, the dancer is totally connected to one’s intuition.

Disappearing in the dance or feeling ecstasy are both moments of deep trance in which time and space do not matter. This is the moment when the dancer as a person dissolves and connects to the bigger whole: to the universe and to human history that is embodied within the dance and each dancer. Even though the personality of the dancer dissolves within the dance, it is a moment of total connection to one’s authentic self or “the speech of the total personality presenting itself to be heard – the inner process in physical form” (Whitehouse, 2000c:57). This is a moment of ego death and healing (Roth, 2004). According to Juhan, the disappearance “in the dance has roots in the Sufi practice of ecstatic dance” (Juhan, 2003:91),

⁸⁹ Here, Roth (1998; 2004) relates her theory back to quantum physics that presumes that all objects are made out of energy or nonmatter with its core filled up with movement and space.

and it is healing, because the “body and mind are so intensely occupied with activity, the brain waves are so thoroughly entrained by the compelling and powerful rhythms, that the ordinary self is left behind and a form of heightened awareness arises” (Nachmanovitch, 1990:53). It is the moment of one’s pure potential.

Roth (1997) describes trance as a state where one is connected with one’s true self and while simultaneously witnessing oneself. In trance one surrenders to the lightness of one’s being. It is a moment where the dancer loses self-consciousness and loses the sense of where the body ends and the space around it begins. Within this trance a feeling of unity can be experienced, inner and outer become a continuum (Roth, 2004). “Such infusions of creative energy often connect us to the larger Self, or what we might call the divine, and the direct experience of unity” (Halprin, 2003:85). According to Roth (2004), in every human being there is a hunger for unity: feeling in sync with all the disparate parts of oneself, feeling whole and connected. Feeling whole is being attuned with oneself and at the same time with everything around. Being attuned with oneself is the straight connection with all human beings and thus with the universe. This connection leads straight to the inner wisdom everyone has. The more one looks inside, the more one tunes into the bigger picture. It is being everything and nothing at the same time, because the dancer shifts his/her identity to being unity. Through this deep sense of and connection to humanity, the dancer feels whole, free and experiences healing.

Dieser Aspekt der Einheit mit der Welt hebt für Momente die leidvolle Zerissenheit und die Konflikthaftigkeit des Menschen auf und steht im Gegensatz zu der Vorstellung des Menschen als konflikthafte Wesen. Sie lässt ihn mit sich selbst, den anderen und dem Universum in Harmonie fühlen. So wird das Subjekt zur Welt und die Welt ist das Subjekt⁹⁰ (Willke, 2005:111).

⁹⁰Translation by the author: This aspect of unity with the world transforms for a moment the distressed inner strife and the inner conflicting world of human beings. This moment of unity stands in contrast to the idea of human beings as conflictual beings. During the moment of unity, the person experiences harmony with him/herself, the others and the universe. Thus, the subject is the world, and the world is the subject.

Also Halprin (2002) speaks from the moment when one is only the dance as a moment of great mystery. Expressive movement is the gateway to the unknown. Within this mystery each and every person feels connected. Or as Roth (2004) states, each dancer should be aware of the fact that the mystery is inside every dancer, and every dancer inside the mystery. Daria Halprin (2003) even speaks about the fact that in tribal cultures, dance was used as a tool for establishing this relationship between the mundane and spiritual.

“There is a deep listening to the creative life force within and among the dancers. The 5Rhythms are used as a vehicle to help express and explore what is felt individually and collectively” (Juhan, 2003:85). Dance in itself is creative and holistic, and thus the most powerful and healing art expression. Through the creative act of dancing, working in a nonlinear way, one can release oneself from the identification with one’s suffering (Halprin, 2002; Halprin, 2003), because “the creative process mobilizes volition and cultivates our ability to respond” (Halprin, 2003:88). One gives oneself to the dance in the present moment and bypasses the mind, thus connecting with the unconscious and a freedom that unfolds when a feeling is expressed directly, bypassing the mind (Halprin, 2002; Halprin, 2003). Through the creative act of dancing and through gaining access to the unconscious, one also gains access to the intuitive self. This intuitive self brings up the interior world and its material without any censoring of the mind. This interior world can be expressed while dancing. This in itself is a form of healing (Halprin, 2003), because committing oneself to a creative act will loosen inner blockages (Roth, 1997). “This shift to ‘self as creative life force’ can be considered the spiritual fuel that supports healing, change, and transformation of consciousness” (Juhan, 2003:94). If one gets in motion the dance becomes a catalyst to shake things up inside and to get all things moving so that one can drop everything and surrender to the energy that is there.

What role does *intuition* play in 5Rhythms Dance? “The dance increases body wisdom, intuition is gut feelings connected with awareness. We practice being intuitive by dancing the

rhythms” (Tripolt, 2013:n.p.). Through 5Rhythms Dance and movement the intuition is nurtured, because 5Rhythms Dance strongly focuses on the here-and-now. Being in the present moment is one characteristic of intuition. Roth (1998) calls it the intuitive mind, which is an important aspect in 5Rhythms work. In fact, there is a level of mind that is different from the superficial, judgmental, and calculating mind: it is the intuitive mind that is closely connected to one’s inner wisdom⁹¹ and one’s instincts⁹². The intuitive mind is present in the moment and does not deal with past wounds or future problems. It is a very attentive, flexible and spontaneous mind rather than a cluttered and strict one. It is a spiritual force. Thus, knowing can be instinctual rather than doubting and hesitating. The importance of the intuitive mind, however, is that with the intuitive mind one can recognize and heal psychological wounds.

Intuition seems a capacity of the human heart and psyche to experience wholeness, goodness, or rightness of things in any situation [...]. Intuitions seem to see beneath the surface of things and experience directly the force of love within every thing (Anderson, 2011:21f).

Furthermore, with the intuitive mind one is able to understand and uncover the authentic self to get access to one’s true potential. “The highest purpose of intuition is to serve your higher self and the higher self of others, and in serving others to experience the mysterious wisdom of the soul” (Roth, 2004:4).

Further, it is Roth’s (2004) vision to offer people the opportunity to meditate within movement, to work out the soul and awaken energies. Through 5Rhythms Dance and the moment of disappearing in the dance, one gets in contact with the soul. According to Roth (1997; 1998; 2004), the soul is the authentic self - the most essential dimension of one’s being, which is normally hidden by patterns and ego masks. The soul is the essence of one’s being and actually is *beingness*. It is the force that unites body, heart, and mind here on earth,

⁹¹According to Roth (1997) wisdom is different than knowledge. Knowledge is rooted in external sources whereas wisdom only arises with an empty mind. Wisdom is one’s inner voice.

⁹²According to Roth (2004) instincts express one’s true needs and one’s inner truth. Instincts are the intuition of the body.

and thus is not separated from daily life. The soul is an ever-present potential of one's being. Living out one's soul is living the full potential of one's self, because the soul carries everything and holds onto nothing. "When you are in your soul, when you are coming from that place of being connected with your essence, you are in touch with all aspects of yourself" (Roth, 1997:43). Each soul is unique, because each person is unique. Further, each soul is an artist and wants to create. If humans listen, they will learn how their souls want to be expressed. Therefore, life is about being in the present and acting out these essential parts of the soul in daily life. Enacting the soul unfolds the true self. In 5Rhythms it is believed that the soul always strives towards self-realization (Juhan, 2003). Hafner (2008) found out that dancing not only unfolds the authentic self, but actually defines it more authentically according to one's inner voice. The connection to the self helps oneself to act in regard to one's inner voice..

To summarise, 5Rhythms Dance offers space for dissolving into the dance and experiencing ecstasy, which contribute to a reconnection with the inner self and a feeling of unity. 5Rhythms Dance helps to unfold the soul. Through creative expression one starts to discover one's own potential.

SUMMARY

Before moving on to the outer perspective of the dancer, I want to summarise the findings regarding the inner perspective. 5Rhythms Dance helps to unfold *inner peace*, and is actually *inner peacework*. It enables people to gain awareness of the body and connect to emotions and the self. Furthermore, stuck energy is put into motion not only through body movement, but also through breathing. Conscious breathing also helps to stay present in the here-and-now and to relax. Awareness of the body and the breath contributes to a healing process. Awareness of the body and the breath is a characteristic of many meditation practices, however, the combination of body/breath awareness and expression of emotions is unique. Accessing buried emotions is essential to getting to know one's inner self. Disappearing in the

dance and being moved by the dance is a form of healing, because it connects people to the present moment and one's inner self. It helps oneself to give up ego patterns and surrender to the present moment - the dance. With these aspects 5Rhythms Dance unfolds space for the connection with the self. Or as Whitehouse (2000d), relating back to C.G. Jung, calls this process supported through dance: "the unique and conscious development of potential in a particular person, the slow unfolding of a wholeness already there" (78).

