

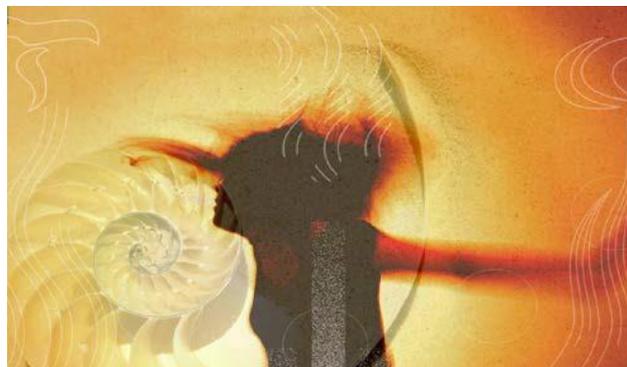
**A phenomenological study of the lived-in experience of participating in  
Five Rhythms dancing practice, and how that impacts a person's well-  
being**

VAL BEWS

Manchester Institute for Psychotherapy.

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*Movement is the medicine*



**ABSTRACT**

To examine the experience of a five-rhythms dancer, I interviewed a female dancer called Kate. I examined the transcript of the interview using interpretive phenomenology and recognising the importance of the rhythms of dance when expressing a language of the body when words cannot be found.

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## 1. INTRODUCTION

I chose this research topic based on my own personal experience of participating in a couple of five rhythms dance workshops. I felt emotionally moved throughout the whole dance and I did not want the experience to end. My personal therapist saw that each time I had attended a five rhythms weekend workshop, my Child ego state was far more accessible to explore for healing than normal. Todres 2007 (p99) echoes this embodied enquiry as a 'gift of childhood' when remembering early childhood experience of playfulness, magical moment and having a non-logical conception of the memories can allow us to see are inner resources that already exist.

This intrigued me, resulting in me being keen to find out how the practice has impacted another person's journey of five rhythms dancing. However, as a phenomenologist researcher, I aim to bracket my previous understanding on the research subject and put them temporarily out of action, reducing any personal intellectual baggage that might distort Kate's recall of her experience of the phenomenon. Finlay 2011 (P54)

For centuries of years and across many cultures, body movement meditation has been a practice that has been used throughout many communities, for example Yoga, Tai Chi, Pilates, walking, dance and swimming to name only but a few. We have seen dance within cultural tribes used to express grief, joy, celebration and language. Gabrielle Roth (1997 p44), the founder of five rhythms, says that inside this dancer beats the heart of a tribal individual, the part of us that knows how to love, and reminds us that we are not alone, and which inspires us to be our true selves. Roth (1997) was a movement, theatre and music producer in New York City starting in the 1970s. She devised a movement meditation practice called five rhythms dance. The roots of the dance go back at least 76,000 years to shamanic traditions which are grounded in the rhythms of nature, (Roth, 1997) (P7). The fundamental core of the practice is the idea that everything is energy, and that it moves in waves, patterns and rhythms. The concept of phenomenological research taps into the insight that our bodies are in continuous relation with the world and that by focusing explicitly on the kinesthetic, sensory, visceral and 'felt sense' dimensions of bodily lived experience. (Finlay P31).

Therefore, the purpose of this qualitative research, is to determine if body movement through dance can have an impact on a person's well-being. For this, I interviewed one person that participates in five rhythms dance on a regular basis, in order to explore how the practice has or has not impacted on her emotional and physical well-being. Throughout the research I will explore Kate's life experience of what initially attracted her to five rhythms dance, by gaining an insight in to her personal experiences of practicing in the dance and exploring when she is on the dance floor what is she experiencing affectively, cognitively, behaviourally, physically and spiritually. In the findings, I intend to link my literature review to the themes I identified, with the aim of gaining a rich understanding of body movement practice, and the self-healing process of the integration of the whole self.

In my experience I first heard the phrase 'movement is the medicine' at a weekend workshop of five rhythms fifteen years ago and at the time I was naïve to the power of the statement. But I was aware after the dance class that I felt more relaxed and with more insight in to what was happening in my life at that time. As we often see in our society, dance is a language of self- expression for all ages, for young children, young adults and the mature adult, and is inclusive of all ages, gender, disability or culture.

To learn more about five rhythms dancing and to enrich my research, I made a commitment to myself to attend a weekly class in Liverpool for six months of which around thirty to forty people went to. I also attended couple of weekend workshops in various locations of the country. The title of the workshops was 'Trust' and 'Where we stumble in life', Andrew Homes was the teacher on both workshops. On reviewing Andrews website, he says he has been a five rhythms teacher for twenty years and studied extensively with Gabrielle Roth in New York City. My personal experience of both workshops was one of deep emotional connection and I found myself embracing the opportunity of releasing built-up emotions of sadness and loneliness. Followed by happiness and gratitude for this experience of working with Andrew. He was an extremely gentle compassionate man that could create a safe place for a large group of people. However, as I was still unsure what the philosophy of the five rhythms practice was, I decided to read both Gabrielle Roth's books 'Map of Ecstasy' (1998) and 'Movement sweat your prayers as spiritual practice' (1997)

From reading Gabrielle Roth's book's, I learned that the five rhythms of dance connect us to a cycle of birth and death and that it hooks us into humanity and to the spirit of all living things. A description of the five rhythms is as follows:

- 1) **Flowing** – flow practices the art of being fluid in the body by holding the feminine mysteries. It represents the pipeline of our inner truth and the impulse to follow the flow of one's own energy to be true to oneself.
- 2) **Staccato** – staccato practices the power of masculine energy. It uses percussion and promotes connection with the rest of the world. Staccato is the gateway to the heart showing us how to step into the world connected to our feet and our feelings.
- 3) **Chaos** – chaos practices the art of fully releasing our bodies. We let go of our head, spine, hips and feet and move faster than we can think. Chaos breaks us free and throws us head first into the journey from 'I can't' into 'I will'. It holds the challenge to integrate both flowing and staccato into the are personal self.
- 4) **Lyrical** – lyrical practices the art of coming out of chaos. It is the physical energetic emotional and spiritual dancing rebirth. Lyrical teaches us how to break out of destructive patterns and into fluid creativity being a rhythm of daze and self-consciousness
- 5) **Stillness** – being still and doing nothing is totally different. The dance is our vehicle, our destination is the rhythms of stillness. Our challenge is to be a vessel that keeps moving and changing. 'The mother of all rhythms, we seek the emptiness within us and take refuge in it'

Gabrielle Roth 1997, (P88) describes the five rhythms practice as a soul journey, and she says that by moving the body, and releasing the heart, and freeing the mind, that one can connect to the essence of the soul, and the source of inspiration in which an individual has unlimited possibility and potential to overcome difficulties and obstructions they may face in their everyday life. Gendlin (1978), believes that it is through a certain kind of feeling that people find their sense of self in relation to their situation and the world. From an integration theory of self (Lapworth et al,2001), self is defined as a holistic view of the person, a view that sees the person as an integrated whole: affectively, cognitively, behaviourally, physically and spiritually.

It seems that 21<sup>st</sup> century living involves being so destination-oriented that we appear to have lost our sense of direction and our ability to follow our own instincts, signals and inner messages in the world. Roth uses the expression of it being more important to us to get wherever we are going than it is to enjoy the scenery along the way of our journey. Roth 1997 P25)

Sterns, (2003) states that integration aims at helping the person to deal with emotional memory blocks which appear as a result of repression and dissociation. This integration means that the person can become a 'whole' again and take charge of his or her life.

In Kate's co-created narrative, I will explore how five rhythms dance affects her sense of self and impacts on her well-being. Kate's subjective experience is the focus of this paper and as such it will be my co-researcher who brings the facts of her experience to life in this research.

## **2. LITERATURE REVIEW**

The body of this research will consist of compare and contrasted literature that I have read when learning more about body movement practice and how the body has a language that expresses emotions and deep memories of trauma. When exploring the literature, the advice given to me by my tutor was to choose a topic to research that filled me with 'passion and a curiosity' as this will be able to sustain my interest through the intense and often boring stages of doing a research project. As I had a passion for five rhythms dance, I had built an appetite to discover more about the meanings of the five rhythms and by doing the research hopefully I was about to learn more about the practice and how it can help access memory in a non-threatening way.

Van Der Kolk (1994) says memory is stored as implicit memory or explicit memory. Explicit memory is unconscious and requires language, comprising of concepts, facts, descriptions and thoughts. This is compared to implicit memory which comprises of unconscious, emotions, sensations, movements and automatic procedures. Implicit memory is somatic, i.e. body memory. Van Der Kolk (2014 P231) states that the unspeakable truth of traumatic events can be almost impossible to put into words and so the benefits of somatic

therapy is that it emphasizes body awareness, which is an essential part of any psychotherapy. This is especially beneficial in the treatment of Post-Traumatic Stress Disorder (PTSD) in which symptoms involve physiological distress, affect dysregulation, or dissociation.

Traditional approaches to therapy attend to the cognitive and emotional aspects of clients lives, while Van Der Kolk believes that the somatic experience can often be left out of the therapy room. However, our bodies need to process stressful and traumatic events through breath and movement. Unfortunately, in childhood, we are often taught to sit still and to override our movement impulses. As a result, the biological effects of stressful or traumatic events tend to be internalised, and therefore persist long after the events have passed. ‘Talk therapy’ can perpetuate this culture of stillness unless the therapist has the training and skills to integrate the body into the psychotherapy interventions. Somatic processing of traumatic events can be complimented with other trauma treatment modalities (e.g. EMDR, Trauma Focused CT, Narrative Exposure Therapy) to enhance embodiment in trauma treatment by expanding the therapeutic experience to beyond where words can take a client.

Five rhythms dance also draws from Gestalt therapy, which is the human potential of movement and transpersonal psychology. Gestalt psychotherapy is based on philosophy and creativity, being both an art and a science. Kempler (1973, p273). The fundamental core of this practice is the idea that everything is energy, and that energy moves in waves, patterns and rhythms. A key characteristic of a Gestalt therapist would be to tune in to what they can see, hear, feel and smell when working in the room with the client. This raises their awareness of the client and places less focus on over-intellectualisation within the therapeutic relationship staying in the here and now, Clarkson (1989 p60)

Gabrielle Roth (1997) describes five rhythms as therapeutic but states it is not necessarily therapy. She claims that each of the five rhythms is interpreted by the dancer in a uniquely personal way and opens them up to a new sense of freedom and the possibility that is both surprising and healing, exhilarating, and deeply restorative. The five rhythms are: Flowing; Staccato; Chaos; Lyrical; and Stillness. These rhythms are all representations of states of being, and they are described by Roth as a map to everywhere we want to go, on all planes of

consciousness, inner and outer, forward and back, physical, emotional and intellectual. They are markers on the way back to a real self, integrating a vulnerable, wild passionate, instinctive self.

