SHAKING HANDS

by

HAYLEY SHAPIRO

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This thesis makes a case for movement as a tool for improving cross-cultural communication, negotiation and peacemaking in conflict. A review of negotiation strategies by Roger Fisher and William Ury, Marian Chace's original philosophies, which have inspired today's practice of Dance Movement Therapy, and Judith Lynne Hanna's theories of nonverbal communication provide scholarly support for this research. In addition, this thesis includes reflections from my own experiences teaching movement workshops in Peru and Morocco. These examples serve as reference points for applying Fisher, Ury, Chace and Hanna's theories within my own cross-cultural experiences. Also included is an outline for movement exercises, which can be found in the appendix. This serves as a point of reference for practical application, illustrating the many possibilities for incorporating movement in different contexts and using it as a tool for improving communication, especially when familiar verbal tools fail to achieve reliable and meaningful dialogue.

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Chapter 1: Introduction

Throughout history there have been miscommunications between peoples. These miscommunications spur conflict, hatred, and misunderstanding. Consequently, when communicating across different cultures, the likelihood of miscommunication is heightened. Often miscommunication arises, not simply because of our differences (religious, political, ideological, etc.), but out of our inability to honestly, directly, and courageously express ourselves. We use words as a means to communicate, however, speech is easily manipulated. As one creative visionary Mary Starks Whitehouse suggests,

> We often say 'Yes' when we want to say 'No' or 'No' when we are afraid to say 'Yes,' with the result that we stiffen and are not convincing. Our bodies do not go along with our game, they pay us back in tension because we are not sincere- that is, our real feeling is not expressed.[i]

This thesis argues that a deeper understanding of movement as a form of nonverbal communication can be used to augment verbal communication. The potential for movement lies in its inquisitive propensity; providing tools for navigating and expressing true feeling, building trust, and understanding others, all of which are necessary skills especially in instances of cross-cultural communication and negotiation where effective communication is essential. Through an exploration of movement and nonverbal communication, it is possible for verbal communication to become more transparent, effective, and lead to fewer miscommunications.

This thesis makes a case for incorporating movement into arenas where it has been seldom utilized. This thesis presents an argument for the potential utility of movement as a tool in fostering effective cross-cultural communication, negotiation,

and peacemaking in violent conflict. In order to support this argument and provide a synthesis of information, I gathered evidence from Roger Fisher, a scholar in negotiation and conflict management, Marian Chace, the founder of Dance Movement Therapy, and Doctor Judith Lynne Hanna, an expert on dance and it's relationship to society. Using this evidence I synthesize the existing theoretical foundations that consider negotiation, nonverbal communication, and movement and then, identify compatibility between them. I also provide examples from personal experience teaching movement workshops in cross-cultural and multi-lingual settings. The first of these retrospective examples reflect upon movement workshops taught in Iquitos, Peru during the humanitarian clown trips I help organize. Second, I draw upon the experience of teaching bodily expression classes while working with children born with Down Syndrome in Rabat, Morocco. In addition, this thesis sets forth feasible plans for movement workshops that can be used in multiple settings which enhance trust, empathy, sense of creativity and individual and group awareness, all of which are effective and crucial communication skills.

Let's consider, for example, the Syrian Conflict. At this point, the United Nations has been unsuccessful in agreeing upon a plan to intervene in the conflict. Since Russia, as one of the permanent five UN Security Council members, is granted veto power it has thwarted every proposal that has been put on the table to contract intervention. Most of these proposals authored and endorsed by the Western nations who compose the permanent five, aim to counter the Assad regime with international intervention and provide humanitarian aid to impacted Syrian civilians. Russia, as well as China, oppose such intervention. It seems unlikely that the permanent five (Russia,

China, France, Great Britain, and the USA) will come to any sort of agreement. Meanwhile, Syrians have endured horrible human rights violations, nine million Syrians fled the country, and humanitarian aid is stalled, all while Syrians have called out to the international community asking for help and support. However, as long as Russia continues to exercise its veto power no international plan of action can pass.

I now pose some "What ifs?" to help clarify:

1. What if a different approach was implemented as to how these nations interface with one another?
2. What if, as a prerequisite for attempting to resolve conflict in other nations, representatives from Russia and the USA were required to maintain eye contact for extended periods of time?
3. What if the permanent five member states were always encouraged to first release some of their tension and connect in a less serious way?
4. What if negotiators were tasked with creative movement exercises before sitting down for hours to settle disputes and draft peace agreements?

Looking back to past conflicts:

1. What if representatives from the United States and Korea had to sit side by side as opposed to opposite each other during the signing of the Korean War Armistice?
2. What if gestures such as Anwar El Sadat's decision to physically overcome cross-cultural borders and visit Jerusalem before the Camp David Accords were encouraged just as much as endless conversation around the topic of peace?

3. What if Begin had to close his eyes and surrender one finger to Sadat, allowing Sadat to lead him from one side of the room to the other?
4. What if diplomats, negotiators, and peacekeepers had experience breaking down cultural, linguistic, and ideological barriers through creative, interactive, and nonverbal exercises? Void of any verbal exchange, could this still help build and test a sense of trust?
5. What if all conflicted world leaders had to take part in an exercise that would challenge and simultaneously strengthen their trust for one another before ever sitting down to negotiate peace?

These questions are perplexing and enticing and though this thesis is limited in that it does not seek to answer these questions, it does venture to pose them.

Communication is key to transcending the physical, linguistic, cultural, and religious barriers that often hinder our understanding and acceptance of people and cultures different from our own. Today, in a world where, “Anything you say can be used against you!” we are hesitant to share our true feelings, speak honestly, and trust one another. However, skills such as being able to trust and empathize with one another are central to effective negotiation and peacemaking. Alternative modes of communication, such as movement, provide a universal nonverbal language and aim to enhance these negotiating skills by: building trust, encouraging empathy and intimacy, and inspiring creativity. Accordingly, movement is at the core of all human function, it is a form of nonverbal communication, and has the potential to positively enrich verbal communication.

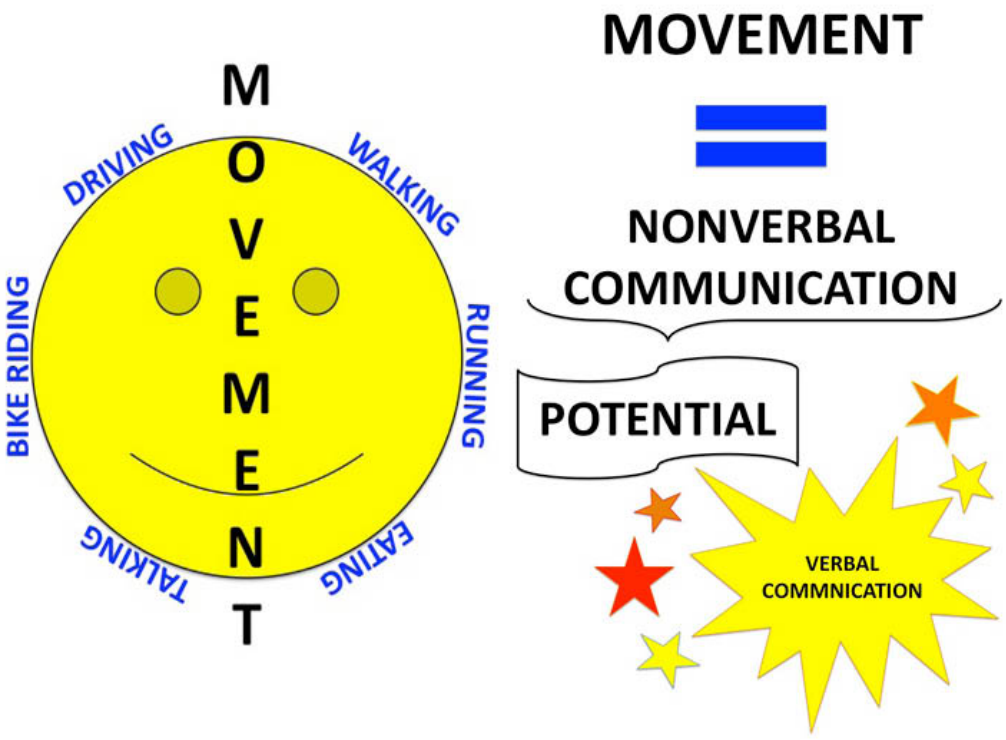

Figure 1. Movement's potential

Movement is at the core of all human function, it is a form of nonverbal communication, and has the potential to positively enrich verbal communication.

To be clear, I am in no way denying the importance of verbal communication; I am simply fascinated with the potency nonverbal communication may have in enhancing amicable dialogue in arenas where verbal communication is dominant and sometimes strained. The arguments, ideas, and exercises presented here are merely suggestions for improving communication within these specific realms, while still understanding that cross-cultural communication, negotiation, and peacemaking in violent conflict are complex matters that often require many nuanced approaches for success. My personal exploration and instruction of movement has introduced another dimension of communication for me; one that is profound, honest, and has ultimately

aided my own verbal communication skills. As an International Studies major, the required coursework is laden with political ideologies, perspectives on development, and the culture of capitalism. Within this coursework there are recurrent themes of conflict and miscommunication. On the other hand, classes such as dance improvisation encourage a heightened awareness of one's body and emotions, a sensitivity towards others, and mechanisms for communicating effectively and directly through body movements, connections (physical, spatial, energetic), and gestures. Therefore, my passion for both these modes of inquiry has led me to think of ways they might intersect, both in theory and in practice.

In order to provide a framework for what this thesis will and will not include, the following limitations and delimitations have been outlined below.

Limitations

Time is the most prominent limitation on this research. First most of the work for this thesis has been concentrated within one year's time starting in the Fall of 2013. Second, with regard to the personal examples included in this thesis each of the experiences retold here, also occurred during a specific time frame. The reflections based on the experiences teaching movement workshops in Peru are limited to the two workshops I taught over the past two years. The experience from my work in Morocco is limited to the ten-week internship. I interned with the l'Association Marocain pour le Soutien et l'Aide des personnes Trisomiques (AMSAT), a center where young people with Down Syndrome are taught skills for social integration and have access to a variety of educational and interactive activities. Over the course of my ten-week internship I

held a dance class each week. Examples from this experience are reflective of the observations, impressions, and progressions from these ten classes.

This research is also limited by my expertise. My suggestions and postulations are not based on any formal training in conflict resolution, negotiations, diplomacy or as a therapist. Rather, my ideas and arguments are based on my own personal experiences teaching and traveling abroad, undergraduate work in international studies, training as a dancer, and specific research conducted for this thesis. Likewise, this thesis is limited in scope. My experiences were in no way set up as case studies and no quantitative data was recorded. Therefore, only qualitative reasoning and reflection follow.

Delimitations

While in Peru I taught movement workshops to groups of English speaking and Spanish speaking humanitarian clowns. In addition to reflecting on this experience, I mention relevant experiences and themes that have occurred during my time as a humanitarian clown. Likewise, while in Morocco I taught a bodily expression workshop to children born with Down Syndrome. The intricacies of this experience, teaching movement as an outlet for expression, providing more qualitative evidence. Lastly, my own experiences training in and exploring dance improvisation arts provide a framework for these other reflective exercises, as it is this training and exploration that has inspired all my other movement ventures.