4.3.4. THE OUTER PERSPECTIVE OF THE DANCER

Having focused on the inner perspective, now I focus on two outer aspects that also contribute to the inner experience of the dancer. First, I discuss the importance of music in 5Rhythms Dance. Second, I explore the impact of the group on the individual experience, as well as partner exercises and their potential.

I do not mention the teachings of the theoretical background of the 5Rhythms again, because I described the theory in detail in Chapter III. Chapter III points out clearly that the theoretical concepts are unique and offer potential for inner peace.

4.3.4.1. The music or *rhythm is our mother tongue*

In this section, I mainly focus on music in 5Rhythms sessions in a group setting. However, most of the aspects are also valid for the moment when a dancer moves to music alone.

In 5Rhythms Dance "music is used both as a support for the movement that is happening and as a catalyst for movement explorations" (Juhan, 2003:137). Further, music is used to overcome the initial inertia of the dancer and to get in touch with the body. Normally, if one starts responding emotionally inside to music, one needs to express it in the outside (Horan, 2011; Kelly, 2013b). On the one hand, music has a supportive function. On the other hand, music is like the dancing partner of the dancer, meaning the dancer feels, responds to, and expresses the music. In whatever way, 5Rhythms Dance supports listening with the whole

body and not only with the ears, and “letting the music penetrate the depth of the self” (Facci, 2011:49).

It is also possible to dance without music, because everyone has a beat inside (Roth, 1997). Dancing in silence is used to practice listening to one’s inner world. Without music as a guide, the dancer can explore his/her own internal movement impulses in a session (Juhan, 2003). Thus, music is not necessary, but “it’s a big resource to find the rhythm in the dance. It supports the entrance into the rhythms, it seduces the body into the quality of each rhythm” (Tripolt, 2013:n.p.).

Music generally supports the dancer to start moving, but also supports each rhythm. Different music with different beats can catalyse one of the five rhythms. It is likely that dancers understand emotionally which rhythm is played *through* the music. That means, there is *flowing, staccato, chaos, lyrical* or *stillness* music, which then can be used to initiate one rhythm (Juhan, 2003).

As mentioned in Chapter III, in 5Rhythms Dance sessions the music varies from classical over electro to balkan music, and many more. Music with or without lyrics is used, and both most often have a strategical meaning. That means that lyrics can trigger a certain emotion, but also soundcape without lyrics can create a special atmosphere. It does not matter what kind of music the facilitator uses in general; what matters is which kind of music in which moment. There is a relation between the dancer and the music. There is a reaction and at the same time a demand by the dancer. Sometimes one cannot tell if the dancer/group reacts according to the music or if the dancer/group danced in such a way that there is just one possible song to play. That means, the music, played by the facilitator, triggers emotion to arise, but also underlines certain emotions that are already there (Juhan, 2003).

Further, playing different kinds of music triggers different kinds of reaction within the dancers, because different music resonates in different ways within dancers. Playing one song

can trigger something very important for one dancer, and can be boring for another one. This is the beautiful thing about music: something inside of humans resonates with it in one way or the other (Kelly, 2013b).

However, there is also one general energy in the dancing room to which the facilitator/teacher should react. Finding out what is needed in which situation is the facilitator's/teacher's task. Thus, s/he has an important role of choosing the right music in the right moment. This knowledge is transferred during the teachers' training of 5Rhythms Dance (Juhan, 2003).

What does music trigger, provoke or initiate in general? "Music can be used to create landscapes of feeling. This is done all the time in many aspects of life" (Juhan, 2003:138), for example in movies, in concerts, in theatre. Singing, songs and music are an integral part of every culture. It supplies human beings with emotional energy and opens their hearts. Music is a gateway to emotions (Roth, 1998; Sacks, 2007). Further, rhythm or a beat is pulsing in one's blood and therefore is an integral part of human beings. The first sound one hears is the beating of the mother's heart. As Roth says, this is human's first jukebox (Roth, 1997).

Music is medicine on many levels. Often just hearing a piece of music soothes the soul or touches us in a way that releases tears, brings joy, or expresses hurt, anger, or rage [...]. Music is a universal language. It speaks to the heart. It moves the body and is literally soul food (Juhan, 2003:138).

Roth (1998) believes that "music is essential to the shamanic journey. It is inspiration, the guide, the calling. It holds our stories, our myths, our hearts and souls. It speaks to the spirit of our times" (26). In relation to that, the Sufis believe that music is an energetic expression on the way to inner peace. For them dance and music are interrelated and supportive on the way to higher awareness. For them, without music religious ceremonies are not imaginable (Dietrich, 2008).

According to Walch (2009), music seeps deep into the human's soul and reaches all levels, conscious and unconscious level. Sound and melodies are vibrations that reach the psyche as well. Music can be an expression of the relationship between human beings and nature, the cosmos and the divine. Music does not need to be spiritual to solve inner chaos. According to Walch, music evokes peace, harmony and transformation within the inner imbalance. It breaks up limits of individuation, rejection and goes beyond the personal. In some cultures music is used for conscious-expanding rituals. Music is movement, creativity and stillness all in one. Walch concludes that music is healing and relaxing. Music "ist Medium für das tiefe Erleben von Gefühlen, läßt den Körper weich werden und integriert schmerzhaft Erfahrungen. In ihren Schwingungen kann sich der Mensch selbst erfahren und erheben"⁹³ (Walch, 2009:101).

Music can contribute to a healing process, because neuroscientists found out that music touches special areas in the brain that are connected to memory, perception and meaning, thus influencing the emotional and cognitive memory. Music influences these brain areas in a different way than speech. Human beings *feel* music. Music puts people in touch with lived experiences that cannot be expressed in words. Furthermore, music is not just heard through the ears, but through the whole body, and thus creates a sensation in human beings of being held by the music (Lederach&Lederach, 2010).

The sensation of being surrounded creates spaces of feeling the potential and perhaps the reality of being accepted, the presence of unconditional love, which can be described as being held, feeling safe, experiencing a sensation of 'at-homeness'. Music permits us to feel more fully human in our very being (Lederach&Lederach, 2010:142).

As mentioned above, Maslow believed that virtually everyone has peak experiences, however to reach these experiences, aspects such as music can be of help. „Peak experiences are especially joyous and exciting moments in the life of every individual. [...] peak experiences are often inspired by intense feelings of love, exposure to great art or music, or

⁹³ Translation by the author: Music is a medium for experiencing emotions deeply. It makes the body fluid and integrates painful experiences. The vibration of music supports the self-experience of human beings.

the overwhelming beauty of nature“ (Sofia University, 2013:n.p.). Thus, music in 5Rhythms Dance can be used for supporting the inner state that leads to the moment of ecstasy.

In the research study *Dancing for Living* the researcher found out that music had powerful effects on the dancers. First, the music reconnected them with different emotions. They could follow the music from one emotion to another and found themselves in emotional stages they had previously forgotten. Second, the music provoked a response that shifted their attention from their thoughts to their body and the actual movement in the present moment. By expressing the emotions the music evoked, their body awareness rose (Cook et al, 2003). Music also plays an important role in the group, because music has the quality of connecting the listeners, in this case the dancers. Its primary function is collective and communal (Sacks, 2007).

In sum, music can contribute to the opening of emotions, an increase in body awareness and getting in contact with the other group members. Furthermore, it helps to overcome the initial inertia regarding body movement.

4.3.4.2. The Group or *a mirror, a life, a dance*

Normally 5Rhythms Dance sessions are done in a group with other dancers. What impact does the group make on the individual experience? How does it contrast to dancing alone? How does a group contribute to one's *inner peacework*? In the following I will elaborate on the group's impact on the individual in a 5Rhythms Dance setting. I elaborated on the experience of dancing alone already in Chapter 3.5.2. Here, I want to focus on the group setting.