Pat Ogden (2006 P 183) says that without adequate integrative capacity, clients cannot maintain regulated arousal, they cannot resolve their memories, or lead productive, or satisfying lives. Thus, the primary treatment goal of therapy is to expand the client's integrative capacity. Posture, movement, and gesture can serve to either support or detract from integrative capacity. Integration in this context means integrating all the parts of oneself, and the integration of different theories and approaches of psychotherapy.

Mostly we live our body-world connection without thought, in other words with the body having its own wisdom and memory. We see this in everyday examples as we act on auto-pilot using our procedural memory. In contrast, Roth (1998) believes that the body is where wholeness must begin. She believes that only by truly inhabiting one's body, can the healing journey begin. In this technological age of internet, computers, online cyber-friendships and emphasis on cognitive function, many of us have forgotten how to be in our bodies, using them merely as vehicles for daily function. We seem to have lost the ability to tune into the basic rhythms that make up our bodily life, and instead we just live in our heads. Roth likens our ignored memories and our longings to an 'absent landlord of our own estate'. She also poignantly recalls a brochure she came across outside a chiropodist's office which asked the question:

**“IF YOU WEAR OUT YOUR BODY, WHERE ARE YOU GOING TO LIVE”?**

Erskine, (2004 p147) describes the 'don't want to go there' phenomenon, when he talks about people's the fear and reluctance people experience in regard to exploring their feelings. He cites Greenberg and Paivio, (1997) who describe patterns of rage which can emerge when an individual feels shame because this reaction blots out the pain associated with shame. Only by bringing these patterns into conscious awareness can the individual free them self from constrictions in order to work through painful experiences. It is clear, in Kate's narrative that she believes these patterns can be brought into awareness via five rhythms dance, when she says "*So, the flowing allows me to explore what is present in here and now but sometimes it can be triggered memory of the past*

*when I was a child and that can involve certain feelings about and then I can experience pain or joy or discomfort or numbness” (383)*

Roth (2008) demonstrates in her You Tube video, entitled ‘The wave, ecstatic dance for body and soul’ how a movement meditation reflects five universal rhythms that flow through our lives. She shows how each of the rhythms can heal us by improving our own unique dance so that we can feel every part of our body from the inside out. In her book, *Maps of Ecstasy* (Roth, 1998) she explains the aim of the dance is to bring an awareness of the emotions that flow through life and to know how these can be felt in the body. This is especially valuable to those people who are scared of their emotions and who may see them as being disruptive. The dance is a non-threatening way to make friends with our feelings rather than be afraid of them. Roth describes how individuals have overcome conditions such as palsy by engaging in regular five rhythms dancing, as they are able to expand movement. She has found that people express how they find the rhythms to be healing, energising and relaxing as they explore a full range of body movements which enable them to connect with their native animal energy. I also listened to a YouTube link of Gabrielle Roth’s conference ‘The Breath of life’ 2009 in which she was introduced by the conference coordinator as ‘the woman who writes prescriptions with her feet’. This was in reference to Roth’s belief that movement is the medicine.

As a trainee psychotherapist using Transactional Analysis (TA), I was keen to include some TA theory in my research project. I explored the psychology today topics in the last three years copies of ‘Therapy today’, The Transactional Analyst magazines, looking for articles on body movement therapy to inspire me in narrowing down the themes from the interview. I found body movement was a common topic referred to in the magazines, referencing a variety of different techniques from different therapy modalities. Everything I read reinforced how body movement complements the more traditional psycho-analytical modalities of therapy to influence holistic healing.

I felt it was important to my research, for me to include a conflicting view of the impact of body movement on a person’s well-being to balance my findings. However, I was not surprised to find that despite many attempts at finding any literature which demonstrated a negative impact, there was no indication that body movement is anything other than positive to a person’s well-being.

### 3. METHODOLOGY

This section will establish how I conducted a semi-structured interview, undertaking a qualitative approach and interpreting the data of Kate's narrative of her personal experience and perception of her world in terms of life experience of five rhymes dancing. The methodology also highlights my own reflective process, demonstrating an awareness of my influence on the study. Lastly, ethical considerations, validity and reliability of the study will be included.

#### **Qualitative**

The core aim of any qualitative research is to develop a deeper understanding of the inquiry process, (Mcleod, 2011 p79). By using objectivity, the researcher risks putting themselves at a distance from the co-researcher. In contrast, a subjective approach enables the researcher to have a deep understanding of the co-researcher's lived-in experience (Finlay 2011p45). I chose to use a qualitative approach to mirror my psychotherapy practice as this is relational rather than facts or figures.

Due to the interview being rich with content, at times there was a risk of me getting diverted and becoming emotionally overwhelmed with the process. However, by revisiting the key aims of the research project I was able to be subjective staying interested in Kate's views and insights to her personal understanding of her life experiences of the subject. In order to be subjective, reflection is a crucial ingredient to a phenomenological qualitative approach. Adopting a curious approach, I was able to be open to how Kate showed herself in her experience. By 'borrowing' Kate's experiences of a body movement practice, I was allowing myself to be absorbed by Kate's life experience, resulting in gaining a rich understanding of what this practice means to Kate. (Van Manen (2014 p67).

## **Co-Researcher**

Prior to the research I had never met Kate. She kindly agreed to participate after responding to the advertisement, I put out a leaflet (Appendix 1), which I also posted on a closed five rhythms Liverpool and Manchester Facebook page all together having 2000 followers. I also advertised on notice board's in the dance venues and asked the teacher to announce my request in her groups. I received 10 requests within the first 24 hours after putting the advertisement out to participate in the research, a welcoming and overwhelming response. This provided me with a first-hand impression of the five rhythms community, one of being willing to be helpful and open to share their experiences. To create a no bias of gender, age, etc I selected the first person who came forward showing an interest.

In doing the interview, which was Kate. Kate is a thirty-year old female from Greece, who at the time of meeting, was due to get married in two weeks. Once Kate had agreed to the interview by email we agreed a convenient time to have a phone conversation. The phone conversation consisted of me providing the following information:

- The purpose of the research
- Assurance to protect her identity by complying with UKCP/BACP/MIP ethical code.
- To respect her confidentiality, records are locked in a safe cabinet complying with principles of Data Protection Act 1998. The recorded tape will only be kept until the research is marked, plus for safety will be double password protected ensuring confidentiality.
- The venue will be private, relaxing and safe, away from intrusion.
- Due to the nature of phenomenological enquiry it may invoke some positive or negative feelings, of which could be discuss post-interview.
- I offered a one-off welfare telephone call a week later to provide any further support if needed to discuss any impact the interview might have had, for example reliving past traumas.
- Shared procedures for withdrawing consent and for making complaints against myself if she felt the ethical code was breached.

The informed consent form was signed by Kate and I provided her with a copy of the UKCP ethical principles and code of professional conduct. We clarified boundaries in terms of research -V- therapy and terms of confidentiality. We agreed I wouldn't use her real name in the research but the agreed name 'Kate, chosen by her to protect her anonymity.

### **Interview**

After Kate was provided with all the above information she agreed to the interview. From then a time was identified for the interview to take place at a neutral venue. In finding a neutral venue we explored three options, A room at MIP, hiring a room in the local business resource centre or a Café. A room in MIP was the agreed option due to it being close to her home and a suitable time was decided.

Before the day of interview, a pre-check list put in place;

1. Checked the digital recording device was data protected secured and working on the iPad plus my back up vision on my phone was working and charged.
2. Room was book and available
3. Copy of the question printed out to give to Kate at the start of interview.
4. Introduction to the interview fact sheet was in place
5. Check any traffic delays on motorways to stay in time scales
6. Keys to MIP building
7. Kates preferred choice of drink hot/cold
8. Preferred room temperature cool/warm
9. Map to MIP if need to Kate

On the day of interview and once we were comfortable I started the recording and recapped on the purpose of the research. Kate was given a copy of the question to look over first and I explained if we divert from a question that is how the interview was meant to go so, no presser on both of us. The question where open and non-directive and were partly structured with the view of providing some wiggle room to invite an open-ended narrative that would be authentic to Kate's personal reflections. This was to use phenomenological reduction, which Finlay (2011 p102) recommends making sure my own habitual way of perceiving the world is pushed out

of the spotlight. The questions were given Kate with an invitation to share freely her own perception of the answers to the questions. Occasionally I probed gaining more clarity and a broader perception of her view points. Plus, due to Kate being Greek, there was a slight language barrier, and at times clarity was needed.

The interview was an hour long, Kate was happily surprised how quick the hour past, as I was to. I switched off recording device and reflected on her experience of the interview and continued engaging for the next 30mins. Kate left MIP and I checked in on how I was feeling at this moment and I was overwhelmed with gratitude that Kate had been so generous in her sharing, given me a great richness to her life experience. A week later I made a phone call to Kate checking in how she was feeling after the interview. Kate reassured me that the whole process had been refreshing and she appreciated the opportunity to explore on her personal journey of five-rhythms dancing. She was not in need of any further support from myself but thank me for the opportunity to reflect.

## **Researcher**

I understand that part of my role as a researcher is to ensure there is no personal bias. The reader will be aware from the introduction section, that I have a personal passion for 5rhythms and therefore I needed to keep this in my awareness at all times to ensure my own views did not cloud my findings within either Kate's narrative or the literature review.

I felt excited and motivated to get started and due to this being a single research study it was important to be supported in staying grounded with a balance of enthusiasm. The aim being to say, 'a lot about a little', rather than a 'little about a lot' (Silverman, 1993, p182).

I submitted my research proposal (Appendix 2) and was pleased when it was quickly accepted by the tutor without any restriction. I completed my interview as early as I could, and I was therefore confident that I was on track. However, as life does from time to time, it through me a very unexpected curve ball, when part way into the project my grandson was diagnosed with a life-limiting illness which floored me. My motivation for the project completely disintegrated at this time, as my focus turned to my grandson's well-being. In comparison

with the emotional and mental resource that I needed to keep myself from falling apart at this time, my research project seemed unimportant and irrelevant for a period of time whilst I adjusted to this challenging life situation.

I was aware that I could defer the completion of my psychotherapy course for a further year, but I was also aware of the dilemma that put me in, because I knew I wanted to finish the course and graduate along with my peers whom I had shared the psychotherapy journey with for the past four years. It was this thought which led me to move away from my usual 'Be Strong' driver and my script of not asking for help, and instead I was able to seek support from my peers to help to get me back on track with my project.

I used every available external resource, including personal therapy, group process, clinical supervision and family and friendships. I also used every internal resource and I acknowledge here, the helpfulness of the subject of my research; 'movement is the medicine' as I tuned into my body and was able to practice some of the things I had learned in the research to enable me to express my feelings and help me get through this very challenging time.