Although this research is limited by the above-mentioned criteria, it is also worthwhile to address what parameters were delimited. Though the time was limited, I still had the opportunity to teach the dance classes and movement workshops that provide contextual evidence throughout this thesis. Using lesson plans and journal

entries from both my experiences in Peru and in Morocco, I reference these experiences through retrospection and reflection.

Also within my control are the numerous books and articles I have been reading and collecting over the course of this year. Primarily, *To Dance is Human* by Judith Lynne Hanna, *Her Papers* by Marian Chace, and *Getting to Yes* by Roger Fisher and William Ury. In addition, this thesis attempts to argue the potential importance of utilizing nonverbal communication in instances where cross-cultural communication, negotiation, and peacemaking in violent conflict take place. This research is limited to these realms and in no way attempts to present blanket statements applicable for any situation where communication breaks down. The arguments, ideas, and exercises are suggestions for improving communication within these specific realms limited by the understanding that cross-cultural communication, negotiation, and peacemaking in violent conflict are complex matters that often require many nuanced approaches for success.

Terminology

Movement: any bodily action, or the result of a mind-body connection, which creates motion. Movement is the underlying foundation of all dance and is also ever present within day-to-day life.

"Dance" is not possible without "movement" but "movement" ***is*** possible without "dance." To put it another way, regardless of whether or not someone can dance, everyone can move. Of course, more familiar ideals of dance and theatrical performance do have merit, however, these are precisely the more restricted understandings I hope to broaden. For the purposes of my thesis, it is crucial to move

beyond these understandings and to acknowledge movement for what it is: accessible to everyone as a potential vehicle for improving verbal communication. In particular, movement can be a helpful tool within a context where communication must overcome multiple boundaries. Movement is intrinsic to human function; we are constantly and perpetually moving; movement is autonomic. Further, because movement is a component of most daily human functions, it plays a role in how we communicate. Thus, as I develop my thesis, I articulate how and why movement can be used as a tool for augmenting verbal communication.

Movement Vocabulary: Similar to an acquired spoken vocabulary, which enables individuals to express themselves with words, a movement vocabulary is an acquired resource for self-expression through movement. This kind of vocabulary is suitable for nonverbal communication, providing a vehicle for expressing thoughts, opinions and emotions. The more one participates in movement exploration the more diversified their movement vocabulary becomes.

Dance: movement intended for viewing, as in a dance performance and traditional concerts, performances with performers on stage, an audience, patrons, set choreography, etc.

Nonverbal Communication: the utilization of mechanisms for expression, information transference, and interpersonal connectivity, which are not verbal.

Kinesthetic: relating to one's physicality/body, also, the sensation of movement.

Kinesthetic-awareness: bodily-awareness. The ability to not only sense movement, but also gain information from it. This physical awareness allows a mover

to interpret the origin, impetus, and necessity of their movement, information which provides greater degrees of control over one's own movement and body.

Self-Awareness: Generally speaking, self-awareness is having knowledge or being conscious of oneself. Most individuals possess some degree of self-awareness. A trained and enhanced self-awareness can help to reduce impulsivity, increase observation and imitation skills, create a stronger awareness of others, and increase adaptability, sensitivity, assertion skills, and decision-making abilities.

Social Awareness[ii]: This kind of awareness refers to a sort of group awareness, extending outside of oneself toward the surrounding people, spaces, and situations. This type of awareness is useful in order to respond to the onslaught of information gathered or absorbed from one's surrounding environment. A trained and enhanced social awareness can help promote cooperation, empathy, initiative, and participation. In addition, individuals who are more socially aware are arguably better at giving feedback, sharing, and leading as well as following.[iii]

Dance/movement therapist: This trained professional uses dance/movement as a diagnostic tool for patients with any combination of social, emotional, sensory, physical, or cognitive problems. Therapists are trained in both the human sciences and dance/movement forms. This training provides the dance/movement therapist with an ability to formulate therapeutic interventions, using the dance movement therapy discipline, to enhance a patient's emotional aptitude as well as psychological and social integration.[iv]

Dance/movement worker: As an untrained therapist, the dance/movement worker maintains a student-teacher relationship as opposed to a therapist-patient one.

The primary purpose of their work is not centered on the emotional or psychological life of a participant. Instead, the worker focuses on using dance/movement as a way to educate and enhance lives, physical and perceptual skills, as well as the integration of thoughts and emotions.[v]

Active listening: Active listening is a I use to refer to a sort of heightened and intentional listening. Active listening refers to the type of listening that is not solely a reflection of hearing what someone is saying but deliberately engaging in the act of listening.

Witness: A witness is any person who actively fulfills the role of observer. This is one of the defined roles in Authentic Movement. Often, in movement exercises it is important to assign the role of witness to some participants in an effort to convey to moving participants that they are being seen. The witness is a non-judgmental observer tasked with the sole responsibility of holding space and conveying to the person moving that they are not alone.

Gesture: A straightforward signaling of emotion. Some gestures are familiar movements or positions of the body or face that are intended to or inevitably convey an idea, opinion, thought, feeling or emotion. In this case, familiar gestures include: handshakes, smiles, head nods and waves. Gesture is also any signaling, movement, or position of the body that is articulate but does not necessarily convey an idea, opinion, etc.

Next, I introduce the concept of clowning as a form of nonverbal communication. By providing a variety of different contexts in which nonverbal communication has proven useful for achieving distinct yet similar outcomes:

heightened self and social awareness, improved listening, and more group cohesion, there is potential for a consensus to be reached. This consensus reinforces my thesis that movement can serve as a tool in cross-cultural communication, negotiation, and peacemaking in violent conflict. Although movement is the primary showcase of the argument, clowning is both relevant to my own experience and provides an avenue for investigating the skills different theories/practices of nonverbal communication can generate.

Chapter 2: Why clowning?

What is clowning? A brief history

Clowns have existed throughout human history in a wide variety of social and cultural settings. In fact, many scholars and anthropologists have long investigated the existence of the clown character throughout anthropological history. In part, the clown's recurrent presence throughout human existence has to do with the omnipresence of humor. Humor itself is cathartic and more often than not, elicits laughter, which not only makes one feel better, but can also be a powerful distraction.[vi] Usually, laughter is a direct result of feeling good or being entertained; it is a symptom of happiness. Author and anthropologist William Mitchell uses the terminology, "*homo ridens,*"[vii] to describe humans as the true laughing animal. This is not to say that other primate species do not laugh, simply that humans are alone in the frequency and vigor with which laughter permeates their existence.[viii] This ability is truly a gift. As Mitchell so eloquently articulates, "This gift for laughter, this sometime ability to circumvent the tragedies of life and perceive and appreciate nonsense in a cognitive world culturally constructed on sense and reason, is one of the greatest rewards for being human."[ix] It is not always easy though, for individuals to forgo ordered social and cultural constructs in order to find this kind of carefree state, especially in highly stressful and serious settings such as those including cross-cultural communication, or where negotiations are taking place or where conflicts are under negotiation. For this reason, the clown has always found its rightful place within the ordered cognitive world, as an escape. For the purposes of this thesis it is be useful to understand why, and then seek to apply some of these skills and perspectives in identified high-stress settings.

In particular, the clown plays a crucial role within society not only for pure entertainment and comic relief, but also to illuminate and comment on restrictive social and cultural constructs. The clown also labeled as the fool, jester, or trickster has always been given license to ridicule anything ordered or socially structured. Due to the "Sophisticated sense of rational order that humans alone posses," any perceived deviation from the ordered norm is registered and identified as humorous.[x] It is thus, as Dr. Carl Hammerschlag explains, the clown/fool/jester/trickster as an archetypal human characteristic has served the purpose of lightening mood and diffusing anxiety.[xi] These abilities are part of the clown's skill set and make the clown more than just a silly fool who performs antics. Instead, this skill set magnifies the clown's overall character and illuminates how the clown can also serve in the capacity of a sacred healer.

Therefore, it is both the clown's ability to impart humor and to heal that are of interest to me. Something to keep in mind is that humor is one of many characteristics that have been labeled as necessary for peace; a list of the other characteristics appear in Chapter 5. In any event, the way in which the clown elicits joy and well-being is primarily through nonverbal communication. Each clown has a different approach, some use props, or instruments, others pantomime. Some dance, sing, or juggle. All humanitarian clowns use whatever tools are at their disposal to show an individual or audience what is lacking, which is often humor, emotional relief, and compassion. In order to do this the clown must *notice* and *sense* what is lacking, *listen* to what the individual or audience needs, and find a way to show this in a way that is both helpful and hilarious. Thus, with a deeper understanding as to how the clown does this, similar

skills can be practiced and cultivated within settings that seldom mingle more cognitive and logistical approaches with humorous, intimate and healing practices.

It is precisely the lack of humor that warrants investigation. Certainly, there is a necessity to approach highly stressful, intellectual, and pragmatic situations such as a ceasefire negotiation with seriousness. However, I contend that lighthearted interactions and "get down to business" discussions need not be mutually exclusive. I am not suggesting that clowns infiltrate the UN headquarters and interrupt intense negotiations (though that could be quite interesting), I am suggesting that a hard look into why a clown is so successful in what he or she does: make people laugh, spread compassion, feel joy, etc. could lend itself well to these extremely tense and sometimes hostile settings. To circumvent conventional barriers the clown may place a whoopee cushion on someone's chair or pretend to take notes with a rubber chicken instead of a pen. In settings that imbue stress, conflict, and negotiation, effective communication has the potential to break down. Thus, balancing these realities with nonverbal communication skills that evoke a sense of humor and significant emotional release may serve to better the outcomes in any given situation. If everyone is acting like a fool it does not feel so foolish; this is because the clown is a meta-communicative vehicle who uses nonverbal communication to break down barriers.

One issue that arises is that people do not often voluntarily transgress order. So, it is the clown's role to enliven the very parts of ourselves that want to feel silly, and play. The clown, as a character, has survived throughout history; this is because clowns are skilled in altering or confronting cultural norms. Often, this provocation manifests in the form of humor and laughter. As the clown navigates the fine lines between order

and chaos, the clown is sure to arouse some sort of positive psychological response. Since these high-stress environments may be in need of a little creative order breaking, it seems useful to learn from the skills and nonverbal communication employed by the clown. So how exactly does the clown creatively break order and make people laugh? The following section attempts to illuminate this very question.

How do clowns clown?

First, let me explain what kind of clown I am referring to when I say, "clown" or "humanitarian clown." Unfortunately, and particularly in America, there is a certain fear that often accompanies the perception of clowns**.** These are clowns who creep in closets, prey on children, and have frightening face paint, similar to the frightening clown character made famous in the horror novel, *It* by Stephen King. However, this image could not be further from the true manifestation of a humanitarian clown. Not to mention, the intentions of a humanitarian clown are in no way predatory or threatening. Still, it is important to explain the methodology behind clowning in order to shed light on what correlation this has for the research at hand.