In today's daily life the commitment to work on oneself and to get to know oneself is getting lost step by step. The busy-ness of daily life is occupying most people in that they do not concentrate on personal issues anymore. In a group setting doing personal work in whatever kind of way, this impulse can be rediscovered (Naranjo, 2013). Or as Roth says:

“the holy spirit part of us actively seeks a community of like-minded souls with whom to do the holy work of awakening” (Roth, 1997:107). The other members of a group can be a stimulant for one’s own rediscovery of this impulse to work on oneself. The natural condition of human kind is ‘I and you’ and not just ‘I’. This is the reason why a group can contribute to one’s inner healing process. In a group setting, people can remember how it is to feel ‘I and you’. The separateness of daily life can be overcome (Naranjo, 2013) or as Roth (1997) says “every time I dance I shed the skins of separateness and I feel the frequency of tribe” (217). Halprin (2002) believes that bringing together people as a dancing community that support each other heals the separateness of daily life.

The neurobiologist, doctor and psychotherapist Joachim Bauer (2010) found that human beings are cooperative by nature and only competitive in exceptional situations. Thus, different than the concept of Darwin, Bauer found that the motivation to be in contact with others is a normal human condition, directed by and located in the brain. The motivation of human existence is to be in relationship with others as well as to gain and give acceptance, care and affection. In contrast, isolation and separateness affect health in a negative way and foster stress. Bauer even found that listening to music in combination with dance fosters cooperative and communal behaviour, and with that cultivates empathy and compassion, and brings people back to their natural state of being. Halprin (2002) supports these findings by saying “we are by nature tribal creatures, [...]. I do not believe it is healthy for us to live isolated or alone, [...] disconnected from our environment” (152).

Through dancing 5Rhythms and the collective experience on the dance floor, a feeling of belonging can arise. This feeling of belonging to a tribe is something many dancers experience. Through collectively experiencing joy, sadness and/or ecstasy, intimacy and closeness can unfold. Hafner (2008) and Cook & others (2003) found that dancers experience a feeling of belonging to a community. Additionally, a special intimacy, a feeling of being secure within interaction occurs that most dancers do not feel in daily life, where separateness

and struggle is omnipresent. This closeness to other people and the feeling of being secure has been experienced as something wonderful and healing, because this is actually a basic need of human beings. Roth (2004) says that intimacy is the instinct of the heart. Thus, in creating intimacy one nourishes one's own heart. 5Rhythms Dance can contribute to feelings of empathy, contact and belonging. Out of this a deep and profound respect for humanity unfolds within the dancer (Juhan, 2003). Roth describes the communal feeling of 5Rhythms workshops as follows: "While together, we serve each other, inspire each other, witness each other, and give each other feedback" (Roth, 1997:108).

In a 5Rhythms group setting, partner exercises are used. These partner exercises can happen any time during 5Rhythms Dance sessions and naturally flow from dancing alone to dancing in a couple (or even more people). It is up to the facilitator to decide when the dancer should dance in a couple or with others (Cook et al, 2003). While the dancer should follow this task, it is possible to simultaneously continue dancing on one's own. During a partner exercise two people are dancing in front of each other. Sometimes physical contact can occur, sometimes great distance is between the dancers. It is a *dance* between two (or more) people and thus, everything is possible. Dancers might make physical contact, might look in each others eyes, or concentrate on their partners' feet. They can dance around each other, be on the floor or act silly. Everything and nothing can happen. These partner exercises in 5Rhythms Dance are a special tool and have many aspects, such as "seeing someone outside of themselves while noticing their habits, patterns, fears, longings" (Juhan, 2003:129).

What is the idea of partner exercises? "You can explore connection and behavior in a 'safe' way on the dancefloor without consequences it would have in 'real' life. Nonverbality is very direct and true" (Tripolt, 2013:n.p.). Sometimes, the dancing partner symbolizes a mirror of oneself, other times it represents relationships in one's real life. If one cannot deal

with this group on the dance floor how could one cope with 'real' relations?, Roth (2004) asks.

Halprin (2002) also supports using partner exercises on the dance floor as a way to understand one's role and interactions with others outside the classroom. For her, partner exercises within a dance setting mirror the relationships in daily life. On the dance floor participants "can learn things about how they are, how they would like to be, and what they might wish to change" (Halprin, 2002:87).

However, in my embodied writing I asked the question whether these partner exercises are a distraction or a support? In my opinion, it is like the theory 5Rhythms Dance suggests: every emotion/feeling is allowed on the dance floor. It is not only allowed, but even reflects something important for the dancers. Thus, if I feel these partner exercises are a distraction for me, what does it tell me? Do I have difficulties with relationships in real life? Or do I really need to take space and time for myself, because I am always with others in real life? At the end "on the dance floor, meeting complete strangers in the beat, you have the opportunity to rip off your mask and relax into the rhythm of connection" (Roth, 2004:44).

These partner exercises have another benefit: they help to get the dancer moving, helping to get over his/her initial inertia or wariness. Sometimes dancers see movements or energy within another person and get inspired. This can result from one special rhythm that is unfamiliar, or a general feeling of stuckness. These partner exercises inspire a dancer to get into his/her body and move, because s/he sees how the dance is present in others. However, sometimes partner exercises can be difficult, because the possible eye contact and being so close to others can be awkward while dancing because the dancer feels exposed (Cook et al, 2003).

The group setting can have inspiring effects, but if the group is like a mirror for someone, it can be quite difficult to stand being in a group. For example, according to Kelly

(2013b), in a group one can start to compare and judge. This could lead to the fear of letting go, to dance, to show or express oneself. If one starts to compare, one becomes afraid to move. This is true also for real life when one may be afraid of not being as perfect as the others seem to be, afraid of shame and disconnection, and being left alone. To protect oneself from these feelings, one starts to judge in order to feel better. Or, one gets bored. Boredom is nothing else than disconnection from oneself and others, which can arise while dancing in a group. Furthermore, a group can show if one is either a watcher or likes being watched. That means that one needs to watch others to get inspiration for one's own dance (or life). Or one needs to be watched in order to feel satisfied with oneself. These are just examples for topics that can appear in a group setting. In general, it is about giving "attention to how they [the dancer] feel with the whole group: where are they physically, emotionally, and mentally in relation to the whole group? sensing the mood and energy of the 'group body' (Juhan, 2003:129).

In 5Rhythms Dance sessions a group energy field is created that represents different emotions that are already there or supports the opening of emotions. This energy field can push the dancer to his/her limits and beyond. It is a kind of spiritual space that is created by the dancers in which they can unfold their inner space. Even though the group energy field is one, the experience of this field is always subjective and thus the experiences of this energy field differ (Kelly, 2013b; Roth, 1998). I return to the topic of inner and outer peace in Chapter 2.4. In Chapter 2.3. I discovered that transpersonal experiences take place on an individual (microcosm) level; at the same time they are present on a macrosom level. 5Rhythms Dance reflects this aspect of the transpersonal: the dancer is one entity with his/her own experiences, however this entity belongs to and dances in a larger energy field that connects everyone on the dance floor and even beyond. Here, the inner and outer experiences merge and at the same time remain subjective. Thus, if one dancer explores ecstasy or reaches a stage of *inner peace*, it is still a subjective experience, and at the same time s/he contributes

to the larger energy field in the room and has influence on the other dancers. As I found in Chapter 2.4., there is a connection and resonance between the inside and outside. Inner peacework deals with the internal side of human beings and in addition is a healing or transformation for the collective (un)consciousness. If a dancer experiences a moment of *inner peace*, s/he contributes to the collective, still subjective, experiences on the dancefloor. Therefore dancers can support themselves unconsciously in a process of healing, because the collective energy field that is created through each individual process is a gateway to ecstasy for everyone. At the end there is no separation between giving and receiving.

In summary, the group setting in 5Rhythms Dance contributes to a feeling of belonging and community. Further, it acts as a mirror and can represent important aspects of daily life. The energy field that is created in a group contributes to the healing process of each dancer.

V. STILLNESS OR MY ARRIVAL

“Am Ende der langen Reise stand schließlich nichts anderes als die Erkenntnis, dass ich auf der Suche nach etwas gewesen war, das ich immer schon hatte – mich selbst⁹⁴” (Dietrich, 2008:17).