Being faced with the above difficult situation, distracted me from a challenge which is always present and familiar to me when I am faced with a piece of academic writing, but as I came to terms with my grandson's illness and was able to process my emotional response, my usual challenge came into view. I have struggle with dyslexic for all my life and despite having achieved great success in my career to date, I still have the archaic response of not being good enough whenever I have to produce a written assignment. I soothed myself with the knowledge that I could ask for an extension to complete the work due to the mitigating circumstance of my disability. However, having an extension took me to a new dilemma, by getting an extension this meant I would be going in to the dedicated time that I had allowed myself for the final years 'Case Study'. This dilemma left me feeling anxious that I may not be able to meet all the course work requirement due dates.

Due to my dyslexia and the time it would off taken me to transcribe the taped interview I chose to use a Professional ethical secretarial service to transcribe the interview. I searched the internet and made telephone contact to check that the service was ethical, and we exchanged emails using encrypted date.

When I received the typed transcript from the secretarial service, I checked the recording against the transcript for its accuracy. Over the next four weeks I listened to the tape consistently and explored themes that best described Kate's lived-in experience. To understand and describe Katie's unique experiences of participating in five rhythms dancing, I decided that I would not complete any form of research in to the topic until after I had interviewed Kate. My rationale for this was so that I could reduce any potential for bias I might have had on the outcome of the questions I was asking.

The next step was to analyse the transcript notes and to recognise any recurring themes. Using a colour coding approach to identify categories, I cut the different colours out and placed them on a large mood board in their colour categories, and I reviewed them daily until the patterns became familiar to me. Many of the categories in the narrative fell into more than one theme. By regular listening to Kate's narrative every day and revisiting the mood board, I was able to begin my analysis. I began to develop a deep connection with Kate as I gained a better understanding of her experience of existence, her expressions, her culture and her passions in the language she used to describe her relationship with her own body and the five rhythms dance. My aim in the analysis is to integrate the themes in the following three main categories:

- 1) Recovery
- 2) Integration
- 3) Tribe

## **5. ANALYSIS & DISCUSSION**

The following is a collation of Kate's views intended to enrich the readers understanding and provide a backdrop for the Kate's individual experience.

### **1) Recovery**

Kate reflects, "*I could start a journey in recovering of this alcoholic using a practice that can move me and it can allow me to be who I am, and I think this is what the first thing that probably what attract me*" (59). She

goes on to share more of herself, *“I don’t know where I would be now if I didn’t explore this practice in my life (74), For me it was it saved my sanity (600) so, it’s connecting dance and the music in a safe space with other people. Going through this process has been life changing because it has allowed me to be more, to be kinder to myself by being first. (786) Now, if it’s life changing because even if I do what I do in my life outside all my negative patterns or dysfunctional patterns then allows me to be more mindful because as practice helps me to be more aware of my, of things that don’t serve me anymore” (794).*

As highlighted in the both paragraphs, Kate shared when she was initially attracted to five rhythms. She had a stressful, and chaotic lifestyle that was self-destructive involving alcohol. In Kate’s narrative she shares how she embraced the five rhythms practice whilst she was in a recovery programme from her alcoholism.

The theory of alcoholism is an interesting one to research, as some philosophies state that alcoholism is an incurable disease and only complete absence of alcohol is the treatment plan for recovery. This is the fundamental belief within the fellowship of alcohol anonymous. The DSM-5 diagnostic description of alcoholism as ‘A problematic pattern of alcohol use leading to clinically significant impairment or distress’. However, in terms of Transactional Analysis, (Claude Steiner, 1974 P101) argues that the theory of alcoholism can be called a decision theory rather than a disease theory of alcoholism or emotional disturbance. The decision theory is based around the notion that in early childhood or early adolescence people make an out-of-awareness decision (otherwise known as a script). Eric Berne, defined script as ‘*A Life plan based on a decision made in childhood, reinforced by the parents, justified by subsequent events, and culminating in a chosen alternative, adding that the life-plan is preconscious*’. (Berne 1972 P45). A script may involve life plans such as becoming an alcoholic, committing suicide or homicide, going crazy, or never achieving any success.

Kate talked about her recovery from alcohol being the reason for her introduction to five rhythms dance, as she described *“I was trying to do different things but I found first of all Kundalini Yoga, which is a dynamic movement meditation practice and I realised that I was looking for something that could move me but also still my mind as a way of trying to cope with my anxiety” (40).* Kate talked about her initial feeling of discomfort at her first experience of the dance, when her thoughts were that it was a strange activity for upper-class people.

I immediately became aware of a transference as I reflected on my own introduction to the dance 15 years earlier, at a time in my life when I was recovering from my own unhealthy relationship with alcohol and remembered using almost the same words of “looking for something different, something more”. My initial reaction to the dance was almost exactly the same as Kate’s and I too thought it was odd and upper-class. I felt excited at this connection with Kate and my instincts were driving me to say “me too”. However, I managed to keep this under check. I was aware as the interview was taking place I was gaining more identification with Kate’s narrative and a couple of times I gave her a knowing smile of which she appeared to welcome and continued to share her experiences.

Hargaden & Sills, (2002 P45), concluded that to have a relationship with another person we must transfer something of ourselves or our history onto the other and that is often an unconscious process. Thankfully, as I was alert to my own process I was able to bring this parallel process to my conscious awareness, so I could hold what was mine and what was Kate’s in the room.

## 2) **Integration**

Kate describes five rhythms as being a contributing factor to integrating the various parts of herself, when she says *“I find it very healing to be able to find this part of myself that has been shut down for a long time”* (394)

She refers to the angry part of herself when she says *“It’s a contribution but I know five rhythms has a major impact in the process and that’s why practice is so important because the more you practice the more you embody the experience or let go of whatever is not there to serve you”*(307)... *“so you learn how to express your love, your anger, your frustrations, your happiness, using again five rhythms”* (293)

Referring to the value of the Staccato rhythms Kate says that *“in a way staccato is a rhythm of anger and anger is part of our lives”* (295) ... *“so we can’t just push anger away because we don’t want to have anger. We can believe of course I am allowed to feel anger, but it’s how I express my anger is something that five rhythms has taught me how to express it in a less abusive way”* (297) *I am in general an angry person even that can be translated sometimes or passion or creativity or I am Mediterranean and well the Greeks are more like passionate and outgoing and outspoken and direct but it was a very intense feelings that was coming out on the*

*dance floor with a lot of sound. Create like triangles in the body and all getting this out and it was interesting as people seen this as intimidating and very aggressive and I'm very like not comfortable person. (236)*

Gabrielle Roth (1997 P83) States, staccato is the rhythm of childhood where we learned to push boundaries and test limits by telling the truth or not, to our authentic self. Like a child we freely experience feelings that change in an instant from happy, sad, angry or pleased. We can be desperate to be liked one minute and then scared to be seen which echoes of a 5-year-old child, afraid to let go of their parent's hand. In the rhythm of staccato it encourages the dancer to accept their authentic feelings and let go of unwanted energies in a safe environment. By creating a space to move forward into a 'doing, not just being, and taking action not just thinking about it.

This reflects Kate's description of her chaotic lifestyle which resulted in disassociated behaviours, in which parts of herself were cut off. This cutting off the parts of oneself is a survival mechanism to avoid the reactions associated with accessing painful feelings which can seem to threaten one's existence, (Erskine, 2004 p89). Erskine describes the paradox that in order to free an individual to be their authentic self, the poison of the memory must be drained from the memories so that the intensity of emotional reaction can be reduced. Kate's narrative is a wonderful expression of how five rhythms dancing enabled her to access her painful feelings and drain her own poison. Such has been the impact of five rhythms, that throughout the interview, Kate consistently expressed her gratitude to the practice of the dance and especially to the two teachers she had come to know, *'the teacher has the actual responsibility of supporting you to go through the journey in a safe way'* (637), *'Like claire is a beautiful teacher and the teachers she choose to come and do the guests they are all beautiful because they come from a good heart, a good space to allow that'* (643). As Kate's expressed her appreciation for the teachers she placed the palm of her hand on her heart, took in a deep breath on releasing the breath she cried. This was an extremely emotional moment. I felt privileged to witness Kate expressing her emotions of gratitude and I enjoyed listening to her, as she found the words to communicate to me how much her relationships with the teachers meant to her over the last 4 years.

Throughout the interview Kate's speech was in full flow she appeared relaxed, comfortable and in an Adult ego state most of the time. Often when she described the impact five rhythms had on her life she would go in to her Child ego state. Her body language would become animated her hands swing from right to left in the air and her facial expressions lit up with joyous expressions.

### 1) **Tribe**

Kate described the community of five rhythms dance as *“it’s a sense of belonging yeah it feels like a tribe”* (504) ... *“A tribe yeah like and the things because five rhythms have the roots of like Shamans, south American Shamans you can feel that somehow that even if not every week everyone goes but it’s because it’s such a massive community for 20, 22 years in Manchester”*(507).

Psychotherapy in the phenomenological tradition is ultimately shamanistic, in that the therapist draws on the healing powers within and without (Todres, 2007 p99). Michael Washburn (1994) talks about a developmental approach that accommodates regressive and progressive forces, and he describes regression as a ‘return to origins’. When describing the development of African shaman, Washburn talks of psychically ‘going under the river’. This is not necessarily a return, but a journey of depth into the present moment. This approach faces unresolved issues from the past that have not yet been confronted, and the neglected shadows that have not yet been integrated. This was a beautiful description of Kate describing her unresolved memories *‘That my body knows more than my mind what it needs to be inside that my body or our bodies store so much memories that they can become quite confusing or quite I like the words scrambled egg*(104).

Kate described a further sense of belonging, when she talks about the friendships she has cultivated since starting five rhythms dance, when she says *“I’ve developed amazing friendships and from there we have done woman’s circle that we’ve got in south Manchester that that I would never believe that we can start without having met so amazing souls in that dance floor and we’ve got about 300 women now in our women’s collective”* (555)

## 4. CONCLUSION

This research has helped me to understand the positive impact that five rhythm dancing can have on a person’s emotional, physical, and spiritual well-being and their sense of connection to self, to others and to the world.

I found that through my co-researcher's experience and mirrored in the literature review that the key is practice. Through the practice of practicing an unspoken message, a promise of commitment, is sent to your inner self that you are worth it and that you are valued. It shows self compassion. This message impacts positively on the self-worth and self-esteem and in turn lifts one's spirits and sense of being loved and cared for and this in turn improves our sense of self.