As practitioners, humanitarian clowns fall somewhere between a ritualistic performer (like the clowns who perform at weddings and births), a circus clown, and a court jester. The forms of clowning, which each of these different clowns incorporate, can be categorized as either ritual clowning or informal clowning.[xii] Ritual clowning seems rather straightforward. This is clowning that often takes place in ceremony, or has some sacred elements, in other words, this clowning has more to it than pure entertainment. Humanitarian clowning, which is the type of clowning I practice, does incorporate aspects of ritual clowning, but primarily works within the framework of

informal clowning in terms of the main objective, which is to entertain and connect with an audience.

Unlike ritual clowning, informal clowning is unstructured. The performance is improvisational, a unique occurrence, one that will never be repeated[xiii] as such, "Informal clowning plays with the evanescent present, fortuitously grasping aspects of the immediate present (in order) to clown."[xiv] Therefore, it is essential that clowns have highly refined improvisational skills as well as an extremely heightened self and social awareness. These skills are part of the artistry, as clowning is a "living art"[xv] and is thus completely dependent on the transitory happenings of each moment, performer, and audience member who surrounds and becomes part of the "performance." Keeping in mind that simply because the clown is a performer who is performing does not mean he or she is doing so on a formal or fancy stage.

It is important to note here that the term "informal" has nothing to do with the setting in which the clowning takes place, rather the way in which the clowning is enacted. That is, if we define informal clowning as Mitchell does, as "An open process, a syntagmatic progression of creative acts, dramatically framed from within the performance rather than from without, and driven by the interaction between the clown and his participating observers,"[xvi] we see why this terminology has been chosen. To put it simply, most humanitarian clowns probably recognize that what they do is push or cross borders. As "border-crossers," the clown is able to unabashedly peer into both sides of any physical or metaphysical border, and is thus able to play with and manipulate the rules of his surroundings.[xvii]

In this vein the clown identifies as having the power to transform those who

witness the clowning, as well as himself the performer. Clowns embody vulnerability and confidence which ensures the audience will fall in love with the clown. This is an important ratio to balance. Confidence is key, however it is also important that "The clown is vulnerable to such an extent that he disarms others."[xviii] Conveying a true sense of vulnerability allows the audience and clown to connect on an intimate level. It is exactly this sort of connection which is often hard to come by in serious decision-making environments. The clown openly shows us what we more generally avoid: ridiculousness. Thus, the clown's greatest power is in his or her ability to create an environment in which revealing emotion, forming interpersonal connection, and laughing are not only beckoned, but also liberated. The interaction serves the function of connecting participants in a non-confrontational way, one which is liberating in ways that convention can inhibit.

Incidentally, the multifaceted persona and array of skills the clown epitomizes serves as an appropriate area of investigation for more serious settings. Not only does the clown reduce stress, alleviate anxiety, connect intimately, and provide outlets for emotional expression, a clown is also extremely successful in deconstructing dynamics of power. Settings involving cross-cultural communication, negotiation and peacemaking often have inherent hierarchical systems. Learning skills to transcend the barriers imposed by cultural and linguistic differences is equally as crucial as finding appropriate times to balance power dynamics. In a negotiation it may not always serve for one party to dominate the other, suggesting that at certain times, attention should be given to leveling the playing field between warring parties, discontented leaders, and contrasting cultures. There are always two or more sides to any story and ample

opportunity should be given so that all viewpoints and opinions are recognized.

Having shown some sense of the artistry underlying clowning it is important to identify why this has anything to do with the present thesis research. I began clowning with the Gesundheit! Institute in Peru when I was sixteen. I certainly had no clown training or really any idea of what I was getting myself into, I didn't even own a proper clown nose. My grandfather, a long time friend of Patch Adams (who founded the Gesundheit! Institute), and I decided to join the "clowns in Belen" and without any hesitation or really any notion of what to expect, I traveled to the Amazon to clown. I am still clowning in Belen and now also serve as an administrator to help produce the Belen Festival held in Iquitos, Peru as well as lead movement workshops for clown participants.

The Gesundheit! Institute (G!) is the oldest clown organization in the world. Founded by Doctor Patch Adams nearly forty years ago, the Gesundheit! Institute is "A project in holistic medical care based on the belief that one cannot separate the health of the individual from the health of the family, the community, the world, and the health care system itself."[xix] The Gesundheit! Institute began when twenty adults, three of them physicians (including Patch), set out to establish a hospital that approached health and healing in a dramatically different way from existing Western medical practices. In a six-bedroom house on a piece of land in rural West Virginia these adults opened and ran a free clinic. Care was made available twenty-four hours a day seven days a week for twelve years. The clinic was open to all people of all ailments; care was free and infused with joy and play. After twelve years it was no longer possible to keep the clinic running as it was. So, Patch set out to "get famous" and for the past three or so decades

has devoted his life to speaking, clowning, educating on compassion, and attempting to fundraise for the building of a dream hospital.

In addition to all the work Patch does as an individual for the Gesundheit! Institute, the vision and scope of what Gesundheit! does has grown. One facet of the organizations operations is the Global Outreach Humanitarian Clown Trips, such as the one I joined in Peru. Patch refers to his work clowning all over the world as "compassion education around the globe." Gesundheit! leads and sponsors numerous trips worldwide as well as two dedicated annual trips each year. The trips to Russia and Peru are the most developed. These trips are open to anyone who wishes to join Patch and a host of other clowns on an adventure of cross-cultural clowning. No degrees, prerequisites, or trainings are necessary to attend a trip all one needs is a red clown nose. At Gesundheit! we view the clown nose as a passport into someone's heart and in fact the idea of training and hierarchy is the antithesis of what Patch believes and preaches. For Patch, and Gesundheit!, the idea is that anyone and everyone is a clown.

The annual trip to Peru involves one hundred clown volunteers from all over the world. Every year we face the multiple challenges of language barriers. Half of the clowns come from the United States; yet many of the clowns and the communities we work with in Peru are Spanish speaking. This obstacle has not deterred us from accomplishing our goals, however, the obstacle of different languages and cultures must always be taken into consideration. As our trip has evolved and my involvement in trip planning has increased, I have identified a need for more opportunities in which our clown volunteers can connect with one another, regardless of what language they speak. Consequently, I began leading movement workshops on the trips. These workshops

help facilitate greater connectivity between clown participants, which is crucial to the success of our work as clowns. Clowning is an improvisational art; it requires a heightened sense of awareness, sensitivity to one's surroundings, ability to respond creatively in the moment, and a ton of compassion. The movement workshops enhance these skills, and the experiences of the volunteers, while providing an open space for cross-cultural and cross-lingual nonverbal communication.

The workshops are not the only time when I have witnessed the efficacy of nonverbal communication. In fact, my own clown character is completely reliant upon the use of nonverbal communication. Developing a clown character is a dynamic venture, similar to developing one's own identity. When clowning, you enter an altered state of consciousness, which is why it is crucial to have harnessed a strong self and social awareness. My clown wears obnoxious fake "Billy Bob" teeth that are about four times the size of regular teeth. These teeth make it nearly impossible to speak. Over time, my clown has developed to interact and engage with individuals and groups without having to say any words at all. I am always astonished by the conversations and interactions I have with people without saying anything. Even though I am a fluent Spanish speaker, I have found that my experiences clowning are far more profound and insightful when I choose not to engage in any verbal conversation.

When clowning, I carry around an oversized toothbrush, an undersized spoon, and a floppy rubber chicken. These props come into play in countless different ways depending on the situation. Often I find myself *brushing* people's teeth and then letting them *brush* mine. Alone, this activity connects me with individuals with whom I may have absolutely nothing in common. However, in this small, shared act we are engaging

one another. Sometimes it takes some enticing, but what I live for is the moment when people surrender, they relinquish their fear and anxieties, overcoming whatever barriers are between us. They allow themselves to become slightly vulnerable, as I stand there, mouth open wide, asking to be brushed. The real fun comes when they see the teeth they have to brush; which almost always makes people erupt with laughter and become further engaged in the activity. In truth, I look absolutely ridiculous and by engaging individuals in my ridiculousness they too are encouraged to feel ridiculous. Even if only for a second, people are unencumbered with their present conditions and become consumed in the spirited moment. These exchanges, this interplay, the shared feeling of absurdity and the boisterous laughter that ensues is contagious, therapeutic, and most of all communicative. Without ever having to engage in a *verbal* conversation, I have had a completely satisfying and fulfilling conversation with whoever's teeth I am brushing, and whoever is brushing my teeth. Moreover, odds are we are saying and sharing more than we could or would have said had we tried to actually say anything with words.

Through clowning, I have learned that communication and interaction are possible even if I don't share the same language, culture or perspective as someone. What matters is the effort. Sure, sometimes it's effortful and exhausting to get people to take my toothbrush and brush my oversized teeth, but that is all part of the exchange. Similarly, effectively communicating cross-culturally, negotiating, and resolving conflict can be arduous and taxing. What I have learned clowning and teaching workshops for clowns, is that there are extremely useful lessons to be learned from employing nonverbal communication. These lessons provide skills that can help break down some of the barriers that are hard to overcome when trying to accomplish a

certain task. As a clown who never speaks I have learned a million tricks for engaging people, getting them to change their minds from no to yes. Even though these skills may seem as if they are only suited for a clown, I beg to differ. The following chapter refers to Roger Fisher and William Ury to provide a more standard framework for getting to yes within negotiations, but as we will see, these suggestions are not really different from the skills a clown uses in his or her own negotiations.

Chapter 3: How to get to YES

In order to broach the subject matter on negotiations and provide a theoretical foundation, I first turn to Roger Fisher and his co-author William Ury. Roger Fisher, an emeritus professor at the Harvard Law School and Director of the Harvard Negotiation Project, is esteemed for his work in negotiations and conflict-management. In addition to publishing numerous pieces on negotiation, Roger Fisher has contributed significantly to peacemaking efforts in the Middle East. His involvement and procedural suggestions were crucial both before and during the Camp David Accords that led to an Israeli-Egyptian peace agreement in the late 1970's. For the purposes of this research I rely on the book co-authored by Fisher, *Getting to Yes: Negotiating an Agreement Without Giving In*, focusing on aspects of the negotiation and conflict resolu,tion processes, which lend credence to my argument that an exploration of nonverbal communication can help build skills essential for effective verbal communication.

In *Getting to Yes*, the authors present different methods for successful negotiation as well as criteria for determining whether or not a real agreement has been made:

> Any method of negotiation may be fairly judged by three criteria: It should produce a wise agreement if agreement is possible. It should be efficient. And it should improve or at least not damage the relationship between the parties. (A wise agreement can be defined as one which meets the legitimate interests of each side to the extent possible, resolves conflicting interests fairly, is durable, and takes community interests into account.)[xx]

Communication is absolutely necessary in meeting these criteria, "Without communication there is no negotiation. Negotiation is a process of communicating back

and forth for the purpose of reaching a joint decision."[xxi] Throughout this section I cite what the authors suggest in order to maintain effective communication and reach agreement. In addition, I outline their proposed methods of negotiation and accentuate those facets that could be additionally supported through an exploration of nonverbal communication.