Now, I am sitting here, ten months after I started to write my thesis, and I am about to write my conclusion. Last night was the full moon, the high peak of one cycle. I have changed since I started to write. My life has changed since I started to write. My thesis topic and what I wanted to say has constantly changed during these ten months until reaching a conclusion today - this one temporary conclusion. I will change afterwards, but these words I write today will remain. It will be a snapshot of my life and how I think about it in this moment I am writing it. After ten months, I have arrived here at my conclusion in order to start anew. Something ends in order for something new to begin. I feel I have come home. My journey ends and with it new thoughts arise for leaving again.

Indeed this thesis was a journey and an inner healing for myself. I progressed the last two years of the MA Program and I acquired a sense of my self. I dared to speak up and I told what my truth is so far. I had never dared before. Throughout this thesis writing process I got to know myself. I understood what I wanted and who I was not.

The thesis topic had immensely changed throughout this journey and with it my wishes for my own life, for my profession, for my self. It is interesting that through writing this thesis I could unfold my potential and look at it. I can just look at it now without feeling ashamed or disappointed as I normally have. I take it as it is and now I have a sense of what I am here for on earth. Through writing this thesis I could appreciate my self, however it is revealed within me. As once a friend said to me: *nobody is better in being you than you*. Now I know what he means. At the end, I know writing this thesis was not only my journey, but also my

⁹⁴ Translation by the author: At the end of my long journey, there was nothing left, but the insight that I had been searching for something that had always been there - my self.

experience. I will always remember it, because it is stored in my thoughts, my emotions, and my body. It is not only a thesis one can read, but also an experience I had.

FINDINGS

This last chapter is not only for talking about my journey - it should also give an overview of insights and realizations related to my topic. This should be a conclusion, something where I present my findings. Thus, what did I ask in the first place? And what did I find out?

I started my thesis by being convinced that 5Rhythms Dance was a method of *inner peacework*. However, even though I was convinced, I did not want to convince anybody else; my aim was to illustrate how it works. I wanted to show the potential of 5Rhythms Dance as a method of *inner peacework*. Therefore, my research question was *How does 5Rhythms Dance work as inner peacework?* In combination with this question, I asked more precisely, *How does 5Rhythms Dance as a transformative potential work to unfold inner peace?*

I found that 5Rhythms Dance is *inner peacework* because it creates inner space for the unfolding and experience of *inner peace*. At the same time, 5Rhythms Dance contributes to *inner peace*, because it contributes to the reconnection with the self. *Inner peace* is an individual experience. However, it can be supported by outer methods, such as 5Rhythms Dance. How does it work?

I began to answer my research questions by discovering and finally defining my concept of *inner peace(work)*. Throughout this part of my journey, I took the following statement of Roth (2004) as a basis: “Whether the war is in your head, between your legs, or between heads of state, to create peace you have to be at peace – within yourself” (117). I believe that *inner peace* is necessary, because I believe what Horan (2011) said: „To me most people on the world are at war with themselves. That’s a bigger war as any of the ones that are on the outside“ (n.p.).

I defined *inner peace(work)* as:

Inner peace, as an individual experience, is inner healing that occurs by being connected with the inner self. Inner peacework creates and provides the space to unfold and experience inner peace.

Inner peace is being in connection with the inner self - whatever this means for each person. *Inner peacework* is to provide the space where this connection can unfold. Of course, *inner peace* is a dynamic condition, because this moment of connection cannot be fixed. Dynamic is movement. Dance is movement. Peace is movement. Peace is dance. I want to conclude with a statement of Roth that underlines my findings:

“We come in with an intelligence that is meant to serve the world in some way, and however small or large our contribution, it is our task to discover it. And the fastest way to do this is to become deeply rooted in the mysterious workings of your inner world” (Roth, 2004:5).

One way to get rooted is 5Rhythms Dance. This happens due to the following aspects:

5Rhythms Dance is elicitive motion, meaning it deals with the subject that is dancing and its movements. This method elicits the motion out of the dancer and works with the material the dancer offers. This is an essential aspect of a method of *inner peacework*.

5Rhythms Dance is a healing method. Roth declares 5Rhythms Dance as a tool for inner healing and a method to get in contact with one’s inner healing power. Through my findings I can confirm her statement.

Regarding the inner perspective of the dancer, I concentrated on four attributes of 5Rhythms Dance that help to unfold *inner peace*. First, I focused on the body movement and body awareness as a way to get in the present moment and get a sense of self. A reconnection with the self can happen and inner well-being can be experienced. Through body awareness and body movement, one is consciously aware of one’s wholeness. Through that awareness, healing occurs. Second, I focused on the breath as an important element of staying in the present moment, relaxing and getting into a meditative mood. The breath is a gateway for

one's inner world. Breath is healing, because it reminds people of being alive, it transforms blockages and shifts the focus from pain to pleasure. Third, I focused on the aspect of emotions and the fact that 5Rhythms Dance contributes to the opening up of emotions by getting into motion. 5Rhythms offer the space to express and explore emotions/feelings. This is important, because, by experiencing and expressing emotions, the dance contributes to a healthy way of living. Forth, I focused on the aspect of *disappearing into the dance* that can happen while dancing 5Rhythms. Disappearing into the dance is a moment of ecstasy that in itself is healing and creates a reconnection with the inner self. In these moments the dancer has a higher sense of his/her inner world and at the same time of his/her surroundings: a feeling of unity unfolds.

Regarding the outer perspective that is present for the dancer while participating in a 5Rhythms session, I focused on two attributes. These attributes are also of importance in order to unfold *inner peace*. First, I elaborated on music as a tool to get moving, to open up emotionally, and to access a feeling of being connected with the group members. I showed that music is an important tool of 5Rhythms Dance that can be used to influence the dancers and at the same time can be used by the dancers in order to find their way to ecstasy. Second, I focused on the group setting in 5Rhythms session. The main aspect of dancing in a group and not alone is the feeling of belonging that results. This contributes to inner healing, because human beings are relational beings. Another aspect for healing is the energy field that is created by the dancers. Furthermore, the group acts as a mirror and can represent important aspects of daily life for oneself and therefore transform blockages.

Dancing is one path to the self and as Horan (2011) says:

The big connection between the 5Rhythms and peace is the physical feeling that one has after a really good dance. You feel at peace. [...] There is a point where you really put your body into motion. You empty out. [...] We always end with a greater sense of space [...] to feel more spaciousness inside oneself, more comfortability, more at home, more peaceful” (n.p.).

THE END OF MY JOURNEY

I chose to write about and to practice 5Rhythms Dance because it is a method that makes me visible here on earth. With this method I can express myself. Everyone uses their own methods to make themselves visible - 5Rhythms Dance is my choice. It is a method that guides me to a moment of *stillness*. Every time. With that, there is always a new beginning.

List of references

Books

ANDERSON, ROSEMARIE (2011): “Intuitive Inquiry, The Ways of the Heart, in Human Science Research”, in: Anderson, Rosemarie & William Braud: *Transforming Self and Others Through Research, Transpersonal Research Methods and Skills for the Human Sciences and Humanities*, State University Press of New York Press, New York.

ANDERSON, ROSEMARIE & WILLIAM BRAUD (2011): *Transforming Self and Others Through Research, Transpersonal Research Methods and Skills for the Human Sciences and Humanities*, State University Press of New York Press, New York.

ARRIEN, ANGELES (1998): “Foreword”, in: Roth, Gabrielle: *Maps to Ecstasy, A Healing Journey for the Untamed Spirit*, New World Library, Novato. [First Edition 1989]

BAUER, JOACHIM (2009): *Das Gedächtnis des Körpers, Wie Beziehungen und Lebensstile unsere Gene steuern*, Piper Verlag GmbH, München. [14th Edition]

DIETRICH, WOLFGANG (2008): *Variationen über die vielen Frieden, Band 1: Deutungen*, Schriften des UNESCO Chair for Peace Studies der Universität Innsbruck, VS Verlag für Sozialwissenschaften, Wiesbaden.

— (2011a): *Variationen über die vielen Frieden, Band 2: Elicitive Konflikttransformation und die transrationale Wende der Friedenspolitik*, Schriften des UNESCO Chair for Peace Studies der Universität Innsbruck, VS Verlag für Sozialwissenschaften, Wiesbaden.