Practicing five rhythm dancing is not a difficult task because this type of body movement is accessible to anyone, anywhere, at any time. The anyone may refer to children for whom the benefit may be educational benefit or socialisation benefit and improvement of self-esteem. For the elderly it can reduce social isolation and there is a common belief that it may have benefits to those suffering from dementia or the results of stroke which may have resulted in loss of speech or disorganised thinking. It can also help older people to maintain and improve the flexibility in their body and therefore has positive physical benefits on mobility. The anywhere may refer to the location. I for example have been to various five rhythm dancing workshops all over the UK. There are some people who may consider Five rhythm dance to be a middle-class activity, because it can be quite costly. The Five rhythm community has tried to counteract this by offering certain concessions, for example Early Bird offers, full wage, low wage and other concessionaries in its aiming to reduce any barriers to access to encourage integration of people from all social classes and all walks of life. If cost is ever too much of an issue, then there is always the opportunity of paying for occasional group sessions and practicing individually in between the group sessions. For example, I have just as easily put on a YouTube link and been able to access the practice of five rhythm dancing in my own living room, on a beach on holiday or in a small group of friends in a small intimate venue. The anytime refers to literally that. There is no restriction on when you can move your body. I have a friend who tells me she lies in her bed, knees bent stomping her feet on the mattress in time to drum music to access her emotions and work through the chaos. Whether you choose movement in the body while you are lying down, standing up or sitting in a chair, your body can move, and that movement is the medicine and the medicine is the commitment to yourself that you are worth the effort to practice, practice, practice. This was reflected in both the literature and Kate's lived in experience.

Five rhythm enables us to see the light side of the self and the shadow side of the self, in a safe environment that may feel too threatening in an otherwise more formal setting where we would access those parts cognitively and

because we don't want to face the emotions or look at ourselves so microscopically, we would possibly turn away from them, unable to see the ugliness in some of our shadow parts. Five rhythms dance has the ability to turn any perceived ugliness into beauty, joy, excitement, and essentially into good, reminding us that we are good and indeed that we are good enough just as we are.

As well as the benefits detailed above, one cannot discount the fun and the joy that dance can bring to most people. It enhances our strength and our emotional and mental well-being and gives us permission to move without any expectation of what that movement should look like. There are simply no rules.

In regard to connection, five rhythm dance enables us to create deep and meaningful bonds, both individual and sharing bonds. It is also relaxing and inspirational because it has a universal language.

During my research I faced one of the most personally challenging times in my recent history, when I learned of the life-limiting illness of my grandson and was forced to face the possibility that I may lose him. This provided an unwelcome opportunity, but an opportunity never-the-less for me to experience the almost immediate positive benefits of five rhythm dance first hand in the here and now. In the past, before my relationship with five rhythms, I would have probably cancelled my work, stuck my head under the duvet and broke down. I would have pushed people away and isolated myself and I would have ignored any attempts at self-care, either comfort eating or starving myself, but essentially punishing my body. Instead, this time, all I had going around and round my mind was this recurring phrase repeatedly, whispering to me.... like a nurturing mother with love and compassion in her gentle voice, saying

“movement is the medicine” ... “movement is the medicine” ... “movement is the medicine”.

This constant positive nurturing parental narrative enabled me to do something different. To make a different choice. To change my script. I attended five rhythms weekend workshops and moved my body. I went dancing every week and started running each morning, of which am still doing. I asked friends for support and help, and I referred time and time again to my research, to my co-researcher's experience and to Gabrielle Roth's practice of five rhythms.

Gabrielle Roth embraces five rhythms with elegance, grace and mystery. She reminds each of us of the beauty and the mystery found in the human body when it engages in any of the five rhythms. So, in drawing my conclusion of this research, I am happy that my findings concur with Roth's, and as my co-researcher, Kate so eloquently puts it, five rhythms are *“not just a practice it's a philosophy”* (179)



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## **Appendices**

- Appendix 1. Project Proposal Form
- Appendix 2. Advertise Leaflet
- Appendix 3. Participant Consent Form
- Appendix 4. Transcript of interview

**Research Project Proposal Form**

**Name:** Val Bews

**Research topic/focus:**

I propose to focus my research on the lived-in experience of a five-rhythm dancer and how this practice impacts on their daily life.

I chose this topic because of my personal experience of participating in five rhythm dancing and the positive impact it had on my own healing process.

I first experienced five rhythm dancing fifteen years ago, my first impression was that it as a bit middle class, a bit new age and, for want of a better word, "whacky". I enjoyed the dancing but didn't feel I was getting anything out of it, which others appeared to be getting. I attended approximately three times over a period of two months or so then stopped.

However, I returned to five rhythm dancing over the past two years and its principles have had such a positive impact on my mental and emotional well-being. When I visited my personal therapist, she feedbacks to me that she noticed after each time I had been to five rhythm dancing, that my Child Ego state was far more accessible, so I was intrigued. Resulting in me now being keen to find out how the principles have impacted on another person's journey of five rhythm dancing.

**Overarching Question:**

**How has five rhythm dancing impacted your daily life.**

1. What initially attracted you to five rhythm dancing?
2. What is going on for you when you are in the dance? for example, is it in your thoughts or your body, images, memory, etc?
3. What is your understanding of the principles of the five rhythms?
4. Is there one rhythm more than the other that impacts you, either negatively or positively?

**Intended methodology:**

My methodology for this research project will qualitative rather than quantitative, because it is not measurable. I will therefore focus on the subjective experience of the co-researcher using phenomenology and narrative methodology.

**My proposed plan:**

---

**Objective:** Advertise for a co-researcher

**Method:** I will design a leaflet and post it on the closed five rhythms Facebook and. I will also

go to a five-rhythm class and put one of these leaflets on the notice board. I will ask the dance teacher to announce it in her groups.

**Time frame:** Over a two-week period, between 14-28 August 2017. This will be reviewed if no participant is found within this time frame.

**Objective:** Select the co-researcher

**Method:** I will select the first person who comes forward and is interested in doing this research. My reason for first come, first served basis is to create no bias of gender, age, etc

**Time frame:** First week September 2017

**Objective:** Arrange interview

**Method:** I will have a telephone consultation with the co-researcher to identify a mutually suitable time and confidential place

**Time frame:** End September 2017

**Objective:** Transcribe the tape

**Method:** I will transcribe 5 minute blocks x 2 per week to complete transcription within 6 weeks.

**Time frame:** 15 November 2017

**Objective:** Complete the literature review

**Method:** I will read five rhythm dancing books. I will read Linda Finlay's book on research and John McLeod book on Qualitative Research, I will watch YouTube videos of various five rhythm conferences and I will join a five rhythm dancing community forum.

**Time frame:** 14 August 2017 - 28 February 2018

**Objective:** Complete the Research project

**Method:** Type everything up including appendices, and submit to MIP

**Time frame:** 31 March 2018

### **How will you prepare your participant and minimise any risks of harm to your participant?**

*(Consider your duty of care, informed consent, confidentiality and debriefing procedures plus issues around maintaining appropriate research boundaries particularly )*

I will prepare my participant for the role as co-researcher by providing the following information,

- The purpose of the research
- Brief information about the research before the interview.
- What steps will be taken to protect their identity
- Will their identity be known to anyone other than the therapist and if so who?
- Will any other person have access to personal information other than the therapist, if so who?
- The arrangements to secure all records relating to the client and information as to what will happen to all records.

- Any possible negative impact upon them, for example reliving past traumas.
- Procedures for withdrawing consent and for making complaints against the researcher

To ensure confidentiality the interview will take place in a private, relaxing and safe environment away from intrusion. All records taken will be locked in a safe cabinet complying with principles Data Protection Act 1998.

Due to the nature of phenomenological enquiry it may at times invoke some positive or negative feelings, or which could be discuss post-interview. I will seek written consent for the interview to take place and for the transcript and data to be used and shared with MIP. I will also share the recorded tape will only he kept until the research is marked, plus for safety will be double password protected ensuring confidentiality.

I will allocate time after the interview and offer a one-off welfare telephone call a week later to provide any further support if needed to discuss any impact the interview might have had. I will avoid entering in to any dual relationships with the co-researcher by respecting the boundaries of the research always and have no exchange of gifts or money. All questions will be open and not leading and free from my own beliefs.

I will comply with the UKCP/BACP/MJP ethical code throughout this research and I will offer a copy of the ethical code to my co-researcher should they wish to see it. In terms of my own safe care during this research project, I will use my personal therapy and supervision sessions, attended my regular exercise regime, participates in five rhythms dance classes, use my peer group in MIP and keep my reflective journal updated.

**I have read 'The Manchester Institute Guidelines for Research in Psychotherapy' and I agree to abide by them.**

Signed:

Date:

Approval given by:

KAREN F BUEDE  
 Karen Buede  
 Date: 2/9/17

Has five rhythms  
dancing impacted  
your daily life?



Hi, I am a 4<sup>th</sup> year student at the Manchester Institute for Psychotherapy. I am conducting a research project into: “The lived-in experience of a five rhythms dancer and how this practice impacts on their daily life”

Are you willing to contribute to this research?

Participation will involve a one-hour audio recorded interview where you will explore the impact of the dance on your daily life.

If you are interested in supporting this research please contact me via my e-mail address.

Thank You

Contact: Val Bews

E-mail [val.bews@live.co.uk](mailto:val.bews@live.co.uk)

# Manchester Institute for Psychotherapy

## Research Project Participant Consent Form

I Agree to be interviewed about my personal experience of:

*My lived-in experience of a five-rhythm dancer and how this practice impacts on my daily life.*

I understand that the interview will be transcribed, and this will form the basis of data which will be analysed more generally as part of a research project for the researcher's training as a psychotherapist. I understand that course tutors will read the final research report and that it is possible the data/ finding/ report may be disseminated more widely (e .g it may be published in some form later) while my particular details will remain strictly confidential if I so choose.

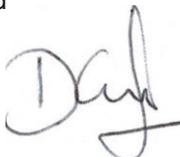
I understand that this interview will be conducted in accordance with ethical standards laid down by the Manchester Psychotherapy Training Institute (In line with the United Kingdom Council for Psychotherapy Ethical Committee Report Ethical Guidelines for Research)

I understand this to mean that :

1. I have the right to withdraw from the interview at any point and I can refuse to answer any questions which might make me feel uncomfortable
2. The interviewer will do all she can to treat me with respect, care and sensitivity .
3. I can make a choice about confidentiality. If I so choose, the contents of this interview will be kept entirely confidential. There will be no record of my name anywhere (a pseudonym will be used) everything I say will remain anonymous.
4. I will have access to the transcript of the interview and that I have the right to ask that any data (tape and transcript) be destroyed after it has been analysed.
5. I have the right to ask for particular quotes not to be used in any published work .