There is a basic formula set forth by Fisher and Ury that can be used in negotiation to work toward an agreement. These four points outline specific areas and define a straightforward method of negotiation that can be used in almost any circumstance:

> **People**: Separate the people from the problem.
> **Interests**: Focus on interests, not positions.
> **Options**: Generate a variety of possibilities before deciding what to do.
> **Criteria**: Insist that the result be based on some objective standard.[xxii]

The strategies relating to the first point, "People: Separate the people from the problem," are the most relevant to this research and provide the perfect context in which to house theories of nonverbal communication and the acquisition of communication skills through movement exploration. This is due to the fact that effective means of communication must be established during this first stage of the negotiation process, starting with the people (communicators) involved. Reaching a wise, efficient and mutual agreement will be fruitless if the negotiators are not acknowledged as communicators or provided with competent communication skills. Just as no warrior goes into battle unarmed, or rather, no clown goes out to play without a nose. Likewise, no negotiator should negotiate if they cannot skillfully communicate, not if they want to stand a "fighting chance."

Although Fisher and Ury stage this first point as a people "problem," they do offer three strategies for navigating the "jungle of people problems."[xxiii] Learning to approach people in a negotiation and simultaneously separate the people from the problem can be tackled by thinking in three basic categories: perception, emotion, and communication.[xxiv] These three categories are relevant because even though it is often forgotten, in a negotiation one is dealing with human beings. Particularly in corporate and international transactions, it is easy to confuse this reality and perceive the other side as some conglomerate of abstract representatives.[xxv] Nonetheless, *the other side* is not so abstract, they too are human beings and regardless of how complex humans can be, this reality is, for better or worse, an equalizing foundation from which to begin any negotiation. *The other side* is practically identical in the sense that they also have emotions, deeply held values, diverse backgrounds and strong viewpoints. By first recognizing that *the other side* is fundamentally similar it becomes easier to begin separating the people from the problem.[xxvi]

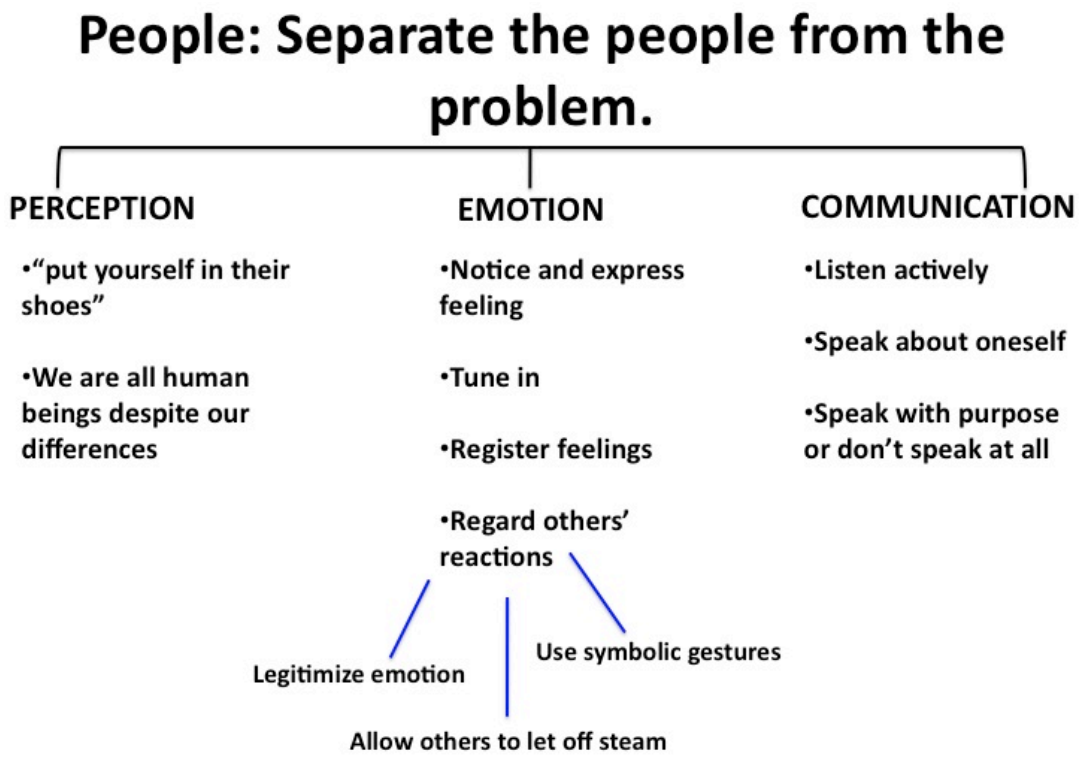

Figure 2. Separate the people from the problem

Components that make up each of the three categories, perception, emotion, and communication, for separating the people from the problem.

It is within this primary tactic of separating the people from the problem in which Fisher and Ury suggest that participants should come to see themselves as working side-by-side, learning to attack the problem and not each other.[xxvii] Interestingly enough, the authors suggest that this can or should happen figuratively if not literally.[xxviii] Incorporating movement exercises as a participatory effort within negotiation settings can assist in taking these suggestions from simply figurative to literal. As the authors point out, "We are creatures of strong emotions who often have radically different perceptions and have difficulty communicating clearly."[xxix] Perhaps it is worthwhile to test this boundary and encourage people to not only think of themselves as working side-by-side, but actually facilitate an experience where

negotiators are forced to physically "work" side-by-side, without necessarily saying anything.

Through nonverbal communication we can explore how to break down the barriers that infringe upon verbal communication. One of the inherent values of movement is that it is expressive and liberating, everyone moves and each individual exhibits unique movements. Similarly, everyone who participates in a negotiation is a human being and each individual exhibits unique opinions and characteristics. Comparable to how we each have a personal identity, we each have a movement identity. By providing an opportunity for negotiators to literally see and experience themselves as the unique individuals they are, it is likely that individuals will then be able to regard *the other side* as unique individuals too and be more prepared to separate the people from the problem.

Approaching this tactic using nonverbal communication allows for a deeper understanding of one's own emotion, an awareness of others' emotion, and subtle, yet profound connections between people. This is pivotal as Fisher and Ury note,

> Failing to deal with others sensitively as human beings prone to human reactions can be disastrous for a negotiation. Whatever else you are doing at any point during a negotiation, from preparation to follow-up, it is worth asking yourself, 'Am I paying enough attention to the people problem?'[xxx]

In a heated negotiation where tensions are high, each person has something to say and wants to be heard, making it difficult to avoid dissenting opinions. So, it seems likely that those involved in a negotiation may lose sight of this crucial question. However, it is possible that those engaged in a negotiation will remain aware and attentive to the

"people problem" if they are equipped with the skills introduced by movement and acquired from understanding nonverbal communication techniques.

Even though it may not always be conceivable for stakeholders in a negotiation to agree, it is plausible for participants to regard one another with respect. In addition, over time it benefits all parties involved to have a strong working rapport. As Fisher and Ury suggest, "A working relationship where trust, understanding, respect, and friendship are built up over time can make each new negotiation smoother and more efficient."[xxxi] Skilled communication is absolutely vital for smoother and more efficient communication. Since nonverbal communication is potentially as communicative as verbal communication, the capacity for movement to help cultivate working relationships complete with trust, understanding, respect, and friendship is astounding. Imagine, participants in a negotiation who must first walk around the room in silence and make eye contact, then, maintain that eye contact for ten, fifteen, maybe even twenty seconds. If that does not instantly influence participants to acknowledge opponents as complex emotive human beings, I am not sure what will.

Indeed, referring to the three categories: perception, emotion and communication as means for tackling the "people problem" are a fitting place to start. Subsequently, each of these areas could be addressed with movement exploration and theories of nonverbal communication. However, let's begin by understanding them in terms of negotiation practices, just as Fisher and Ury have intended. Perception is the first lens with which to start separating the people from the problem. The basic premise behind the perception category entertains notions of "putting yourself in their shoes," ensuring that all parties participate in the process, and take ownership for your own

problems as opposed to blaming others. Frequently, the barriers that infringe upon communication derive from the differences people perceive. Whether by virtue of the way someone looks, speaks, or allies herself, difference generally takes a front row seat during negotiation. It is in these moments when transcending barriers seems utterly impossible that we must remember we are all human beings and often difference exists because it exists in our thinking.[xxxii] Therefore, it is worthwhile to learn strategies and focus efforts on manipulating how one thinks about the situation, the problem and *the other side.* Recognizing and acknowledging existing difference is still central to the negotiation process, as the authors note, "The ability to see the situation as the other side sees it, as difficult as it may be, is one of the most important skills a negotiator can possess." Regardless of the discrepancies, learning to understand a situation from another's perspective is indispensable. Furthermore, a negotiator can acquire these skills not only by verbally engaging *the other side,* but also by honing other nonverbal techniques such as, observing and listening. In addition, movement exercises can be tailored for challenging participants to reexamine what seems familiar to them and attempt things that are otherwise completely foreign. In effect, physically challenging one's perception may influence the mental and emotional perceptions of difference previously held by individuals.

Often perceptions are mostly one-sided and have a strong influence on how one listens and communicates. Since perceptions and emotions entangle, skills that enable a negotiator to separate the two and understand their own emotion and the emotions of others a part from their one-sided perceptions become vital. For this reason, the next lens with which to understand the "people problem," is through emotion. Those

involved in a negotiation must be adequately aware of their own emotions throughout a negotiation. Anger and frustration are emotions that can obstruct a negotiation, because emotions felt on one side will surely produce emotions on the other.[xxxiii] In response to anger someone may feel fear or vice versa, in either situation strong feelings that go unchecked are counterproductive. By *unchecked* I mean that individuals must take responsibility for their own emotion, have an awareness of what they are feeling and how they are expressing their feeling, and understand how their emotions effect the negotiation at stake and the others present. In which case, Fisher and Ury confirm, "Look at yourself during the negotiation. Are you feeling nervous? Is your stomach upset? Are you angry at the other side? Listen to them and get a sense of what their emotions are."[xxxiv] However the question still at hand is whether or not individuals, especially participants in a negotiation, are fully equipped to look at themselves during a negotiation and to simultaneously register what they are feeling and how their emotions effect others. I would argue that most people do not possess this heightened awareness, and even if they do, it is far too easy to lose sight of this awareness and become consumed in the heat of the moment.

One solution to this problem is the basis of this thesis: regard theories of nonverbal communication and explore movement as a tool for improving cross-cultural communication, negotiation and peacemaking in conflict. Nonverbal communication skills provide access for one to *look* at oneself during a negotiation, register feelings, listen attentively and sense what others are feeling. In fact, the authors of *Getting to Yes* point out, "In a negotiation, particularly in a bitter dispute, feelings may be more important than talk."[xxxv] How can negotiators even begin to understand the importance

of their own feelings and their opponents' feelings if they are too busy talking? My supposition is that modes of nonverbal communication and the skills they help provide may play an integral role for effective negotiation.