— (2011b): “Beyond the Gates of Eden: Trans-rational Peaces”, in: Dietrich, Wolfgang and others (Eds.): *The Palgrave International Handbook of Peace Studies, A Cultural Perspective*, Palgrave Macmillan, New York.

DIETRICH, WOLFGANG & WOLFGANG SÜTZL (2006): “A Call for Many Peaces”, in: Dietrich, Wolfgang and others (Eds.): *Schlüsseltexzte der Friedensforschung, Die kommende Demokratie*, Vol. 2, Lit Verlag, Wien/Berlin.

DYCHT WALD, KEN (1998): *Bodymind*, Tarcher/Putnam, New York. [First Edition 1950]

ECHAVARRÍA, JOSEFINA AND OTHERS (2011): “Conclusion”, in: Dietrich, Wolfgang and others (Eds.): *The Palgrave International Handbook of Peace Studies, A Cultural Perspective*, Palgrave Macmillan, New York.

FACCI, PAULA DITZEL (2011): *On Human Potential, Peace and Conflict Transformation Fostered Through Dance, Masters of Peace*, Ed. UNESCO Chair for Peace Studies of the University of Innsbruck/Austria, Vol. 3, Lit Verlag, Wien/Berlin.

FRANKL, VIKTOR E. (1992): *Man’s Search for Meaning, An Introduction to Logotherapy*, Beacon Press, Massachusetts. [Fourth Edition]

HAFNER, KRISTINA MARIA (2008): *Transformative Elemente in der 5 Rhythmen Methode nach Gabrielle Roth: Eine Annäherung aus ethnologischer Sicht*, angestrebter akademischer Grad Magistra der Philosophie, Universität Wien, Wien.

HALPRIN, ANNA (1995): *Moving toward Life, Five Decades of Transformational Dance*, Ed. Rachel Kaplan, Wesleyan University Press, New England.

— (2002): *Returning to Health with Dance, Movement and Imagery*, Ed. Rachel Kaplan, Siegmur Gerken, LifeRhythm Energy Field, Mendocino. [First Edition 2000]

HALPRIN, DARIA (2003): *The Expressive Body in Life, Art and Therapy, Working with Movement, Metaphor and Meaning*, Jessica Kingsley Publishers, London and Philadelphia.

HARAMATI, IRIS (2008): *When the Wave and the Paradigm meet, An observation of the 5Rhythms® Movement Practice as mirrored by the Body- Movement- Mind- Paradigm*, In partial fulfilment of the requirements for the degree of Master of Arts in Expressive Therapies, Lesley University, Graduate School of Arts and Social Sciences.

HOYGA, ANNE MARIE (2004): *5Rhythms™ in the Workplace: Exploring Movement as a Corporate Training Approach*, A thesis submitted in partial fulfilment of the requirements for the degree of Master of Arts in Leadership and Training, Royal Roads University, University of British Columbia, British Columbia.

JUHAN, ANDREA (2003): *Open Floor: Dance, Therapy, and Transformation through the 5Rhythms*, A Project Demonstrating Excellence submitted to the Union Institute and University Graduate School of Interdisciplinary Art and Sciences in partial fulfilment for the degree of Doctor of Philosophy in Interdisciplinary Studies with concentration in Somatic Psychology and emphasis in Dance/Movement Therapy.

JUNG, CARL GUSTAV (1981): *The Archetypes and the Collective Unconscious*, Ed. Sir Herbert Read, Michael Fordham, Gerhard Adler, Vol. 9, Routledge, London. [Second Edition]

— (1989): *Memories, Dreams, Reflections*, Ed. Aniela Jaffé, Vintage Books, United Kingdom. [First Edition 1961]

— (2002): *The Undiscovered Self*, Routledge Classics, London and New York. [First German Edition 1957; First English Edition 1958]

KIRSCHNER, PETER (2013): *Der Fluss des Erinnerns, Die wahre Geschichte einer Erinnerung an das universelle Erdwissen und die schamanische Kraft in uns*, Native Spirit Verlag, Pfunds.

KOPPENSTEINER, NORBERT (2009a): *The Art of the Transpersonal Self, Transformation as Aesthetic and Energetic Practice*, Atropos Press, New York/Dresden.

— (2011): “Pagans and Nomads: Post-modern Peaces of Lyotard and Deleuze”, in: Dietrich, Wolfgang and others (Eds.): *The Palgrave International Handbook of Peace Studies, A Cultural Perspective*, Palgrave Macmillan, New York.

LEDERACH, JOHN PAUL (1995): *Preparing for Peace: Conflict Transformation Across Cultures*, Syracuse University Press, New York.

— (2005): *The Moral Imagination, The Art and Soul of Building Peace*, Oxford University Press, New York.

LEDERACH, JOHN PAUL & ANGELA JILL LEDERACH (2010): *When Blood & Bones Cry Out, Journeys through the Soundscape of Healing & Reconciliation*, Oxford University Press, New York.

- LINDAU, VEIT (2011): *SeelenGevögelt, Manifest für das Leben*, Life Trust Verlag.
- LOWEN, ALEXANDER (1981): *Körperausdruck und Persönlichkeit, Grundlagen und Praxis der Bioenergetik*, Goldmann Verlag, München.
 — (1991): *Bio-Energetik, Therapie der Seele durch Arbeit mit dem Körper*, Rowohlt Taschenbuch Verlag GmbH, Hamburg. [First English Edition 1975]
- MASLOW, ABRAHAM (1968): *Toward a Psychology of Being*, Van Nostrand Reinhold, New York. [Second Edition]
- MCGOEY, KATHLEEN (2012): *A Daoist Shamanic Approach to Elicitive Peacework*, Master Thesis in the frame of the MA Program in Peace, Development, Security and International Conflict Transformation at the University of Innsbruck, Colorado.
- MERLEAU-PONTY, MAURICE (1964): *The Primacy of Perception: And Other Essays on Phenomenological Psychology, the Philosophy of Art, History, and Politics*, Ed. James M. Edie, Northwestern University Press, United States of America. [Third Edition]
- MICHALEK, KARIN FRANZISKA (2008): *Mystik, Eines in Vielen, Viele in Einem*, Master's Thesis, MA in Peace, Development, Security and International Conflict Transformation, Universität Innsbruck, Austria.
- MUNOZ, FRANCISCO A. (2006): "Imperfect Peace", in: Dietrich, Wolfgang and others (Eds.): *Schlüsseltexte der Friedensforschung, Die kommende Demokratie*, Vol. 2, Lit Verlag, Wien/Berlin.
- NACHMANOVITCH, STEPHEN (1990): *Free play: The Power of Improvisation in Life and the Arts*, Tarcher/Putnam, New York.
- PERLS, FREDERICK & OTHERS (2009): *Gestalt Therapy, Excitement and Growth in the Human Personality*, Souvenir Press, London. [First English Edition 1951]
- PICASSO, PABLO (1997), in: Roth, Gabrielle: *Sweat your Prayers, The Five Rhythms of the Soul, Movement as Spiritual Practice*, Tarcher/Putnam, New York.
- REICH, WILHELM (1972): *Character Analysis*, Eds. Mary Higgins, Chester M. Raphael, Vol. 3, Farrar, Straus and Giroux, New York. [First German Edition 1933; First English Edition 1945]
 — (1973): *The Function of the Orgasm, Sex-Economic Problems of Biological Energy*, Farrar, Straus and Giroux, New York. [First German Edition 1968; First English Edition 1942]
- ROSENBERG, MARSHALL B. (2003): *Nonviolent Communication, A Language of Life*, Puddler Dancer Press, United States of America. [Second Edition]
- ROTH, GABRIELLE (1997): *Sweat your Prayers, The Five Rhythms of the Soul, Movement as Spiritual Practice*, Tarcher/Putnam, New York.
 — (1998): *Maps to Ecstasy, A Healing Journey for the Untamed Spirit*, New World Library, Novato. [First Edition 1989]