I do/do not wish my real name to be used. I wish my pseudonym to be

Signed



Date

27/08/2017

Interviewer Val Bews  
07387 085363  
val@bews.me.uk

1 R1: Ok, so again just to thank you and just appreciate because and taking this time  
2 from your Sunday afternoon, I really do appreciate that, thank you very much.

3 C1: Thank you.

4 R2: A little recap that, as I said before, I'm on my final year of my fourth year of a  
5 psychotherapy course and the research is part of the recommendations for the  
6 course.

7 R3: So, it's to do a piece of research project and I was just really intrigued in  
8 5Rhythms.

9 R4: I am just really intrigued in it.

10 R5: So, the aim for the next hour is just to make you as comfortable as I can, in  
11 order for you to just relax, feel safe and just to be able to answer any of the  
12 questions and if you don't answer any of them that's absolutely fine, it's totally  
13 fine, it's up to you.

14 R6: I will take control of the time.

15 R7: So, I will kind of let you know when we are kind of getting to that stage of oh  
16 what time is it, so don't worry about that and so you've seen a brief outline of  
17 the questions that we are going to ask.

18 R8: After the interview I will turn it off and then I will just do an end debriefing  
19 with you just to kind of see are you ok, so nothing has kind of worried you  
20 about the interview and also if you would, what I might do is just give you a  
21 little ring in a weeks' time to say is everything ok, so nothing kind of stirred up  
22 from that interview.

23 R9: Is that ok with you if I do that?

24 C2: That's fine, yeah.

25 R10: And yeah are you ready to answer questions?

26 C3: Yeah.

27 R11: Ok, so for the first question I guess is I am really intrigued is what initially  
28 attracted you to 5Rhythms?

29 C4: I was told by a friend of mine that there is this crazy class in Manchester that I  
30 should try and because I was looking for a practice that can help me with my  
31 journey when I started the 5Rhythms 5 years ago I was doing a PHD in  
32 psychology and it was extremely stressful for you.

33 C5: I was de-associating and I was not being able to cope with everyday tasks.

34 C6: So, I was creating a lifestyle that was quite self-destructive.

35 C7: So, I was partying a lot.

36 C8: I was going out a lot.

37 C9: I was not really able to concentrate in what I had to do but I was still going to  
38 University and not being able to do any work.

39 C10: So, I had to find a way out of this distress because it was really, really painful.

40 C11: So, I was trying to do different things but I found first of all kundalini yoga,  
41 which is a dynamic movement meditation practice and I realised that something  
42 that can move me but also still my mind could be there the way of actually  
43 trying to cope with my anxiety.

44 C12: So, when my friend told me about dance and movement, movement dance and  
45 meditation and I felt like probably this is something that can help me with my  
46 journey.

47 C13: So, it was not really, I didn't know what can come out from that but I really like  
48 dancing since I was a child but I could never sit still so for meditation.

49 C14: So, my experience with the kundalini yoga gave me this push to go and try but I  
50 couldn't go and my house mate who I've been living with for 5 years was  
51 going.

52 C15: So, when I move there on Friday he said I'm going to that on Sunday.

53 C16: Oh yeah I've heard of that, let's go and the first class was the most profound  
54 experience in my life.

55 R12: Really.

56 C17: So, that was actually the push was like that what I need in my life and the  
57 teacher was Clare and I think that was life changing because I had an amazing  
58 class, with an amazing teacher that made me realise that this is home now.

59 C18: So, this is what, it was what attracted me if I can answer the question with the  
60 yeah that I could start a journey in recovering of this alcoholic using a practice  
61 that can move me and it can allow me to be who I am and I think this is what  
62 the first thing that probably what attract me like was I was like myself in that  
63 place at that night 5 years ago, 4 years ago it was September, it's going to be 4  
64 years this September.

65 C19: So, it's almost 4 years.

66 R13: Four years.

67 C20: Yeah 4 years, it's not 5 years that I can be myself without having to pretend I  
68 am someone else because my body knew what the truth is.

69 C21: I think that was.

70 R14: That's powerful.

71 C22: It was life changing.

72 R15: Life changing.

73 C23: And it's been since I started.

74 C24: I don't know where I would be now if I didn't explore this practice in my life.

75 R16: That sounds a real attraction.

76 C25: It was, it was powerful.

77 C26: I think the teacher was the one who allowed me to be free to be me and at the  
78 same time the practice allows you to be free to be you without trying a lot.

79 C27: Of course sometimes you try to like to look sexy or to look powerful to look  
80 you are the one but I think that's part of the process.

81 R17: So, at the time you were, you were in university.

82 C28: Yeah.

83 R18: Yeah, was it your final year did you say?

84 C29: No, it was midway through.

85 R19: Midway through, yeah.

86 C30: Yeah, it took me for so long so I don't even know what year I was.

87 C31: It took me 5 and a half years to finish.

88 C32: I probably was I think that year I was probably in the second or third year or  
89 fourth I don't know.

90 C33: It doesn't really matter because I was totally lost.

91 R20: Was you?

92 C34: Yeah, it was not a very easy period for me.

93 R21: Hmm hmm so you've said there was all kinds of different distractions going on  
94 for you that were stopping you from just being in that moment.

95 C35: Yeah, exactly yeah because the moment was very difficult.

96 C36: So, being in the moment was very painful so I was trying all the time to escape  
97 from my reality because I didn't want to live my reality but I think that the  
98 5Rhythms allows you to be on the present moment but in a way that is not  
99 painful.

100 C37: It allows you to just be what you are without the mind telling you who you need  
101 to be.

102 R22: So, tell me more about that.

103 R23: How does that happen because it sounds amazing?

104 C38: I think the realisation that my body knows more than my mind what it needs to  
105 be inside that my body or our bodies store so much memories that they can  
106 become quite confusing or quite I like the words scrambled egg.

107 R24: What's that word?

108 C39: The scrambled egg.

109 R25: The scrambled egg.

110 C40: Like the memories become scrambled eggs in your body and then you don't ...

111 R26: Good saying.

112 C41: So, I think with the 5Rhythms I let, I allow my body to show the pain, the  
113 distress.

114 C42: I think the main problem of my mental health issues is the fact that my mind or  
115 language, it might be me as language it doesn't really find the words to explain  
116 how I really feel.

117 C43: So, when I try to explain what I say is not really my truth.

118 C44: It sounds more dramatic than it is or it sounds more less real as it is, so it can  
119 become more or less of the reality when the body, my body when it dances out  
120 the truth.

121 R27: So, that becomes your language.

122 C45: Yeah, it becomes my language yeah.

123 C46: That's exactly how it feels and it never fails me to speak the truth.

124 R28: Never.

125 C47: Never fails me no.

126 C48: Even if I'm pretending then what I want to say feels like I am pretending now  
127 so that makes it more real.

128 R29: So, it's more truthful all the time.

129 C49: Yeah, yeah.

130 R30: For that note that you went on the weekend you said was the most powerful ...

131 C50: Profound experience.

132 R31: Profound experience that night.

133 C51: It was, it was life changing in a sense that I felt I belong here.

134 C52: I was always here.

135 C53: I was just not present but my soul was always here in that place.

136 C54: That's my practice and that is going to be my practice and I am committed to  
137 that.

138 R32: You commit to it.

139 C55: So, it's the only practice that I've committed that I always go there whatever I  
140 feel.

141 C56: It's not that I haven't avoid it.

142 C57: Everybody avoids doing the right thing for themselves but yeah it's my practice  
143 like it's not like I like yoga but I go like 2 times a month.

144 C58: I like chanting but I might once per 2 months but the 5Rhythms is there, it's  
145 everything.

146 R33: So, you can, and is that weekly?

147 C59: It's weekly, yeah and I try to go to the other class on Thursday.

148 C60: However, that's not in my routine and because I'm quite controlled in the sense  
149 how my life works, Sunday is there, Thursday it can be there.

150 C61: So it's not yet part of my practice and that has to do with discipline and that's  
151 the other point I wanted to mention that with 5Rhythms I think I learn how to be  
152 more disciplined but I'm not disciplined straightaway that's the process.

153 C62: So, Thursday I work on Thursdays.

154 C63: So, it's really hard for me to get out of that.

155 C64: I'm in a work mode.

156 C65: I'm overwhelmed by work and now it's 6 o'clock.

157 C66: I'm leaving, I'm cycling, I'm going to dance because that's not part of my  
158 routine it's really difficult to have the discipline to do that.

159 C67: So, hopefully through my practice I can be more disciplined to practice more.

160 R34: And has that been a part of your life that has changed since you've been going  
161 to 5Rhythms, that discipline?

162 C68: Yeah and this is what I need.

163 C69: Gabrielle Roth said that you need to be discipline to be a free spirit and I  
164 explore that with my psychotherapies.

165 C70: That I can't just be Zen by thinking about being Zen.

166 C71: I need to practice meditation and dance and yoga in order to allow myself to be  
167 calmer and I think is what she meant I think that in order to find a way in  
168 fullness you need to practice otherwise you are just talking about it.

169 C72: It's like you know when we talk about CBT?

170 R35: Yeah.

171 C73: CBT is good but if you don't practice it doesn't work out or what any other sort  
172 of structured therapy you can't really just talk about it.

173 C74: So, that's the thing with 5Rhythms like I need to practice it in order to see the  
174 results.

175 R36: So, it's the doing.

176 C75: It's the doing, yeah and I think the most important thing about 5Rhythms it's  
177 not just a practice it's a philosophy.

178 R37: Yeah, I was interested in that, tell me more about that philosophy.

179 R38: Is the philosophy the 5 different stages of the rhythm?

180 C76: In the 5 different stages in every stage is part of life and the rhythms themselves  
181 teach you something different.

182 C77: This is what I've learnt slowly, slowly with the 5Rhythms that every single  
183 rhythm is a teacher and together is the journey that I need to go through in order  
184 to heal myself and I think the philosophy has a lot to do with the principles and  
185 also how much thought Gabrielle Roth put into the practice to see that  
186 5Rhythms is life and I don't know if you are aware that the wave has to do with  
187 our that everything in life is a wave.

188 C78: It comes in wave and what I try to explain when I work because I work in the  
189 field of psychology and mental health what I try to explain when I want to talk  
190 about my mental health is that my mental health is a wave and it is about  
191 learning how to dive when the wave is up.

192 C79: So, this is chaos for me, learn how to swim out from the chaos in order to get in  
193 a place of joy and fullness and that's what 5Rhythms has taught me that every  
194 single rhythm is a very important teacher which sometimes I don't know even  
195 want to listen.

196 C80: Like I'm in a state like I hate lyrical, I hate lyrical

197 R39: And what is lyrical again?

198 C81: Lyrical is the rhythm of joy and the shard of lyrical the joy, is not to be  
199 grounded because you can be a little bit all over the place, up there happy and  
200 it's about learning, yeah you can manic it's like yeah everything is crazy,  
201 everything is amazing and if you're not very grounded then you're losing  
202 actually sense of who you are but I really struggle with lyrical.