To illustrate, let's discuss each angle within the emotion category presented by Fisher and Ury. As mentioned above, negotiators should recognize and understand emotions, both theirs and others. In addition, negotiators should make emotions explicit and acknowledge them as legitimate, allow the other side to let off steam, and use symbolic gestures. Assuming those involved in a negotiation are equipped to understand their own emotions and are aware enough to notice others' emotions the next step is to recognize their legitimacy. According to the authors, "Making your feelings or theirs an explicit focus of discussion will not only underscore the seriousness of the problem, it will also make the negotiations less reactive and more 'pro-active.'"[xxxvi] In effect, minding emotions and acknowledging the importance they play in a negotiation helps to "separate the people from the problem," and consequently negotiate more proactively. It seems then, that spending extra time and energy toward developing skills that allow negotiators access to their feelings, and proficiency in expressing and perceiving emotions, is a worthwhile endeavor in order to procure proactive negotiation.

Having an awareness of one's own emotion and an ability to discern others' makes it far more likely that space will be given for participants to let off steam. In a heated negotiation tensions can rise. If this is the case, allowing someone to be explicit with their emotion and express what they need to express is an efficient way of accommodating the "people problem." Again, the idea is not to be reactionary but to recognize that we are all human beings, we have emotions we need to express and

sometimes the best response is no response at all. In this case the authors comment, "Perhaps the best strategy to adopt while the other side lets off steam is to listen quietly without responding to their attacks, and occasionally to ask the speaker to continue until he has spoken his last word."[xxxvii] Conveying to *the other side* that you are genuinely paying attention to what they are saying and expressing is essential in negotiation. Not only does this lend itself well to effective communication, it helps ensure that when the tables turn, *the other side* will listen to your own emotions and opinions and allow you to let off steam.

The last component of the "emotion" category suggests the use of small gestures, both physical and symbolic. Small gestures, as defined by the authors, are "Acts that would produce a constructive emotional impact on one side and often involve little or no cost to the other."[xxxviii] This can be manifested in a myriad of ways such as, eating a meal together, writing an apology or a statement of regret, embracing, or shaking hands.[xxxix] In 1979 Israeli Prime Minister Menachem Bengin and Egyptian President Anwar al-Sadat met on the White House lawn to finalize the Egypt-Israel Peace Treaty. The two leaders *shook hands* to seal the deal. Though simply a small gesture, this handshake is symbolic. It is a gesture that changed history and symbolizes successful communication, negotiation and peace. There were, of course, intensive negotiations preceding this monumental moment. Nonetheless, it is often this image, this small gesture that resonates when recounting successful peace treaties particularly in the Middle East. However small or insignificant a handshake or embrace may seem it is precisely these small gestures that leave lasting impressions and in Fisher and Ury's

own words small gestures are "…priceless opportunities to improve a hostile emotional situation at a small cost."[xl]

A small gesture such as a handshake, exemplifies how forms of nonverbal communication can impact a situation involving cross-cultural communication, negotiation and peacemaking. Without having to say a word a small gesture can communicate or confirm a whole host of thoughts and feelings and perhaps even help convey emotions that would otherwise remain unexpressed. Similarly, each of the elements within the "emotion category": making emotions explicit, acknowledging feelings as legitimate, and allowing the other side to let off steam; highlights the role of nonverbal communication within negotiation. Emphasizing the importance of emotion, even in a presumably more serious setting, the authors have identified an arena in which participants need not only be smooth talkers and savvy diplomats, but also cognizant, perceptive and empathetic individuals. It is within this context that theories of nonverbal communication gain validity and where movement exploration can help introduce some of the skills necessary in order to explicitly express emotions, acknowledge feelings as legitimate, allow individuals to let of steam, and openly give and receive small gestures.

The third and final category outlined by Fisher and Ury as a mechanism for tackling the "jungle of people problems" within negotiation is communication. The communication category is contingent upon both the perception and emotion categories. That is to say, there is significant overlap between each category and they build upon one another. Failing to incorporate suggestions given in the emotion category will only hinder one's ability to grasp the concepts presented within the communication category.

In part, this may be why negotiations falter. One cannot expect communication to run smoothly unless they have already learned to see *the other side* as human, put themselves in their opponents' shoes, conveyed emotions explicitly, let off steam, or attempted small gestures. It would be like trying to bake cookies without preheating the oven, complete nonsense! Hence, the communication aspect of negotiation can begin to feel like more of a struggle than a success. As Fisher and Ury comment, "Frequently each side has given up on the other and is no longer attempting any serious communication with it."[xli] Which raises the question of what is missing, what can be done to supplement failed communication and encourage negotiators not to give up?

For one, negotiators must listen actively and acknowledge what is being said, "Listening enables you to understand their perceptions, feel their emotions, and hear what they are trying to say… It has been said that the cheapest concession you can make to the other side is to let them know they have been heard."[xlii] Yet listening, especially active listening, is no easy task particularly if the person you must listen to has opposing opinions; not to mention if the preliminary step of challenging one's perceptions has been overlooked, it is far more likely to expect that *the other side* will hear something completely different from what has been said. In part, this is due to the common reality that we hear only what we want to hear.

Incidentally, these issues can be avoided by incorporating a framework of nonverbal communication where movement is used as a skill-building tool. Movement is an excellent medium for teaching and challenging one's ability to both listen and observe attentively. Likewise, it is an effective method of identifying and understanding one's own emotion and provides an accessible technique for releasing tension. Finally,

movement exploration creates an opportunity for opponents to break down barriers, connect personally and take themselves less seriously.

As for verbal communication, Fisher and Ury have identified some tenets for how to approach speaking. First of all, it is critical that one speak about oneself. The ability to honestly convey emotion is useful in the sense that contesting a statement about how one feels is difficult to challenge.[xliii] Coming from a place of true feeling and having the ability to express genuine emotion are effective tools in communication. Not only does this help *the other side* understand your position, it undermines the need to get defensive, which is certainly an impediment to effective verbal communication.

Speaking without purpose is a serious hindrance for effective communication. It is crucial for negotiators to communicate clearly and definitively, choosing their words wisely, speaking with conviction and promoting constructive dialogue. However, as the authors note, "Sometimes the problem is not too little communication, but too much."[xliv] The point being, silence is sometimes optimal and may provide a negotiator with valuable information otherwise lost in a verbal frenzy. Learning to appreciate and discern when remaining silent as the best option is a nonverbal communication skill. Provided with an opportunity to explore theories and practices of nonverbal communication one can work to develop these skills and ultimately become more equipped in deciphering when to speak and when to remain silent, as Fisher and Ury conclude, "Before making a significant statement, know what you want to communicate or find out, and know what purpose this information will serve."[xlv] Since, negotiation is the process of communicating back and forth for the purpose of reaching a joint

decision, surely those negotiating should have some insight into what purpose their statements hold and how they will impact the reaching of a joint decision.[xlvi]

Ultimately, whether communicating cross-culturally, for the purpose of reaching a joint decision, or signing a peace treaty there is always more than one side to consider, inevitably making matters more complex. Communication in not a one sided verbal endeavor. In fact, efficient verbal communication is heavily influenced by nonverbal factors, "getting to yes" is a complex and arduous process. The first step in how to get to yes is overcoming interpersonal issues and learning to "separate the people from the problem"[xlvii] - hence, Fisher and Ury's three categories: perception, emotion, and communication. Each of these categories features elements that can help reach an agreement and most of them endorse the sort of skill and awareness realized through engaging in nonverbal communication. The ability to perceive others' emotions, recognize and understand both your own and your opponents emotions, listen actively, and speak with purpose are all nuanced through nonverbal communication.

Solving the "people problem" is no easy feat. As Fisher and Ury remark,

> …people get angry, depressed, fearful, hostile, frustrated, and offended. They have egos that are easily threatened. They see the world from their own personal vantage point, and they frequently confuse their perceptions with reality. Routinely, they fail to interpret what you say in the way you intend and do not mean what you understand them to say. Misunderstanding can reinforce prejudice and lead to reactions that produce counterreactions in a vicious circle; rational exploration of possible solutions becomes impossible and a negotiation fails.[xlviii]

Fortunately, the authors have identified and outlined some solutions for how to overcome failed negotiation, "Where perceptions are inaccurate, you can look for ways to educate. If emotions run high, you can find ways for each person involved to let off steam. Where misunderstanding exists, you can work to

improve communication."[xlix] Providing suggestions to maximize understanding and improve communication is precisely where this research lies. Emphasizing the importance of nonverbal communication and using movement as a vehicle for exploring nonverbal skills is not irrelevant to improving communication. In my opinion, it has simply yet to be examined.

Perhaps movement is an essential and missing link toward reconciling misunderstanding and flawed verbal communication. After all, negotiation is dependent upon fluid communication, which is why Fisher and Ury suggest taking the time before a negotiation to get to know *the other side* personally.

> The more quickly you can turn a stranger into someone you know, the easier a negotiation is likely to become. You have less difficulty understanding where they are coming from. You have a foundation of trust to build upon in a difficult negotiation. You have smooth, familiar communication routines. It is easier to defuse tension with a joke or an informal aside.[l]

Still, most negotiators fail to preempt negotiation accordingly and then fall short of such eloquent communication. As Fisher and Ury remark, "Rather than trying to dance with their negotiating partner toward a mutually agreeable outcome, they try to trip him up."[li] Thus, it seems worthwhile to forecast negotiations by getting to know *the other side* by teaching negotiators to move better, so that they can dance in the way that Fisher and Ury propose.

Chapter 4: Why movement?

The role of movement in other contexts

What this research attempts to develop is the idea that movement can serve as a useful tool not only in the context of dance, art and dance movement therapy, but in more far-reaching disciplinary realms as well. The framework for why movement is a valid means of helping to accomplish tasks such as cross-cultural communication, negotiation, and conflict resolution, is fundamentally grounded in theories of dance movement therapy, but the idea that this nonverbal means of expression and communication can be applied elsewhere is relatively new. Dance Movement Therapy provides an appropriate launch point for this research as it identifies the intrinsic relationship between motion and emotion and separates the purpose of movement within dance from being wholly aesthetic. We all have access to our minds and bodies and, regardless of whether or not we have indentified a *need* for therapy there is benefit in reinforcing the connection between the two. Movement is one approach for garnering this integrated body awareness, in turn promoting skills to enhance listening and fuller expression. It is within this context that this thesis research resides.

First, it is crucial to recognize that though movement is essential to dance as an art form, it is far more commonplace and can be found at the core of all daily human action. Movement does not only serve as a medium manipulated for aesthetic purposes. Rather, movement is omnipresent and "…at the core of our development and has a profound influence on the learning of speech, socially acceptable behaviour and cognitive skills."[lii] We communicate nonverbally long before we ever learn to talk. Movement becomes an accessible resource and medium for all human beings and unlike

verbal language, it is generally more universal and mutually intelligible. Movement as a language and form of nonverbal communication can serve as a vehicle for expression and inform more skilled (verbal) communication. Acquiring the skills so that movement becomes a tool for effective communication not merely an element of human function or aesthetic gesturing, lies partially within the framework set forth by Dance Movement Therapy (DMT), as well as Judith Lynne Hanna's theories of nonverbal communication and improvisational dance. Foremost is the DMT framework, which proposes that motion is tied to emotion and certain perceptive, connective, and emotive skills can be gained from engaging in the more applied and technical aspects of what movement has to offer.