- (2004): *Connections, The Five Threads of Intuitive Wisdom*, Tarcher/Penguin, New York.
- SACKS, OLIVER (2007): *Musicophilia, Tales of Music and the Brain*, Knopf Book, New York/Toronto.
- SAINT AUGUSTINE (2008), in: O'Malley, Brandan (2008): *Lord of Creation, A Resource for Creative Celtic Spirituality*, Morehouse Publishing, United States. [First Edition 2005]
- SAMUELS, MIKE (2002): "Dance as a Healing Force, Essay by Mike Samuels, M.D.", in: Halprin, Anna: *Returning to Health with Dance, Movement and Imagery*, Ed. Rachel Kaplan, Siegmund Gerken, LifeRhythm Energy Field, Mendocino. [First Edition 2000]
- LAO TZU (2008): *Tao Te Ching*, Tarcher/Penguin, New York. [First English Edition 2001]
- VATTIMO, GIANNI (2006): "Dialectics, Difference and Weak Thought", in: Dietrich, Wolfgang and others (Eds.): *Schlüsseltexte der Friedensforschung, Die kommende Demokratie*, Vol. 2, Lit Verlag, Wien/Berlin.
- VAUGHAN, FRANCES E. (1979): *Awakening Intuition*, Anchor Books, New York.
- WALCH, SYLVESTER (2009): *Dimensionen der menschlichen Seele*, Patmos Verlag GmbH&Co. KG, Düsseldorf. [First Edition 2002]
- WHITEHOUSE, MARY STARKS (2000a): "Creative Expression in Physical Movement is Language without Words", in: *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, Ed. Patrizia Pallaro, Jessica Kingsley Publishers, London. [First Edition 1999]
- (2000b): "The Tao of the Body", in: *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, Ed. Patrizia Pallaro, Jessica Kingsley Publishers, London. [First Edition 1999]
- (2000c): "Physical Movement and Personality", in: *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, Ed. Patrizia Pallaro, Jessica Kingsley Publishers, London. [First Edition 1999]
- (2000d): "C.G. Jung and Dance Therapy: Two Major Principles", in: *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, Ed. Patrizia Pallaro, Jessica Kingsley Publishers, London. [First Edition 1999]
- (2000e), in: Frantz, Gilda: "An Approach to the Center, An Interview with Mary Whitehouse", in: *Authentic Movement, Essays by Mary Starks Whitehouse, Janet Adler and Joan Chodorow*, Ed. Patrizia Pallaro, Jessica Kingsley Publishers, London. [First Edition 1999]
- WILLKE, ELKE (2005): *Tanz in der Psychotherapie, Entwicklung eines integrierenden Konzeptes zu einem kreativitäts-therapeutischen Zugang in der Rehabilitation*, Dissertation zur Erlangung des Grades einer Doktorin der Philosophie in der Fakultät Rehabilitationswissenschaften der Universität Dortmund.

Journals

ANDERSON, ROSEMARIE (2001): "Embodied Writing and Reflections on Embodiment", *Journal of Transpersonal Psychology*, Vol. 33 (2), 83-98. [Prepublication]

GALTUNG, JOHAN (1964): "An Editorial", *Journal of Peace Research*, Vol. 1:1, 1-4.
 — (1969): "Violence, Peace, and Peace Research", *Journal of Peace Research*, Vol. 6, No. 3, 167-191.
 — (1990): "Cultural Violence", *Journal of Peace Research*, Vol. 27, No. 3, 291-305.

GANDHI, ARUN (2001), in: B'Han, Carmella: "Be the change you wish to see: An interview with Arun Gandhi", *Reclaiming Children and Youth*, Vol. 10, No. 1, 6.

JEONG, YOUNG-JA & OTHERS (2005): "Dance Movement Therapy Improves Emotional Responses and Modulates Neurohormones in Adolescents with Mild Depression", *International Journal of Neuroscience*, Vol. 115, 1711-1720.

KOCH, SABINE C. & OTHERS (2007): "The Joy Dance, Specific Effects of a Single Dance Intervention on Psychiatric Patients with Depression", *The Arts in Psychotherapy*, Vol. 34, 340-349.

KOSHLAND, LYNN & J. WILSON B. WITTAKER (2004): "Peace Through Dance/Movement: Evaluating a Violence Prevention Program", *American Journal of Dance Therapy*, Vol. 26, No. 2, 69-90.

MASLOW, ABRAHAM (1969): "The Farther Reaches of Human Nature", *Journal of Transpersonal Psychology*, Vol. 1, 1-9.

Reports

COOK, SARAH & OTHERS (2003): *Dancing for Living, Women's experience of 5Rhythms dance and the effects on their emotional wellbeing*, U.K. Advocacy Network, Sheffield, available at http://www.mentalhealth.org.uk/content/assets/PDF/publications/dancing_for_living.pdf, last accessed October 23, 2013.

TAVERNIER, SUSAN & OTHERS (2010): *The Effects of 5Rhythms® Movement Therapy on Cancer*, Saint Alphonsus and Treasure Valley YMCA LiveSTRONG, available at http://www.5rro.org/storage/STAL_5R.pdf, last accessed October 25, 2013.

Online Resources

AMERICA DANCE THERAPY ASSOCIATION (2013): *About Dance/Movement Therapy*, available at http://www.adta.org/About_DMT, last accessed October 15, 2013.

BAUER, JOACHIM (2010): *Prinzip Menschlichkeit, Warum wir von Natur aus kooperieren*, available at http://www.thur.de/philo/notizen/Bauer_Prinzip%20Menschlichkeit.pdf, last accessed October 20, 2013.

BBC HISTORY (2013): *Charles Darwin (1809-1882)*, available at

http://www.bbc.co.uk/history/historic_figures/darwin_charles.shtml, last accessed October 13, 2013.

CAPRA, FRITJOF (2013): *The Tao of Physics, Excerpt 132-143*, available at <http://www.westminster.edu/staff/brennie/wisdoms/taophysi.htm>, last accessed October 25, 2013.

DIETRICH, WOLFGANG (2006): *A Call for Trans-Rational Peaces*, available at <http://www.uibk.ac.at/peacestudies/downloads/peacelibrary/transrational.pdf>, October 28, 2013.

GROF, STANISLAV (1992): *Theoretical and Empirical Foundations of Transpersonal Psychology*, Revised paper presented at the Twelfth International Transpersonal Conference entitled *Science, Spirituality, and the Global Crisis: Toward a World with A Future*, June 20-25 1992, in Prague, Czechoslovakia, available at <http://stanislavgrof.com/pdf/FoundationsTP.pdf>, last accessed July 14, 2013.

— (2006), in: Walch, Sylvester: *Transpersonal Psychology and Holotropic Breathwork*, Lecture at the MA Program in Peace Studies, University of Innsbruck, Summer Term 2006, available at <http://www.uibk.ac.at/peacestudies/downloads/peacelibrary/holotropic.pdf>, last accessed September 12, 2013.

— (n.t.): *A Brief History of Transpersonal Psychology*, available at <http://www.stanislavgrof.com/pdf/A%20Brief%20History%20of%20Transpersonal%20Psychology-Grof.pdf>, last accessed July 27, 2013.

HACKERS, DIANE (2013): *Research and Documentation Online*, available at <http://bcs.bedfordstmartins.com/resdoc5e/>, last accessed February 25, 2013.

HALPRIN, ANNA (2013): *About*, available at http://www.annahalprin.org/about_bio.html, last accessed October 24, 2013.

INTEGRATIVE BODY PSYCHOTHERAPY (2013): *About IBP*, available at <http://www.ibponline.org/about.php>, last accessed October 30, 2013.

KOPPENSTEINER, NORBERT (2009b): *Beyond Postmodernity: Living and Thinking, A Nietzschean Journey*, available at <http://www.uibk.ac.at/peacestudies/downloads/peacelibrary/beyondpostmodernity.pdf>, October 28, 2013.

LEDERACH, JOHN PAUL (2003): *The Little Book of Conflict Transformation*, Good Books, Oregon. Excerpt at <http://www.restorativejustice.org/10fulltext/lederach>, last accessed May 24, 2013.

MOVING CENTER SCHOOL (2013): *Core Curriculum*, available at <http://movingcenterschool.com/about-5rhythms/core-curriculum>, last accessed October 15, 2013.

NIN, ANAÏS (2013): in, *Tanz aus dem Trauma mit Romana Tripolt*, available at <http://www.traumatherapie.at/Workshops/files/TATWH13.pdf>, last accessed October 30, 2013.