203 R40: Do you?

204 C82: Because it's the rhythm of happiness and if you ...

205 R41: That's interesting isn't it?

206 C83: If you are like myself, I chase drama.

207 C84: I chase problem.

208 C85: I chase things to fix then you don't leave a lot of space for joy and then it comes  
209 you just want to push it away because it doesn't really feel genuine but ...

210 R42: Gosh, so things to fix is that the things to fix within or outside?

211 C86: On outside because I think that and I know it's an illusion but if I fix everything  
212 outside then I'm fixed inside.

213 C87: So, it's the avoidance of ok everything is perfect outside.

214 C88: My room is very clean.

215 C89: My house is very clean.

216 C90: My surroundings are under control so I am in control but that's an illusion and  
217 this is what 5Rhythms has taught me that the chaos outside will stay chaos if I  
218 don't fix, not fix it's not about fixing it's about going through.

219 R43: Going through.

220 C91: What's going on.

221 R44: So working through it.

222 C92: And allowing to let go, yeah.

223 R45: Acceptance.

224 C93: Exactly it's about accepting what is happening and I think every single rhythm  
225 allows you to do that.

226 R46: Was there any specific rhythm that you found more impacted on yourself or  
227 struggled with?

228 C94: I think 5Rhythms itself as a practice show you that every time you are in a  
229 different stage when I start the 5Rhythms I felt that staccato is my home.

230 R47: Did you?

231 C95: It's interesting because I was very angry person.

232 C96: I am in general like an angry person even that can be translated sometimes or  
233 passion or creativity or I am Mediterranean and well the Greeks are more like  
234 ...

235 R48: Passionate.

236 C97: Passionate and outgoing and outspoken and direct but it was a very, very like  
237 intense feelings that was coming out on the dance floor with a lot of sounds and  
238 a lot of like triangles because the 5Rhythms create like triangles in the body and  
239 all getting this out and it was interesting because people that they didn't know  
240 me they thought that my passion that is very like intimidating and very  
241 aggressive and I'm very like not comfortable.

242 C98: I'm not very comfortable person.

243 C99: I'm very like insecure.

244 C100: So, the way my body shows who I am is not who I am but my body shows how  
245 I feel, if that makes sense and that was very like staccato was for a long time my  
246 written but when I started soften the anger and allow that to be expressed and  
247 not trying to push it away or hide it because it's not nice to be an angry person.

248 C101: So most angry people are angry themselves for being angry.

249 C102: So 5Rhythms allowed me to express the anger in order to keep it less how can I  
250 say it like less importance anymore.

251 C103: So, I think staccato gave me a lot of help in terms of expressing what doesn't  
252 serve me anymore.

253 R49: And did that change things and how you was in your day to day life after?

254 C104: In reality, I don't know, usually you can't really say yes that's the staccato that  
255 made me less angry.

256 C105: I think it's the process, it's the process of reflection, the process the practice, a  
257 process of therapy, professional psychotherapy but I think on the 5Rhythms  
258 when you dance your anger out you express it and you say no or yes to what  
259 you want in your life now that it can be a translation in everyday life how you  
260 want to life.

261 C106: So, I want to live with no anger or when I feel angry to be kinder to myself  
262 rather than trying to push it away.

263 R50: Yeah so that's the translation and what you were saying about at the beginning  
264 of it was around your body being your language.

265 C107: Exactly, yes.

266 R51: So it become your translation.

267 C108: And it became actually less, I was less in need of expressing anger because my  
268 body was releasing it anyway.

269 C109: It learnt how to release it in a less violent way like instead of, like when I go  
270 home if I'm angry at like the dishes like left all over I started like shouting,  
271 loudly shouting I learn in the 5Rhythms how to be assertive because staccato is  
272 the learning of assertiveness and boundaries.

273 C110: How I can actually learn in the dance floor how to be assertive when someone  
274 wants to dance with me and I'm not like that and I can use my body language  
275 and it's interesting because it's been recorded now like how to use your body  
276 language as a way of saying no this is not what I need now.

277 C111: So, that's a way, I think when your body you're experiencing your beliefs is less  
278 is more likely that in your everyday life you can be more articulate and more  
279 assertive, less violent in the way you express your needs.

280 R52: And that's the core principles, is it?

281 C112: Exactly of staccato yeah.

282 C113: You learn how to put in the wave.

283 C114: However, this is what we learn in every way is the wave.

284 C115: In workshops you do, for example, heartbeat with the expression of feelings ...

285 R53: Feelings.

286 C116: With the body.

287 C117: So, it's not that we don't experience feelings every Sunday or in every day, in  
288 their weekly practice but it's the body, we express the body.

289 C118: That's why it's a philosophy and it's very like a long map like the 5Rhythms is  
290 a massive map that goes beyond a 2 hours workshop, a class.

291 C119: So, it's like in the 5Rhythms when I've done heartbeat workshop in staccato  
292 you really learn how to value your experiences in terms of feelings.

293 C120: So, you learn how to express your love, your anger, your frustration, your  
294 happiness using again the 5Rhythms.

295 C121: So, in a way staccato is the rhythm of anger and anger is part of our lives.

296 C122: So, we can't just push anger away because we don't want to have anger.

297 C123: We can believe, of course I am allowed to feel anger but it's how I express my  
298 anger is something that 5Rhythms has taught me to express in a less abusive  
299 way, if I can this.

300 R54: Yes, yeah, I can only imagine that must have had a big impact on the  
301 relationships that you have around you then.

302 C124: It has with my husband to be.

303 R55: Oh, yeah you said you were getting married, yeah.

304 C125: With my friends.

305 C126: As I said before it's like you can never know what exactly what has changed  
306 your life.

307 C127: It's a contribution but I know 5Rhythms has a major impact in that process and  
308 that's why practice is so important because the more you practice the more you  
309 practice the more you embody the experience of let go or whatever is not there  
310 to serve you.

311 R56: Yeah, so is that consistent practice that it's the process that you talked about,  
312 it's not a vent it's the process.

313 C128: It's the process and it's every time I suppose you had this experience every time  
314 you saw different and it's about reflecting on every experience.

315 C129: Like if I go to a dance class, a Sunday class and I don't really like the teacher  
316 what is what I don't like?

317 C130: Is it the teacher?

318 C131: Is it the way they are talking?

319 C132: Is it the way they are explaining?

320 C133: Is it when I feel like I am under pressure and who puts myself under pressure?

321 C134: Who makes this experience more challenging?

322 C135: Is it myself or it's the teacher?

323 C136: So, it's everything it teaches me.

324 R57: So, is that real self-reflection all the time?

325 C137: It's self-reflection and I think in 2 and a half hours because you are in a room of  
326 between 30 and 80 people every time ...

327 R58: Really, yeah, that's a big group.

328 C138: You learn so much within the rhythm learning from each other parts of yourself  
329 that are hidden.

330 C139: As I said like the body knows more than your mind sometimes.

331 C140: Like when you dance with someone and you are triggered by like the way they  
332 are looking it's like what is this reminding me of and why that is now  
333 challenging and then allow this experience to be danced off like [makes noise]  
334 like shouting or screaming so like why is this bringing so much anger in me,  
335 let's dance it out and then it's not becoming part of your experience in a way  
336 like it doesn't store any more if it is released and I think that is the part of the  
337 5Rhythms that I value a lot.

338 C141: It's the part of releasing.

339 R59: Releasing, yeah, that was one of the questions I was going to ask you about.

340 R60: When you are in the dance so what is going on for you?

341 R61: Is it a thought?

342 R62: Is it are you in tune with your body?

343 R63: Is it images, memories, I don't know ...

344 C142: So, I think every time it's a different experience.

345 R64: I think I'm hearing that yeah.

346 C143: It's very interesting that sometimes actually you are lying on the floor in the  
347 rhythm of flowing, which is the rhythm of if you do like mirrors which is the  
348 last stage of 5Rhythms which I have not done they say if the rhythm of when  
349 you are born.

350 R65: So what is it? The rhythm of ...

351 C144: The flowing.

352 C145: Is the rhythm of being born.

353 R66: Oh being born.

354 C146: When you do mirrors which is the final stage of 5Rhythms which you have to  
355 do a lot of hard bit work.

356 C147: So, one or two cycles and then it's mirrors.

357 R67: Is it mirrors?

358 C148: Mirrors yeah.

359 R68: Yeah, yeah.

360 C149: So, you explore actually your life through the 5Rhythms which I haven't done  
361 because I haven't done cycles, for example, which is the stage before which is  
362 10 days' work so.

363 R69: I was going to say is that on the Sunday night or are they additional workshops?

364 C150: No, no you have to go ... yeah then it's only very few one or two teachers in the  
365 world can teach for example mirrors.

366 R70: Oh ok.

367 C151: That's why as I said it's a massive practice with philosophy and a lot of actually  
368 practice within the practice.

369 R71: There's practice in the practice ok

370 R72: Do you mean different layers?

371 C152: Layers yeah.

372 R73: Are there different stages?

373 C153: Because, for example, if you haven't done a lot of heartbeat it means that you  
374 haven't really explored on the raw feelings which is a very important stage in  
375 your recovery or your journey in order to be able later on to explore your life  
376 cycles.

377 R74: So heartbeat is kind of the first one that you will kind of concentrate on more?

378 C154: No, the wave, the wave.

379 R75: The wave that, ok yeah.

380 C155: But as I said like when you are doing flowing on the floor and then you start  
381 like I felt like feeling like a little child that I am trying to find a way out of what  
382 my reality is now because I don't really know.

383 C156: So that flowing allows me to explore what is present in here and now but  
384 sometimes it can be triggered memory of the past when I was a child and that  
385 can involve certain feelings about and then I can experience pain or joy or  
386 discomfort or numbness.

387 C157: So, it's because every rhythm can touch different parts of your life that you're  
388 not really aware before you are in that space.

389 R76: So, you can really access some of your childhood, reconnect with your child  
390 within.

391 C158: Exactly you reconnect with your inner child.

392 C159: The one that is not really heard for a long time or it has been shut up for a long  
393 time and that's why I find it so healing.

394 C160: I find it very healing to be able to find this part of myself that has been shut  
395 down for a long time at periods or even if I'm like if there's like memories or  
396 images it can just be a thought.

397 C161: It's like I am so bored in this class today.

398 C162: Let's dance out what this means being bored because if I just stay with my head  
399 thinking I'm bored, I'm bored, I'm bored then I'm not actually serving anything  
400 good for me.