Dance Movement Therapy (DMT)

Today, Dance Movement Therapy is a growing field. Therapists work on understanding how the mind and body interact with health and illness. According to the American Dance Therapy Association, DMT is defined as the "…psychotherapeutic use of movement to further the emotional, cognitive, physical and social integration of the individual."[liii] As professionals, dance movement therapists are trained in a range of dance and movement skills, therapy skills, anatomy and physiology, anthropology, human development, as well as research, assessment and evaluation skills. Dance movement therapists use dance or movement as both a diagnostic tool and a means of "prescribing" further therapeutic intervention.[liv] Overall, DMT and its practitioners promote the positive effects of movement for both individual and group processing and the mind-body connection. However, these values are not only suited to a therapeutic practice. The applications of these values pertain to other fields as well. By synthesizing

existing research from Roger Fisher, Marian Chace, and Judith Lynne Hanna, this research emphasizes the importance of effective communication and what role movement has in augmenting cross-cultural communication, negotiation, and potentially, in peacemaking. The congruencies are made evident by highlighting the skills underlying efficient communication and competent communicators. The purported skills, individual and group processing of emotion, trust, creativity, recognizing the importance of silence, active listening, and strong bodily awareness can each be targeted through focused movement exploration.

Documented integration of movement into areas otherwise void of expressive and organized nonverbal communication and therapeutic outlets began with the work of one innovative teacher and dancer - Marian Chace who, without any professional therapeutic training, began exploring the merits of movement in hospital settings. Chace was a dancer, performer, choreographer and dance teacher between 1930 and 1970. During this time she became fascinated with her students who studied dance yet had no intention of performing. Quickly, her focus shifted from teaching dance technique to teaching movement better suited to her students' needs.[lv] Eventually, Chace's reputation as an innovative teacher spread and she was invited to teach dance in hospital settings. Chace's "Dance for Communication" class at the St. Elizabeth's Hospital in Washington, D.C. was the beginning of what soon became a new mental health profession known as dance movement therapy (DMT).[lvi]

First, I want to draw attention to Marian Chace's intended audience while she was exploring movement as therapy. The following observations come *from Marian Chace: Her Papers*, where Chace documents and comments on her experiences

teaching and exploring movement. Regarding her audience she remarks, "We are not using the art to develop technically proficient performers, but to present to people (and, I mean people, not patients) a tool which is really their own to use."[lvii] Though today's practice of DMT is geared toward patients and not people, it is essential to understand the foundational principles of this field, "The basic principle of the discipline called dance therapy is an aware communication in non-verbal terms."[lviii] Chace's original impetus came from the idea that since everyone moves, movement is a multipurpose tool that is applicable for all people, not solely patients and performers. In fact, even before working in hospitals, Chace was most inspired by those individuals who pursued dance as an outlet but were not themselves performers. Her focus quickly shifted from teaching dance as an art form and instead she began to use her training as a vehicle for communication and building bodily awareness.[lix] At first Chace stood as a witness observing the movers, a crucial role within nonverbal communication. While observing, Chace noticed and empathized with the needs being expressed.[lx] She witnessed feelings of loneliness, inadequacy, awkwardness, and aggression. More than anything however, what she observed amongst the "non-dancers" was that, "All were seeking something nameless to them which would help them relate. In speech this is always difficult to observe as speech so frequently disguises what is really being said."[lxi]

As Marian Chace began investigating movement, she noticed that it was an extremely accessible medium for exploring and expressing emotions that remained otherwise unspoken.

Chace highlights the effect nonverbal communication has on enhancing verbal communication when she says,

> There are two levels of communication between people; the non-verbal and the verbal. Moreover, I learned that the non-verbal is a direct form of communication which cannot be disguised. Verbal speech can be used to augment the non-verbal, as a disguise of true feelings, or it may have no relationship to true feeling.[lxii]

If this is the case, then it is equally likely that exploring the nonverbal can be used to augment the verbal as a means of unveiling those very disguises. We use words as a means to communicate, however, verbal speech is easily manipulated and can become verbose, misleading, and incomplete. Not to mention the fact that the many facets of one's identity often present barriers when communicating, especially with someone who has diverging opinions. Hence, inconsistencies arise between what we truly feel, what our bodies are able to communicate and what we actually say.

If this is the case then movement could be utilized to buffer and prevent miscommunications. Movement can help individuals connect despite their cultural, linguistic, and ideological differences by providing outlets for building trust and empathetic relationships, and presenting opportunities for both individuals and groups to participate in some collective outcome. Through an exploration of movement and nonverbal communication, verbal communication can become more transparent, effective, and hopefully lead to fewer miscommunications. Most importantly, as Chace remarked, it can help people relate to one another. Ultimately, the more freely we can express and understand our own selves, the more authentic we can be in verbally expressing and communicating our true feelings.

Chace noticed that structured movement sessions satisfied a wide range of people in areas of social ease, emotional release, and relating to others.[lxiii] Because of this, Chace began to familiarize herself with strategies for empathizing and catering to peoples' needs. Her students were not interested in becoming creative dancers or performers; rather they were "receiving support in gaining more confidence and awareness of themselves as human beings."[lxiv] Both confidence and an awareness of oneself are highly useful skills for any individual, and are applicable in a wide range of contexts. Furthermore, it was not for another twelve years that Marian Chace began working in a clinical setting at the St. Elizabeth's Hospital. This further supports the notion that using movement and dance as a form of therapy, communication, and expression is viable even for people without diagnosis.

Though Marian Chace did eventually begin investigating movement in a clinical setting, she maintained the idea that the outcomes she observed were applicable outside of the hospital as well. It was, of course, in the dance school that Marian Chace first studied and empathized with how people were nonverbally communicating and expressing their needs, and where she learned to supply the things for which the movers were asking.[lxv] This highlights the idea that since movement is an underlying component of all human function it is an accessible expressive tool for all. By experiencing some form of movement exploration, whether through Dance Movement Therapy or something less formal, social ease, the basic fulfillment of emotional release, and relating to others becomes possible.

This brings up another idea about vocabulary and social stigma of terms. Often, we become preoccupied with the word "therapy" as if there must be some kind of

identifiable disorder that warrants a remedy. The truth is, regardless of having been diagnosed or not, our global society faces serious communicative obstacles; examples include cultural assumptions and misunderstandings, failed negotiations, and broken peace treaties. Surely, some of these deleterious manifestations boil down to our inability to communicate effectively. Perhaps, it is time to investigate other methods at our disposal. As Chace points out, movement lends access to a tool which is our own to use.[lxvi] Among other things, this tool is a potential remedy for helping solve, what might best be called, a growing epidemic.

So, what exactly is this growing epidemic? The problem is not one that can be diagnosed, nor is the material presented in this thesis meant to serve as a cure-all. This "growing epidemic" is to put in other words, a general breakdown, a collapse of communication. This epidemic is widespread and likely to affect every instance where individuals must interact and dialogue. However, the focal point of this thesis chooses to pinpoint situations where communication has the potential to be even more complex and volatile. The collapse of communication is far more likely when communicating cross-culturally. Often, miscommunications arise not only because of our differences (be they linguistic, religious, political, ideological, etc.) but also out of our inability to honestly, directly, and courageously express our selves. Likewise, with these same impediments reflected in situations where special interests are at stake, treaties must be negotiated, and warring parties must find consensus, the potential for verbal communication breakdown increases. Thus, prescribing, or rather suggesting a remedy that is readily available, innovative, and accessible seems apropos.

To illustrate, let's look at how Marian Chace herself understands and defines movement. In *Marian Chace: Her Papers*, Chace maintains "All movement of the body is energy directed through a given set of muscles away from a point of resistance."[lxvii] Within this definition, Chace's mention of a "point of resistance" elicits further investigation for this thesis. For all people, resistance can manifest in many forms: emotional, physical, and psychological. Once we begin harboring resistance the formation of internal and external barriers is unavoidable. Internal barriers might include: guilt, remorse, lack of confidence, fear, anxiety, prejudice, and judgment. Movement exploration is a tool for working through these internal barriers. For Chace, when reflecting on her patients' experiences at St. Elizabeth's Hospital she says, "dance sessions furnish an acceptable medium for release of their nervous energy and the possibility of functioning with other people harmoniously."[lxviii] The benefit of releasing nervous energy alone would seem beneficial in many contexts. It seems that once able to overcome an internal barrier, expression and verbal communication become easier. Still, there are external barriers to face: race, language, gender, nationality, ethnicity, ideology, and class. Fortunately, learning to work through internal resistances paves the way for breaching external barriers as well. It is then, once the internal barriers have faded, that verbal communication can be more straightforward.

As Helen Payne, the author of *Creative Movement & Dance in Groupwork* writes, "Amongst the basic assumptions of using creative dance and movement processes as vehicles for change is that, by changing the body so that it functions differently in movement terms, we promote a corresponding effect on the mind when both are focused on together."[lxix] It is through cultivating this awareness, the connection

between mind and body, that we set the stage for further skill building such as trust, control of aggression and tolerance, which are explained more thoroughly later, prove to be useful characteristics for building and maintaining peace. In other words, "Significant and powerful connection exists between motion and emotion."[lxx] Considering that our words may not always accurately represent what we intend to say or we may intentionally use them to disguise what we truly feel, it is crucial to find another gateway for accessing emotion as opposed to continuously circumventing it. As the evidence from the mentioned authors supports, and my own experiences have informed, nonverbal communication, and more specifically movement, are avenues that provide an alternative and visible entry point for conveying sincere emotion.

Today many people, especially in the professional world, are encouraged and even required to approach decision-making and interpersonal interaction with reason, relying heavily on their cognitive intelligence and often disregarding their emotional intelligence. However, it is this disconnect from emotion that can inhibit forthright communication. If instead individuals, especially those professionals working in negotiation, conflict resolution and cross-cultural exchange, were better trained to interpret and understand their own emotion through deeper body awareness, it is possible for more effective verbal communication to transpire. This is because, as Tina Stromsted writes, by "Developing kinesthetic awareness, interpersonal skills, empathy and a sense of embodied presence are often natural outgrowths of the practice."[lxxi]

This practice Stromsted mentions is not just kinesthetic awareness in general, rather the therapeutic practice known as Authentic Movement. Authentic Movement is in many ways similar to DMT in the sense that it allows individuals to delve into the

creative and psychological dimensions of their lived experience through bodily awareness and expression. The incorporation of a witness in Authentic Movement is the most notable difference between the two practices. This witness does not have to be a trained therapist or have any clinical experience; instead this witness fulfills a very rudimentary and crucial role, one any individual could embody. "The premise," Suzanne Lovell details, "is that through the reflecting eyes of an other we come into conscious being, we grow a self. For an infant to grow in a healthy way, he or she must be *witnessed* by a loving or 'good-enough other.'"[lxxii] Authentic Movement is based on this premise as well as the understanding that it is through our bodies that we learn to communicate. Long before we develop the use of, or understand words, we rely on a deep understanding of the emotion we wish to convey and do so nonverbally; "We may no longer know it but there was a time when movement was our language."[lxxiii] This dissipates as we grow. However, the reality that we once used our bodies as a primary means of expression should not be neglected.