ONLINE ETYMOLOGY DISTIONARY (2013a): *Polis*, available at <http://www.etymonline.com/index.php?term=polis>, last accessed October 20, 2013.
 — (2013b): *Leviathan*, available at http://www.etymonline.com/index.php?allowed_in_frame=0&search=leviathan&searchmode=none, last accessed October 15, 2013.
 — (2013c): *Post*, available at http://www.etymonline.com/index.php?term=post-&allowed_in_frame=0, last accessed October 15, 2013.
 — (2013d): *Somatic*, available at http://www.etymonline.com/index.php?allowed_in_frame=0&search=somatic&searchmode=none, last accessed October 30, 2013.

RICHTER, OTTO (2013): *The Communications Workout - durch Bewegung zur besseren Kommunikation*, available at <http://www.humanholographics.de/hh.html>, last accessed October 20, 2013.

ROTH, GABRIELLE (2012): *Mirrors I&II*, available at <http://gabrielleroth.com>, last accessed February 2012.

SHAPIRO, JOEL A. (2003): *Classical Mechanics*, available at <http://www.physics.rutgers.edu/ugrad/494/bookr03D.pdf>, last accessed October 20, 2013.

SOFIA UNIVERSITY (2013): *Transpersonal Pioneers: Abraham Maslow*, available at <http://www.sofia.edu/content/transpersonal-pioneers-abraham-maslow>, last accessed Juni 22, 2013.

SVOBODA, ELIZABETH (2007): *Dance Therapy: Spin Control, When the Body Swings, the Mind is Swayed, Therapy on the Dance Floor*, available at <http://www.psychologytoday.com/articles/200703/dance-therapy-spin-control>, last accessed October 20, 2013.

TAMALPA INSTITUTE (2013a): *Faculty, Daria Halprin*, available at http://www.tamalpa.org/faculty/daria_halprin.html, last accessed October 13, 2013.
 — (2013b): *Tamalpa Life/Art Process*, available at <http://www.tamalpa.org/about/hlap.html>, last accessed October 13, 2013.
 — (2013c): *About Tamalpa*, available at <http://www.tamalpa.org/about/index.html>, last accessed October 13, 2013.
 — (2013d): *Our Philosophy*, available at <http://www.tamalpa.org/about/philosophy.html>, last accessed October 13, 2013.

THE MA PROGRAM FOR PEACE STUDIES (2013): *About the Program*, available at <http://www.uibk.ac.at/peacestudies/ma-program/about/>, last accessed May 26, 2013.

THOME, GABRIELE (2013): *Römische Wertevorstellungen*, available at http://userpage.fu-berlin.de/~klassphi/forsch/L_PAX.htm, last accessed May 18, 2013.

WALCH, SYLVESTER (2000): *Was verstehen wir unter den Begriffen Ich, Ego und Selbst?*, erschienen im ÖATP-Newsletter 2000, available at <http://www.transpersonal.at/dateisystem/load/Dateien/Fachbeitraege/Walch+-+Ich,+Ego+und+Selbst.pdf>, last accessed Juni 23, 2013.
 — (2006): *Transpersonal Psychology and Holotropic Breathwork*, Lecture at the MA Program in Peace Studies, University of Innsbruck, Summer Term 2006, available at

<http://www.uibk.ac.at/peacestudies/downloads/peacelibrary/holotropic.pdf>, last accessed September 12, 2013.

5RHYTHMS (2013a): *Workshops*, available at <http://www.5rhythms.com/gabrielle-roths-5rhythms/the-dancing-path/workshops/>, last accessed October 31, 2013.

— (2013b): *The Dancing Path*, available at <http://www.5rhythms.com/gabrielle-roths-5rhythms/the-dancing-path/>, last accessed October 31, 2013.

Movies

A peaceful warrior (2006), Dir.: Victor Salva, Perf.: Scott Mechlowicz, Nick Nolte, Amy Smart, Dist.: Lionsgate.

JUHAN, ANDREA (2002), in: Juhan, Andrea: *Open Floor, Dance, Therapy, and Transformation based on the Roth5Rhythms™ Movement Meditation*, Clariscope Films & The Moving Center School.

ROTH, GABRIELLE (2011), in: “5Rhythms Dance and Gabrielle Roth”, Documentary by *Life Changing Encounters*, available at <http://www.youtube.com/watch?v=qApDyOZKNbk>, last accessed October 25, 2013.

Interviews

HORAN, JONATHAN (2011): Face to face interview in Cologne about 5Rhythm Dance, recorded on film, November 17, 2011.

TRIPOLT, ROMANA (2013): Questionnaire 5Rhythms Dance, Interview via Email, August 2013. [Appendix A]

WALCH, SYLVESTER (2013): Questionnaire about Inner Peace, Interview via Email, September 2013. [Appendix B]

Unpublished Resources:

KELLY, JOHN (2013a): Lust for Life, April 2013, Austria, Content taken out of my personal notes and memories.

— (2013b): Summer Dance, August 2013, Croatia, Content taken out of my personal notes and memories.

KUBNY, ROSALIE (2011-2013): Personal Dance Journals, started August 2011.

NARANJO, CLAUDIO (2013): Seekers After Truth (SAT) Workshop, Germany, Content taken out of my personal notes and memories.

RUIZ DE GAUNA, CLARA (2013): Conversation via Email, January 9, 2013.

Appendix A

QUESTIONNAIRE INNER PEACE AND 5RHYTHMS DANCE - ROMANA TRIPOLT

1. WHAT IS 5RHYTHMS DANCE?
A CONCIOUS MOVEMENT PRACTICE.

2. WHAT ARE YOUR THOUGHTS ON GABRIELLE ROTH? WHAT IS HER ROLE IN 5RHYTHMS DANCE?
GABRIELLE ROTH IS THE FOUNDER. HER ROLE WAS BEING THE LEADER OF THE TRIBE AND THE CREATIVE MIND IN THE DEVELOPEMENT OF PRACTICE.

3. WHAT ARE THE 5RHYTHMS? WHAT CHARACTERIZES THEM?
PLEASE LOOK AT THE HOMEPAGE OF GABRIELLE OR/AND MINE: WWW.5RHYTHMS.AT

4. WHAT IS SHADOW WORK? WHAT ARE THE SHADOWS? HOW ARE THEY CONNECTED TO 5RHYTHMS DANCE?
THE SHADOW IS THE MOSTLY UNSEEN, HIDDEN AND UNRESOLVED QUALITY OF EACH RHYTHM. THE UNFREE POTENTIAL OF THE RHYTHM. INERTIA IN FLOWING, RIGIDITY IN STACCATO, CONFUSION IN UNGROUNDED CHAOS, SPACED OUT IN LYRICAL AND NUMBNESS IN STILLNESS.

5. WHAT ARE THE ARCHETYPES? HOW ARE THEY RELATED TO 5RHYTHMS DANCE?
PLEASE READ GABRIELLES BOOK „DAS LEBEN IST BEWEGUNG“ YOU CAN FIND THE 5RHYTHMS MAP THERE.

6. HOW IS THE HUMAN BODY SEEN THROUGH THE LENS OF 5RHYTHMS WORK?
THE BODY HOLDS THE PSYCHE AND THE SPIRIT. IF YOU MOVE THE BODY THE PSYCHE STARTS TO MOVE. IF THE PSYCHE MOVES IT STARTS TO HEAL ITSELF.

7. COULD YOU DESCRIBE THE FOLLOWING ASPECTS OF 5RHYTHMS WORK: WAVE, HEARTBEAT, CYCLES, MIRRORS, SILVER DESERT?
SEE QUESTION 5 AND ASK JONATHAN FOR DETAILS.

8. WHY IS SEXUALITY SUCH AN IMPORTANT TOPIC IN 5RHYTHMS WORK?
IS IT?

9. WHY IS BREATH SUCH AN IMPORTANT TOPIC IN 5RHYTHMS WORK?
BREATH CONNECTS EMOTION TO MOTION. BREATHING CONCIOUSLY IS A TOOL TO ENCREASE AWARENESS.

10. WHAT ROLE DOES INTUITION PLAY IN 5RHYTHMS DANCE?
THE DANCE INCREASES BODY WISDOM, INTUITION IS GUT FEELINGS CONNECTED WITH AWARENESS. WE PRACTICE BEING INTUITIVE BY DANCING THE RHYTHMS.

11. WHAT ROLE DOES MUSIC PLAY IN 5RHYTHMS WORK? IS IT IMPORTANT? IS IT NECESSARY?

NOT NECESSARY BUT IT HELPS. ITS A BIG RESSOURCE TO FIND THE RHYTHM IN THE DANCE. IT SUPPORTS THE ENTRANCE INTO THE RHYTHMS, IT SEDUCES THE BODY INTO THE QUALITY OF EACH RHYTHM.