401 C163: So, it's like how does it feel and this when you create possibilities.

402 C164: When you explore with your body what is happening here and now even in your  
403 mind then something else will come and you are stuck to want certain thing, it's  
404 like I'm bored, bored, bored it doesn't take you anywhere else but if you start  
405 exploring with your body how boredom looks like with parts of your body then  
406 that can move to oh that's interesting now I'm feeling more joyful and then that  
407 can take you somewhere else.

408 C165: So, it's getting out of your comfort zone.

409 R77: So, is it that real flow that you talked about.

410 C166: Exactly.

411 R78: It flows to the next.

412 C167: Yeah to the next but if you, the problem is like because I didn't start the  
413 5Rhythms in the sense of from a psychological point of view, what it means  
414 actually to experience certain things, certain memories, certain feelings in  
415 certain points of the class it's very easy just to stuck, to get stuck and just like  
416 you can see a lot of people sitting in the corner like not moving because it's  
417 really difficult sometimes to get out of your head.

418 C168: So, I'm not really saying I am a better dancer than them because but I was like  
419 that I was just thinking like oh I can't be bothered.

420 C169: I'm just going to sit in the corner and wait when there's a next better tune for  
421 me to and then I was saying and then of course with the workshops that's not  
422 the knowledge that came up.

423 C170: Like teachers keep telling like move what is going on for you now, whatever it  
424 is don't charge it just move it.

425 C171: So, then I started so yes if I am really bored I'm going to dance my boredom  
426 and then when you dance your boredom of course you're going to explore  
427 something else because you haven't just been suppressed by the boredom you  
428 have confront the boredom and then after the boredom something else will  
429 come.

430 C172: I can't really say what because every time it can be different. It can be any more  
431 boredom but that place is different than ...

432 R79: And sitting with it and not understanding it.

433 C173: Exactly so it's about moving for me what's going on which is difficult  
434 sometimes because if I'm feeling emotional pain it's been, the easy thing to do  
435 is to sit down and start crying.

436 C174: The difficult thing is to dance the pain but when you dance your pain it's more  
437 likely that you can release it and this is what I've learnt that when I don't try to  
438 push things away or not work with what's going on it's very likely that I will

439 get stuck but when I move it with my body I can move to the next part that can  
440 be releasing for example which is important, I think, for my journey to learn  
441 how to release.

442 R80: It sounds a really, a really I don't know the words kind of fruitful experience, a  
443 really rich experience.

444 C175: It is, it is life changing.

445 R81: Life changing.

446 C176: Yeah, it's life changing.

447 R82: And if you could kind of describe that life changing in a short kind of I don't  
448 know paragraph or whatever what would you, how could you box that?

449 R83: How could you box it?

450 C177: The rhythm of flowing has allowed me to move whatever is happening in my  
451 everyday life and allowed that to be there but explore it with curiosity.

452 C178: So, it had made me more curious about things.

453 R84: Curious of things being life or being you or what are the things?

454 C179: With me, with people around me, with things that I have taken as granted, for  
455 things that I never thought that can change.

456 R85: Have you got anything specific in that?

457 C180: It's like, for example, I thought that I will always be an angry person like my  
458 dad and that's actually who I am because I am a product of 2 parents, 1 is very  
459 anxious and the other one is very angry, so this is how I am going to be.

460 C181: So, when I started being more curious with what can change or what I can  
461 change I started to change it.

462 C182: I didn't just stay with believe that nothing can change and because flowing is  
463 the rhythm of getting grounded I learnt, I think that the other thing when you  
464 said like what changed my life it's about being more grounded as I mentioned at  
465 the beginning I was disassociating.

466 R86: Yeah, disassociation.

467 C183: So, that was really like sometimes pleasant because you're not here.

468 C184: So, it's nice to be away because then you are not present with what is painful  
469 but the pain doesn't go away.

470 C185: So, getting grounded and staying on the floor and explore what I can get from  
471 the floor that can move me gave me my everyday life a sense of belonging and  
472 here and now that I'm here, whatever it is I go through that.

473 C186: So, I think like there is more flowing has allowed me to be more curious about  
474 things I can change.

475 R87: Yeah, it sounds as if it's kind of empowered you have more choice.

476 C187: Yes, that's actual words it better that I have choices.

477 R88: You have choices yeah because you said that there was an acceptance at one  
478 time thing oh my dad's quite angry so that's just what I'm going to be ...

479 C188: Exactly yeah.

480 R89: But then it sounds as if you were kind of seeing that you had another choice that  
481 maybe I don't have to always be like that.

482 C189: I don't have and it's within my power to change that.

483 R90: Your power yeah.

484 C190: And nothing can change it.

485 C191: No medicine can change it and the only thing the medicine comes within me  
486 and dance is medicine, so the rhythm just by it flowing it's just an amazing  
487 rhythm.

488 R91: Do you, is that your favourite?

489 C192: Argh this is the discussion I had once is just what is my home rhythm which I  
490 think is staccato because I am quite like whoah like direct but I think my  
491 favourite rhythm is flowing yeah.

492 R92: Is flowing yeah, yeah.

493 C193: But my body I think is more the bridge between staccato and chaos and what  
494 that means.

495 R93: And what that means and what does that mean?

496 C194: For me it means that I am moving from being angry to starting allowing myself  
497 to let go of work.

498 C195: It doesn't serve me anymore and hopefully in the future maybe 5 years, in 10  
499 years I can enjoy myself more, be more accept more because when you let go  
500 you accept more things that you cannot really change.

501 R94: Yeah you get that real deep sense of just acceptance, yeah.

502 R95: You said there was sometimes when you go there's like 30 to 80 people so is  
503 there a sense of a community?

504 C196: It's a sense of belonging yeah it feels like a tribe.

505 C197: It feels like we are doing something altogether.

506 R96: A tribe.

507 C198: A tribe, yeah like and the thing because 5Rhythms have the roots of like  
508 Shamans, south American Shamans you can feel that somehow that even if not  
509 every week everyone goes but it's because it's such a massive community for  
510 20, 22 years I think there is one of our co-dancers they are like dancing for 22  
511 years from day 1 and every time ...

512 R97: Really, that's discipline isn't it?

513 C199: That's discipline and that's actually determination and that's gift for the  
514 community because all the members bring the wisdom on the dance floor,  
515 newer member brings the freshness that we need.

516 C200: That's why it's very important like as a community it works very well because  
517 everyone is treated as an important part of the medicine wheel that we need for  
518 our journey.

519 R98: An important part of the medicine wheel, that sounds lovely.

520 C201: It's like you know, when a new person comes and treat you like oh she's so  
521 beautiful and it's like oh my god I'm going to lose my like, like my part of my

522 dance that everyone likes and not physically but like oh yeah they might like her  
523 more than me and that is like I'm working on my jealousy there because  
524 jealousy has to teach me something.

525 C202: So when a new patient comes and I feel a bit jealous I will dance my jealousy  
526 so I can release it because the more I would stay with it it's more likely I am  
527 going to be jealous for the rest of my ...

528 R99: And act out.

529 C203: Act out or I will but everyone there is part of our recovery and we are part for  
530 everyone, so we are a working as a tribe in terms of healing each other and what  
531 we do I think in that space is something very powerful for what we need to do  
532 outside because if we practice discipline and let go in that space we can it has a  
533 snow balling effect.

534 C204: We can affect our families, communities, friends.

535 C205: So, it's about healing the world at the same time as healing ourselves

536 R100: It's like a rippling effect that just comes out yeah.

537 C206: Yeah, this I think why it is so important because it is not just a practice for  
538 ourselves.

539 C207: Where I am a bit sceptical and cynical about spirituality is when it becomes like  
540 a personal journey only but I think with 5Rhythms it becomes a journey for  
541 recovery for healing our communities in general.

542 C208: It's not just about us.

543 C209: It's about the fact we give and we contribute to what needs to be healed.

544 R101: And does that come from the community on that night or does the community  
545 do things together outside of the Sunday night group or?

546 C210: People have developed friendships of course like I've got my friends that they  
547 are not dancing and they find that it's all crazy hippies like screaming and  
548 shouting and they call us pip shown, I don't know if you know that.

549 R102: What do they call it?

550 C211: Pip show.

551 R103: Pip show.

552 C212: Pip show, they take the piss.

553 R104: Oh take the piss.

554 C213: So, they did one anyway so it's not for everyone.

555 C214: I understand it's not for everyone but I've developed like amazing friendships  
556 and from there we have done like a woman's circle that we've got in South  
557 Manchester that I would never believe that we can start without having met so  
558 amazing souls in that dance floor and we've got about 300 woman now in our  
559 woman's collective.

560 R105: Really, so tell me about that.

561 C215: It's a project that we started 3 and a half years ago, 3 years ago, 2 of the dancers  
562 of the 5Rhythms which I met there and myself and we said ok let's start a  
563 woman's circle for empowering a woman to find their potential and every time  
564 we meet every full moon and it's about empowering each other to live.

565 C216: So, it's not one for free date or for the 3 years like 20, 30 woman have done the  
566 circle and that came from the 5Rhythms so I never thought that I could meet  
567 like-minded people and now it's growing, growing, growing.

568 C217: It's not only people from the 5Rhythms we've got 300 woman in our Facebook  
569 group but it started by meeting people in that dance floor and then we do  
570 workshops and we do other days like going towards theatre things together and  
571 things like we do things together but it's not like a clique that ok nobody can get  
572 in our group, everything is open.

573 C218: It's about allowing people to meet other people that they can do things together  
574 outside.

575 R106: So, you said that about a real sense of belonging together.

576 C219: Yeah.

577 R107: So, there's a real, it sounds as if there is a real connection, a spiritual  
578 connection.

579 C220: Yeah because actually we are talking the same language.

580 R108: Yeah, like-minded people you said.

581 C221: Yeah, you speak the same language and everyone comes from the 5Rhythms  
582 you can see the view if you are a regular but everyone comes for their own  
583 journey.

584 C222: Some people see it as a workout and that's fine.

585 R109: Oh ok yeah.

586 C223: It's 2 and a half hours and you get so knackered at the end, that's fine if  
587 someone wants to do a workout there.

588 C224: Some people come because they want to meet new people and that's fine.

589 C225: It serves its purpose like you know isolation is the number one cause of suicide  
590 now and I think it's likely that ...

591 R110: What did you say that it's based of suicidal ...

592 C226: Isolation.

593 R111: Isolation, sorry yeah yeah.

594 C227: So, if you go dancing and you meet new people then it's like then it gets you out  
595 of the state of oh I don't have anyone.

596 C228: So, I think because ...

597 R112: It's their life changing isn't it? It's lifesaving.

598 C229: It is, it's for many people it's lifesaving.

599 R113: Lifesaving, so it's not life changing and lifesaving then isn't it?

600 C230: For me it was it saved my sanity.

601 R114: It saved your sanity, did it?

602 C231: I don't know what I would have done and I really wanted to do the training but  
603 at the same time I don't really feel like I'm at the stage now that I could hold  
604 space for other people in that deep practice because it's a deep practice.