The fundamental role movement and nonverbal communication play throughout human development reiterate the undeniable link between motion and emotion. We are not inherently programmed to express ourselves verbally. During our development stages, learning to speak takes far longer than comprehending how to mimic movement or reach for something that is desired. For a significant portion of our early lives it is this fundamental connection between motion and emotion that enables us to communicate. Over time as we acquire verbal skills the awareness of this fundamental connection subsides. As we grow and become more reliant on cognition, verbal communication, and unemotional interaction, we distance ourselves and lose access to

this intuitive and elemental communicative tool. Again returning to the idea that motion and emotion are inextricably linked, it is through revitalizing these sensibilities from our developmental stages that we can gain skills for augmenting our verbal means of communication. As Mary Starks Whitehouse the founder of Authentic Movement so eloquently articulates, "the body does not lie."[lxxiv] Therefore, by both encouraging and providing more opportunities for movement, there is the chance to move our bodies for the purpose of becoming more aware of ourselves. This self-awareness, accessed through movement, is a vital tool,

> We are alive because we move and we move because we are alive. In the deepest sense, movement is the flow of energy that belongs to all livingness. We move twenty-four hours a day and, because we do, because it is natural for us to move, we can discover a great deal about ourselves.[lxxv]

It is through this discovery that individuals can become more accurate agents in self-representation, more equipped to translate the interaction between cognitive and emotional intelligence, the head and the body, thus learning to convey more earnest thought and even lend empathetic sentiment.

Since, in today's world, outlets for moving our bodies are mostly restricted to nightclubs, dance studios, gyms and sports fields perhaps we have lost touch with this natural kinesthetic awareness. Still, it is this very awareness that lends access to parts of ourselves and realities of how we communicate with others that may otherwise come as a surprise. As Whitehouse emphasizes in her experience with Authentic Movement, "We are like our movements, for the movement is ourselves living: vital and experiencing or tense and restricted, spontaneous and flowing or controlled and inhibited." Furthermore, as people today are more inclined to lead their lives with only

their heads, we also begin to physically represent and verbally embody only that which is reasonable, cognitive, controlled, and logical as a consequence. Turning again to Whitehouse's insights, "People in our time are mostly highly verbal; they mostly run their lives with their heads. There is a great emphasis on reason, thinking and understanding, knowing in an intellectual way, explaining, controlling."[lxxvi] What we have forgotten is that our head belongs to our body, the body does not belong to the head.[lxxvii] Because we have lost sense of this innate connection we lack an awareness of what our bodies can help us to convey. It is through movement that we can access our body, our whole body, head included. Then, this all-access-pass enables us to understand, connect, and communicate with ourselves as well as with others.

These theories of nonverbal communication highlight the vital connections between two groupings: the body, movement, and emotion as one group with the head, speech, and reason as another. Emphasizing the division that exists between the two groupings helps illuminate some of the potential benefits of finding ways to reintegrate the two sides. This division is faulty, leaving room for inconsistency and insincerity in the way we communicate with others and ourselves. For example, Whitehouse claims,

> We often say 'Yes' when we want to say 'No' or 'No' when we are afraid to say 'Yes,' with the result that we stiffen and are not convincing. Our bodies do not go along with our game, they pay us back in tension because we are not sincere- that is, our real feeling is not expressed.[lxxviii]

In any given situation, it is only a matter of time before this disconnect hinders effective verbal communication. In order to build trust, convey transparency, appear genuine, and find mutual understanding, one must be convincing. However, as Whitehouse points out, it is entirely unconvincing when our heads and words say one thing while our bodies and emotions communicate another. Using movement to develop skills that

enable honest exposure of true emotion can help change the way communication unfolds. This also allow for more convincing negotiators, more aware communicators, better listeners, trustworthy business partners and empathetic leaders.

When it comes to communication the initial work is to first identify habits and patterns. It is then easier to recognize the flaws within different communication experiences at both individual and interpersonal levels. At the very least, communication is far more multifaceted and complex than simply conveying thoughts with words. Communication is a multidimensional and multisensory interaction, a tool for connecting with others and ourselves, an opportunity to build trust, and a mechanism for overcoming difference. However, this kind of communication requires profound awareness, transparency, and nonverbal wit. It is not enough to be able to talk the talk; one must also walk the walk. As Whitehouse so eloquently conveys,

> Our major skill, the primary value of our culture, is communication through words. We are a verbal culture. We understand through words. We depend on words for contact with each other. We think in words. We can never even talk without listening to ourselves and listen to others without hearing. Because hearing people, and especially children, is also seeing and feeling what they are saying, and for that one needs a different kind of awareness, a sensitivity to gesture and movement.[lxxix]

With this in mind, it is time to explore theories of nonverbal communication in more depth. For this, I turn to Judith Lynne Hanna and review the statements and sentiments from her book, *To Dance is Human: Theories of Nonverbal Communication.*

To Dance is Human

Judith Lynne Hanna is an anthropologist who studies the relationship between dance and society. Her work suggests that dance and movement are pure expressions of the body and a means for nonverbal communication. Consequently, her work

investigates the inherent value of nonverbal communication as expressed through dance and movement. In part, Judith Lynne Hanna's theories of nonverbal communication indicate that, "the communicative efficacy of dance lies in its capacity to fully engage the human being. It is a multidimensional phenomenon codifying sensory experience. Furthermore, it can lead to altered states of consciousness."[lxxx] Whereas verbal communication does not always fully engage an individual or even an audience, movement has the capacity to captivate one's attention on a multitude of sensory levels. It is this attention and bona fide engagement that are key to enhancing verbal communication. Often we become so caught up in delivering a message or stating an opinion that we forget to really think about what we say before we speak. Likewise, instead of actively listening we instead practice some version of selective hearing. One strategy I propose to combat this problem holds, to echo Whitehouse's own viewpoints, there are certain sensitivities that allow individuals to not only hear what someone is communicating, but also see and feel the message, maintaining a more profound understanding of what is verbally conveyed.

Moreover, movement exploration provides a space where words are mostly absent, contributing as Hanna says, "…a physical instrument or symbol for feeling and/or thought that is sometimes a more effective medium than verbal language in revealing needs and desires...the dance medium often comes into play where there is a lack of verbal expression."[lxxxi] Experiencing nonverbal communication as a precursor to, or augmentation of verbal communication, can aid in one's ability to transcend barriers, express emotions, and listen carefully, all of which are skills that help create better communicators and thus foster better verbal communication. To be clear,

movement and dance are both forms of nonverbal communication. For the purposes of this research dance and movement can be used interchangeably, as all dance has at its foundation movement. Movement is dance in its raw form.

In *To Dance is Human,* Hanna presents her definition of dance by contrasting it with those put forth by other scholars. She says,

> …my definition differs from this by leaving purpose open-ended (not all dance has as its *aim* the creation of visual designs), attributing cultural patterning to dance, focusing on nonverbal body movement rather than a static 'series of poses' and 'tracing of patterns,' and emphasizing that motor activities are not ordinary and that motion has inherent value.[lxxxii]

Hanna's definition of movement is valuable to my research because it highlights the point that not all movement must have a specific aesthetic aim and perhaps, more pertinent to my thesis, that there is inherent value within movement. Hanna is not shy about her struggle with other definitions of dance, which explain dance as, "…out of ordinary motor activities dance selects, heightens or subdues, juggles gestures and steps to achieve a pattern and does this with a purpose transcending utility."[lxxxiii] Hanna argues that not all dance has an aesthetic aim, and dance may "not always have a purpose transcending utility."[lxxxiv] When Hanna mentions, "motor activities are not ordinary," I believe she is referring to the fact that movement, regardless of being commonplace, can serve many purposes and therefore does not always "transcend utility." Human movement ***is*** ordinary in the sense that it underlies many human functions, however, movement is also extraordinary because of its inherent value and multifaceted utility. My thesis is that movement can enhance verbal communication, especially communication that must transcend (cultural, linguistic, etc.) barriers. This idea agrees with Hanna's own viewpoints in the sense that movement (or dance) does not have to transcend utility; for within its inherent utility there lies value.

Movement is something each person can access. We spend a majority of our day engaging in some form of movement. Whether it is walking, bike riding, hand shaking, nodding, or dancing, day-to-day life is reliant upon our ability to move. However, when it comes to dance people often hesitate, convinced that they cannot dance. Although this may be the case, it is important to distinguish dance from movement because regardless of whether or not someone can dance, everyone can move. In particular, movement can be a helpful tool within a context where communication must overcome multiple personal boundaries. Movement is intrinsic to human function. We are constantly and perpetually moving; movement is autonomic and, as Hanna points out, humans do not communicate by words alone. Nonverbal behavior, including dance, is part of the "calculus of meaning."[lxxxv] Further, because movement underlies dance and is a component of most daily human functions, it inevitably plays a role in how we communicate.

Movement has the ability to inform the skill and sincerity with which we communicate. Hanna suggests that, "Because humans are multisensory, they act and watch or feel more often than they verbalize and listen."[lxxxvi] If this is the case, then it would seem worthwhile to invest time and energy in developing more refined sensory aptitudes. Simply because humans may act and watch or feel more often than they actually verbalize and listen does not mean that the actions, observations, or feelings are always conscious, efficient and communicative efforts. Plus, a skillful ability to act, watch, and feel directly correlates to ones' competency with communicative efforts like verbalizing and listening. Each of these multisensory skills is part of the arsenal that helps produce competent communicators. Thus, since movement is itself multisensory

and also universally accessible, employing it to hone these other multisensory skills has the potential to foster better verbalization of emotion and procure more acute listening skills.