12. IS THERE A CONNECTION BETWEEN MUSIC AND THE DANCER, IF SO, WHAT CHARACTERIZES IT?
WHAT PURPOSE DOES IT HAVE? IT SUPPORTS THE ENTRANCE INTO THE RHYTHMS, IT SEDUCES THE BODY INTO THE QUALITY OF EACH RHYTHM.
13. CAN MUSIC HEAL?
-
14. WHAT CHARACTERIZES THE CONNECTION BETWEEN THE DANCE AND THE DANCER?
IN THE CONCIOUS DANCE PRACTICE DANCE IS SEEN AS UNIQUE AND INDIVIDUAL AS THE FINGERPRINT. THE DANCE NEVER LIES. IT SHOWS THE PRESENT AND EVER CHANGING TRUTH OF THE DANCER IN EVERY MOMENT.
15. WHAT IS THE ROLE OF THE 5RHYTHMS FACILITATOR? YOU MEAN TEACHER?!
ITS THE ROLE OF A LEADER WHO GUIDES PEOPLE INTO THE PRACTICE. ITS MULTIDIMENSIONAL AND INCLUDES : TO EMBODY THE RHYTHMS, TO DEVELOPE THE OWN MAGIC, TO HOLD AND PROVIDE SPACE FOR PEOPLE, TO BE ABLE TO CONNECT WITH THE GROUP BODY, TO PROVIDE MUSIC, TO STRUCTURE THE CLASS, TO DEVELOPE CONSTANTLY.....AND MORE...
16. WHAT FUNCTION DOES THE GROUP SERVE DURING THE DANCE? IS THERE AN EXCHANGE BETWEEN THE DANCER AND THE GROUP? IS A GROUP NECESSARY FOR DOING 5RHYTHMS? COULD THE GROUP BE PART OF HEALING? IF SO, HOW?
TO COMPLEX FOR NOW.
17. WHAT IS THE IDEA OF PARTNER EXERCISES? HOW DO THEY WORK?
YOU CAN EXPLORE CONNECTION AND BEHAVIOR IN A „SAFE“ WAY ON THE DANCEFLOOR WITHOUT CONSEQUENCES IT WOULD HAVE IN 2REAL“ LIFE. NONVERBALITY IS VERY DIRECT AND TRUE.
18. 5RHYTHMS DANCE IS NOT CONSIDERED A FORM OF THERAPY, BUT INSTEAD A MOVEMENT MEDITATION. HOW DOES 5RHYTHMS DANCE WORK AS A METHOD FOR INNER HEALING?
BY PRACTICING IT. OR IS IT ‘JUST’ A FORM OF DANCING? NO.
19. COULD 5RHYTHMS DANCE WORK AS A FORM OF THERAPY? IF SO, HOW?
NO - BUT THERE IS A THERAPEUTIC BRANCH DEVELOPED BY ANDREA JUHAN. I DEVELOPED „DANCING OUT OF TRAUMA“ WHICH COMBINES 5 RHYTHM MOVEMENT THERAPY WITH TRAUMATHERAPY .
20. DOES MOVING THE BODY TRANSFORM INNER CONFLICTS? YES. IF SO, HOW?
DO RESEARCH TO FIND OUT !
21. HOW DOES 5RHYTHMS DANCE UNFOLD INNER PEACE? (INNER PEACE DEFINED AS A DYNAMIC CONDITION: ALWAYS BEING ABLE TO PERCEIVED BUT DEPENDENT ON INDIVIDUALS THAT PERCEIVE SUBJECTIVELY. THEREFORE INNER PEACE NEEDS TO BE UNFOLDED FOR EACH ONE INDIVIDUALLY BY TRANSFORMING CONFLICTS, BLOCKAGES, TRAUMATA (...). INNER PEACE IS BEING IN CONNECTION WITH THE INNER SELF, THE INNER WISDOM, THE INNER ESSENCE, AND THEREFORE IS AN INNER HEALING. INNER PEACE IS THE SEED OF LIFE.)
MOVING CALMS THE MIND.

22. IS 5RHYTHM DANCE A WESTERN CONCEPT AND ONLY APPROPRIATE FOR WESTERN CULTURES?
NO ITS GLOBAL.

23. WHAT IS YOUR CONNECTION TO 5RHYTHMS DANCE? WHAT IS YOUR ROLE?
I AM A 5 RHYTHMS TEACHER AND STUDENT FOR EVER.

Appendix B

QUESTIONNAIRE INNER PEACE - SYLVESTER WALCH

Was ist für Dich Innerer Frieden, auch im Bezug auf Deine Arbeit, und transpersonaler Psychologie generell?

Innerer Frieden ist für mich ein dynamischer Prozess und kein statischer Endzustand. Dabei geht es in einem ersten Schritt um die seelische Integration, das heißt, dass dissoziierte Anteile der Seele, die zu unbewussten Konflikten führen, reidentifiziert werden. Dadurch entsteht größere innere Sicherheit, aus der heraus die eigenen Potenziale besser entfaltet werden können und die Angst vor dem Fremden reduziert wird. Damit kann ich offener mit mir selbst, anderen und der Welt in Kontakt treten. Wenn ich nun mit weniger Vorurteilen und Denkschablonen wahrnehme, kann ich tiefer und mitfühlender verstehen. Daraus entsteht das Erlebnis der Verbundenheit, aus dem heraus ich zum Wohle aller Lebewesen handle. Somit ist Frieden stets transpersonal. Die Erfahrung des gemeinsamen Wesensgrund, aus dem heraus wir alle existieren, kann durch spirituelle Übungen im Alltag verankert werden. Dann erkenne ich in allem das größere Ganze, fühle mich mit der Totalität des All-Einen verbunden und handle im Einklang mit dem schöpferischen Impuls, der als innere Weisheit alles durchwirkt. Friedensarbeit beginnt in der Person und transzendiert sie gleichzeitig.

2. In diesem Sinne: Gibt es eine Unterscheidung zwischen Inneren und Äußeren Frieden? Wenn ja, welche? Oder hängen beide zusammen? (Hier ist für mich spannend dies aus der Sicht transpersonaler Psychologie zu beantworten, weil mein Kapitel wird den Fokus jetzt konkret darauf legen.)

Arbeit am inneren Frieden bewirkt stets Öffnung für andere und Verbundenheit mit der Welt. So gesehen strahlt der innere Friede über die Person hinaus und vermehrt den Frieden im Äußeren. Stets sind wir verbunden und getragen durch das größere Ganze. Insofern wird alles, was wir denken oder tun seinen Niederschlag in der Welt finden. Es gilt aber auch: Ohne inneren Frieden kann sich kein äußerer Friede nachhaltig entfalten, analog zum mystischen Grundsatz: Im Außen wie im Innen, im Großen wie im Kleinen, im Oben wie im Unten.

3. Wie kann die Arbeit am Körper/mit dem Körper den Inneren Frieden entfalten? Was ist der Vorteil/das Besondere an Körperarbeit (hier auch im Bezug auf Holotropes Atmen natürlich)?

Durch die Körperarbeit werden innere Spannungen abgebaut, psychische Begrenzungen gelockert und der gesamte Energiefluß unterstützt. So können bedeutsame unbewusste Inhalte, die in der Regel zu selbstdestruktiven und fremddestruktiven Denk- und Verhaltensweisen führen, leichter erlebt und integriert werden. Darüber hinaus werden chronisch verdrängte Affekte, unterdrückte Emotionen und steckengebliebene Bewegungsimpulse befreit. Das führt grundsätzlich zu einem tieferen Gesamterleben, zu mehr Lebendigkeit und größerer Offenheit. Die beschleunigte Atmung befördert diesen Prozess, weil die Hyperventilation grundsätzlich Widerstände abbaut, die Zensur lockert und den Informationsfluss erhöht.

Affidavit

I hereby declare that I have written the presented Master thesis/Masterarbeit by myself and independently and that I have used no other than the referenced sources and materials.

In addition, I declare that I have not previously submitted this Master thesis/Masterarbeit as examination paper in any form, either in Austria or abroad.

Vienna, Austria, October 31, 2013

Place, Date



Signature