605 R115: Is it?

606 C232: It's not a game, it's not like ok I really this let's do a class because it looks  
607 good.

608 C233: What it goes for teaching these classes it needs a lot of maternity, maturity.

609 R116: Maturity.

610 C234: Maturity yeah, I think you need to be very self-aware in order to hold space  
611 safely for so many people to go through their own journey

612 R117: So, does that, so there's a real sense of protection?

613 C235: Protection, I think you just need to be careful that you're not gonna create an  
614 environment that is not safe for people to be who they are and I think to do that  
615 you need to be very well self-aware, so you can keep like it's like your  
616 profession if you are not self-aware and reflect and you're not away of  
617 transference then you will damage people and it's the same thing like with the  
618 teacher.

619 C236: They hold space for us to explore our vulnerable parts and that means actually  
620 work so I'm not ready for that.

621 C237: I need to work more on my side in order to be able to do that for others.

622 C238: It's a sense of responsibility.

623 R118: That's what I was picking up.

624 C239: It's not just putting a tune after the other.

625 R119: No, so, there's I guess, so there's a real the teacher kind of really watching over  
626 everything that's going on with an awareness ...

627 C240: With an awareness.

628 R120: The music and the movement.

629 C241: Exactly because every tune is there to take you to a different part of your  
630 journey because people can scream, can cry, can have like panic attacks on the  
631 dance floor because our issues are multiplied in an environment.

632 C242: So, if you've got agoraphobia, for example, if you are around 80 people in a  
633 circle I'm going to expose myself and go to 5Rhythms class to work on that of  
634 course you bring yourself in a vulnerable position.

635 C243: The first thing is to do something about it but doing something about it is not an  
636 easy thing otherwise therapy would be an easy process for everyone.

637 C244: So, it can't be very therapeutic being in that stage and the teacher has the actual  
638 responsibility of supporting you to go through the journey in a safe way.

639 R121: And watching over.

640 C245: And watching over and that's why we've got such an amazing class because  
641 we've got amazing teachers.

642 R122: Have you got amazing teachers?

643 C246: Like Clare is a beautiful teacher and the teacher she chooses to come and do the  
644 guests they are all beautiful because actually they come from a good heart, a  
645 good space to allow that.

646 R123: So, is the teaching something that you want to progress to?

647 C247: I would like to use the 5Rhythms or a different practice open floor or something  
648 that is about inner body practice as a way of healing.

649 R124: Healing.

650 C248: So, I have been thinking about movement therapy

651 R125: Ok, yeah.

652 C249: Yeah, so I'm not really, I was certain that I want to do the training to be a  
653 teacher but I am not really sure that if what I want is to be a teacher or what I  
654 want is to use movement practice as a way of therapy with so yeah I'm going to  
655 do more training but I haven't really decided what direction I'm going to take in  
656 terms of ...

657 R126: Ok because that is real movement therapy isn't it were you kind of ...

658 C250: Gabrielle Roth said it's not therapy but it's therapeutic.

659 R127: She said not therapy, it's therapeutic.

660 C251: So let's stay with that because I want to honour.

661 R128: So, she said it's therapeutic.

662 C252: But it's not therapy, yeah and it's makes sense.

663 R129: So, you said earlier on as well as is that it comes in with you've got other stuff  
664 that's around that kind of like that you bring in your yoga and did you say your  
665 own personal therapy as well.

666 C253: Yeah.

667 R130: So it was like a part of a package of care, of care.

668 C254: For me this is what it is like I know that if I don't, I've got a reminder on my  
669 phone have you practiced today, yes, no.

670 C255: If it's not what is the consequence of not practicing?

671 C256: The consequence is I am going to burnout or I'm going to get very anxious or  
672 my body will start feeling quite being fidgety, like feeling fidgety and that's not  
673 really a nice stage to be or I'm going to have a day off being able to manage my  
674 emotions, my emotions, I'm going to start crying all day and I feel like the  
675 world is ending if I don't practice.

676 C257: So, that's my part of my well-being and I need to follow these as a way of being  
677 stable.

678 R131: Yeah, being stable, so in your practice so one of those kind of items sort of the  
679 yoga and the dance and therapy is practice.

680 C258: Is practice, yeah.

681 R132: Is practice, yeah and then did you say that you had done meditation as well?

682 C259: Yeah, I do mindfulness, I do a lot of mindfulness.

683 C260: I am going to do the teacher training this year.

684 R133: Oh fab.

685 C261: Which I like but I did not like 5Rhythms so I did more like as part of my job.

686 C262: I like meditate, I like mindfulness but I like moving what's happening here and  
687 now for me rather than sitting still.

688 C263: It's different people are different.

689 R134: And that's still mindfulness isn't it?

690 C264: Exactly yeah especially like with the 5Rhythms you learn how to notice when  
691 your mind travels and then come back to your body and express what is  
692 happening here and now or if you're thinking about it dance out what you're  
693 thinking about.

694 C265: So, it's of course it's a mindful practice but it's a dynamic one ...

695 R135: A dynamic one, yeah, yeah and I think there's a real connection of the human  
696 being as well, you know the other person.

697 C266: It's, as a practice we learn with 5Rhythms it's also that people have hungers.

698 R136: Hungers.

699 C267: Hungers.

700 R137: Hungers, ok yeah.

701 C268: So, it's hunger of solitude, the hunger of being with one another, the hunger of  
702 belonging and the hunger of spirit and this is actually what you can see  
703 interestingly in the 5Rhythms that for personally where I am at I think goes with  
704 one of the questions about my experience I really struggled dancing on my own.

705 R138: Did you?

706 C269: I always want to be with other people.

707 R139: Really.

708 C270: But this is where I am now.

709 C271: So, I try to not to be too critical about it but that is probably the hunger that I  
710 really need that human contact, the connection, so it's and the belonging like  
711 it's amazing to feel like you belong to a group of people having a good time and  
712 if you are dancing on your own and there are 5 people in the corner who have

713 such a good time you feel like I want to feel like that, I am missing out but it's a  
714 process.

715 C272: I hope, I hope, I know at some point I'm going to need dancing more on my  
716 own than with other people.

717 R140: So, that's one of your things that you're kind of working towards but you can  
718 see is that your hunger is about being part of that community and having the  
719 belonging and then that kind of gives you that grounding to ...

720 C273: Yeah and I think it has to do a lot with like if you are out there you avoid a little  
721 bit being in there with yourself so you can avoid that.

722 R141: So is that the fixing again what you were saying earlier on?

723 C274: Probably yeah, it's like sometimes my teacher says like make her stop actually  
724 taking care of everyone and if someone cries and I am going to go and I will try  
725 just to dance with them to move them around so they are not stuck in the  
726 emotions but this is when I am losing myself because I'm not there for my own  
727 process.

728 R142: I understand.

729 C275: I'm there to help someone else and that's alright because as a tribe we are there  
730 to help each other but if that's not in balance then I am going against my  
731 practice because I am doing what I do in my life all the time taking care of  
732 others but being aware of that is a part of the journey, if that makes sense.

733 R143: Hmm hmm, yeah, yeah.

734 C276: So, it's not ...

735 R144: It's part of that choice again isn't it? What you said about having the choice, so  
736 you can choice that you want to go over there or you want to stay here.

737 C277: Yes exactly and if sometimes I notice that I want to go like rescue someone then  
738 having this awareness, this mindful awareness that can stop me from going.

739 C278: So, again it helps me be more mindful in the outside world in when I try to  
740 rescue it's like why do I need to do that now, I'm not helping, I'm masking the  
741 problem.

742 R145: So, again that's that real translation over from the practice to your day to day  
743 life isn't it?

744 C279: Exactly, exactly yeah.

745 R146: So you really can see am I rescuing here?

746 R147: Am I fixing?

747 C280: Am I rescuing or it needs to happen because sometimes yeah of course we need,  
748 we need to be there for other people.

749 C281: We need to offer what we can if someone needs it but if it becomes a pattern of  
750 that's only what I'm learnt to do because I don't know how to take care of  
751 myself, I know only to take care of others then that needs to be changed or  
752 reflected or just in.

753 R148: It's comfort isn't it?

754 R149: It's like you being able to see that, that's what we do and just gain that  
755 understanding that you were talking about, have that understanding in yourself.

756 C282: And that healing itself is therapeutic itself.

757 R150: Yeah.

758 C283: Like you know like oh my god now my attention is 100% outwards why am I  
759 doing that?

760 C284: It's probably because I want to avoid dealing with what is happening in here  
761 and now and that is not just happened in the dance floor it comes from outside  
762 because outside I'm trying to avoid the pain and I'm trying to fix everyone's  
763 problem.

764 R151: So you can kind of when you're dancing with it, you kind of see this bridge  
765 that's ...

766 C285: It's more obvious.

767 R152: It's more obvious.

768 C286: Because it's short, its 2 hours with so many people and you can see all the  
769 patterns appearing, not in one day that's why I say like if you go regularly you

770 can see patterns of other people, of yourself and what you do or like chasing  
771 people to get their attention and it is like why do I need, why am I such an  
772 attention seeker?

773 C287: Why am I like and you notice it like that you are not just on the dance floor an  
774 attention seeker you are outside of the dance floor, so it's an awareness to try to  
775 listen to that what is part of your needs so much attention so you can give the  
776 attention without changing the attention from outside.

777 R153: So can give that compassion.

778 C288: Exactly.

779 R154: You know be kind to ourselves to not restrict ourselves from that attention.

780 C289: Exactly, exactly.

781 R155: Yeah, yeah.

782 C290: So, it's a powerful practice.

783 R156: So, just on that you've completely answered all those questions.

784 R157: To me you're so exciting but if you could just summarise that of what you think  
785 your experience has been in it could you summarise it?

786 C291: So, it's connecting dance and the music in a safe space with other people going  
787 through this process has been life changing because it has allowed me to be  
788 more, to be kinder to myself by being myself first of all.

789 C292: I think if on myself I am kind to myself.

790 C293: If I am my mind I'm not really kind to myself because I am believing what my  
791 mind tells me I am.

792 C294: So, the 5Rhythms allows me to be myself and that means that I am kinder to  
793 myself by being there without pretending or without trying to fake with that.

794 C295: Now, if it's life changing because even if I do what I do in my life outside all of  
795 my negative patterns or dysfunctional patterns then allows me to be more  
796 mindful because as a practice helps me to be more aware of my, of things that  
797 don't serve me anymore.

798 R158: That's perfect, a perfect ending to your interview.

799 R159: Thank you so much.

800 C296: Was it one hour?

801 R160: Yeah, yeah, let me just turn this off.