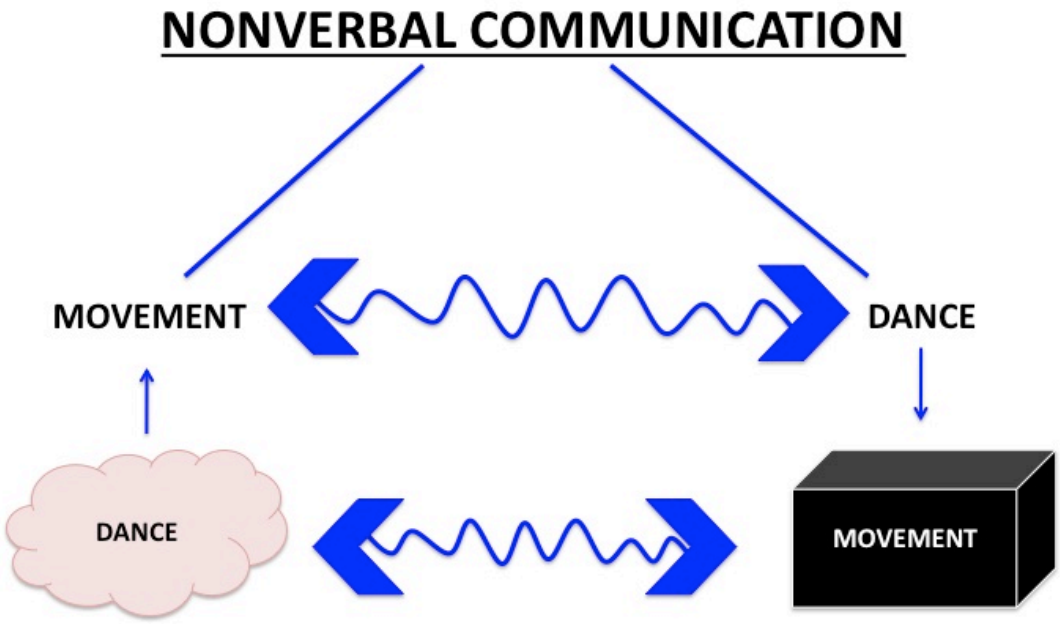

Figure 3. Distinction between movement and dance

Movement and dance are both forms of nonverbal communication. The terms can be used interchangeably. All dance has at its foundation movement (shown right). Movement is dance in its raw form (shown left).

Unfortunately we are not always effective communicators. We fight wars, fail at bipartisan compromise, and shut down governments, to name a few examples of our ineffective communication. Our communication abilities can and must improve for the sake of our own survival. Correspondingly, Hanna's perspectives on the role of verbal

communication within society and the value of movement in terms of aiding this verbal communication become relevant,

> The survival of a species depends on its accommodation to the environment; and communication is one of the means to this end. Through communication humans solve crucial problems of social organization and regulation, discriminate sex, age, social background, group membership, emotional and motivation status, environmental conditions, and transmit culture to subsequent generations.[lxxxvii]

It is important to note that the type of communication Hanna describes is not explicit. Even though in today's world we rely heavily on verbal communication, the reality is that nonverbal communication accounts for nearly seventy percent of all communication.[lxxxviii] Thus, a requisite for competent communication is an understanding of how to interpret and respond accordingly to nonverbal messages.[lxxxix] As mentioned earlier in Whitehouse's discussion of how dominant culture communicates, she suggests that certain nonverbal sensitivities are necessary for effectively communicating. Mostly, this is due to the fact that only about half of communication actually involves speaking, whereas the other side of the same coin is paying attention, interpreting information and listening. Movement is valuable in the sense that it provides communicators with a medium to gain a better understanding of their own thoughts and emotions in order to convey them transparently and also encourage and strengthen individual ability to listen attentively.

These pillars together represent the crux of my argument. Since, the former has already been discussed, I now turn my attention to the latter: listening. The concept of active listening is key in cross-cultural communication, negotiation and peacemaking. To be an effective communicator it is absolutely essential to be an attentive listener. If someone comes to the negotiation table unwilling to listen, odds are negotiations will

prove fruitless. If the Israeli Prime Minister Menachim Bengin had been unwilling to listen to the concerns and demands of the Egyptian President Anwar El Sadat when he visited Jerusalem in 1977 to confront the ongoing contentions between the two countries, the two leaders may never have found themselves discussing lasting peace initiatives. Likewise, if both leaders had come to the peace talks steadfast in their views, unwilling to listen to one another, the Camp David Accords may never have been signed, their Noble Peace Prize never awarded, and their monumental hand shake never captured. Notice that it was listening, not hearing, that was pivotal in the Camp David Accords. The case is the same in any situation where communication takes place, in order to be successful in communicating, whether to negotiate peace or settle a household argument, having acute and trained listening skills is paramount.

Interestingly enough, the training coursework to become certified as a Teacher of English to Speakers of Other Languages (TESOL) begins with an in-depth unit focused primarily on nonverbal communication and listening. Within this coursework, the distinction is made between hearing and listening,

> Listening is the process of selecting, understanding, evaluating, responding, and remembering auditory signals. It is different from hearing. Hearing is the passive reception of sound by the eardrum. We don't have to consciously exert energy to hear. Sound is being transmitted automatically to our brains. We can hear a multitude of sounds at once; however, we can only listen effectively to one sound at a time. Think of listening as 'internal' and hearing as 'external.'[xc]

This mechanical breakdown emphasizes some of the major distinctions between hearing and listening. Sadly, we are not necessarily trained to *really* listen. Instead, we develop a reliance on verbal communication, training our enunciation, breadth of vocabulary and syntax, which in effect distances us from a more natural ability to interpret and

convey emotional truths. Hearing what someone is saying is pretty basic, however, listening, genuinely and attentively listening to what someone is communicating is far less common. Perhaps this is due to the fact that listening requires an individual to internalize the information and emotion that is communicated to them. Listening is an active role. If someone is truly listening they have made a conscious decision to move beyond the comfortable, passive and peripheral positioning attributed to someone who is just "hearing what you are saying," and is instead expending energy to earnestly feel what is being said and actively engage in the communication.

Though the TESOL certification coursework is geared toward people who wish to become certified English teachers, the basic principles regarding listening set forth in this curriculum are universal and extremely relevant. The lesson continues by addressing what acquiring proficient listening skills enables. First, by possessing competent listening skills one can help others because having a better understanding of what someone's needs are allows for more empathy. Second, there is the possibility of more social acceptance because people tend to admire others who listen supportively. Third, one is able to develop an awareness of the world by becoming more knowledgeable about the surrounding environment, one's own experiences, and the experiences of others. Next, it is possible to falter less throughout life. By listening to others there are valuable lessons to be learned as to how to overcome and avoid making similar mistakes. Also, there is the possibility to expand one's circle of influence, this is because people are more likely to follow those who have actually listened to them, shown respect, and empathized with them. Lastly, maintaining effective listening skills

allows for faster and more thorough problem solving because attentive listening provides listeners with the benefit of others' knowledge.[xci]

Now, turning back to the example of the Camp David Accords it is clear that had either Sadat or Begin been unwilling to listen to their opposition, the peace agreements would never have been reached. Both Sadat and Begin exhibited many of the listening skills mentioned above, both made the conscious decision to listen, understand, and consider what the other had to say, their achievements and the signing of the Camp David Accords is a prime showcase of competent communication. However, the process of communication, listening included, is an involved process that requires responsibility, attention and awareness. More often than not, individuals exhibit "non-listening behaviors,"[xcii] which are habits we inevitably acquire that limit our ability to listen effectively.[xciii] Similar to the inhibitive habits we exude in our verbal communication, habits of non-listening impede effective communication. It is not until one challenges our behavioral patterns, by stepping outside of one's comfort zone and exploring alternatives to our default modes of communication, that we can identify these hindrances and work to improve them.

The following list provided in the TESOL training explains five forms of "non-listening behaviors" all of which can be avoided or unlearned if an individual is committed to consciously exploring their own communication habits and errors. The first form of non-listening is pseudo-listening, according to TESOL this is the most common form of non-listening and it occurs when someone pretends to be listening but is really thinking of other things, perhaps even what they themselves wish to say. Monopolizing is when one speaker dominates the communication. Another form of

non-listening is selective listening, which can sometimes be used in order to listen more efficiently, but can also be abused by the listener, for example, when one hears or interprets information in a selective manner to suit their needs. Ambushing is listening for the sake of attack, meaning the motivation behind listening is for the purpose of accusation, which concludes that the listener is not genuinely interested in the speakers' well-being. Lastly, defensive listening, this kind of listening is when the listener becomes preoccupied with the speaker's motivations and interprets innocent comments as personal attacks.[xciv] These "non-listening behaviors" should not come as a surprise, we are all guilty of these habits to varying degrees. The point is to become aware of these counterproductive habits, recognize them within ourselves and work to indentify solutions to curtail them. This way, when communicating cross-culturally or resolving conflict we are equipped with the best skills for doing so.

Movement exploration is one solution for targeting and acquiring these skills. Explorations of movement can be tailored to enhance active listening, trust, empathy, intimacy and creativity, all of which are skills, which lend themselves well to cross-cultural communication, negotiations and peacemaking in conflict. To some extent, our verbal communication skills have been compromised by a decreased ability to trust one another and an inability to overlook differences. Thus, nonverbal communication, in the form of movement exploration, may have a place in righting this flawed verbal communication so that we can, as Hanna suggests, "…solve crucial problems of social organization and regulation."[xcv]

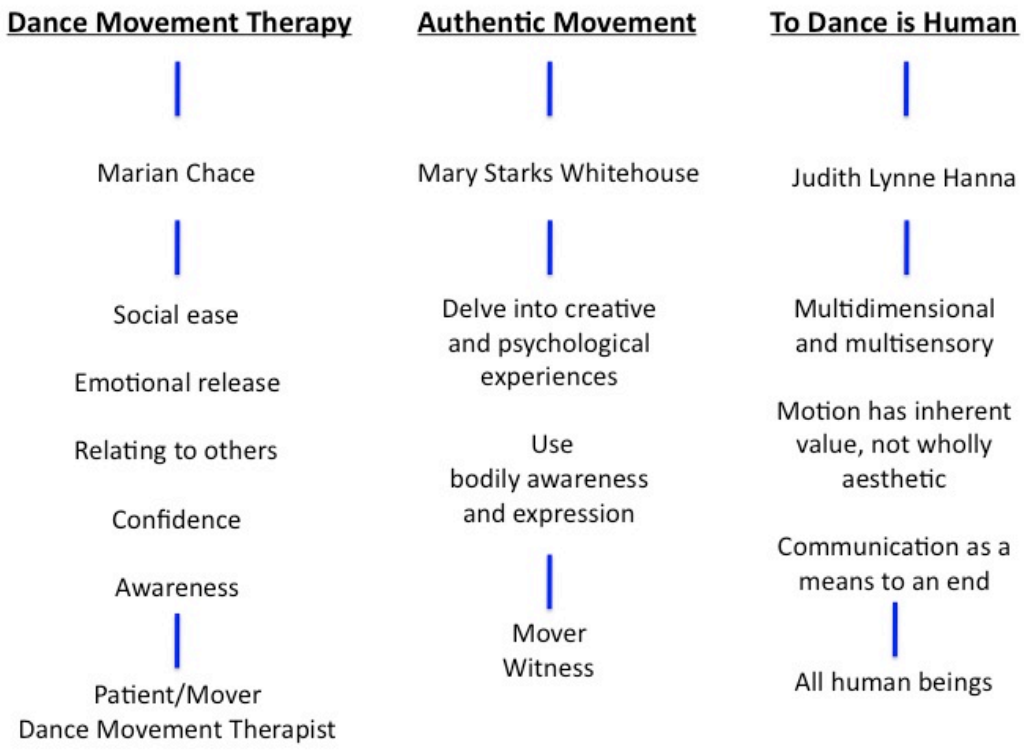

Figure 4. Why movement recap

In order to provide more problem solving methods, I first elaborate on improvisation as an art form and viable technique for investigating nonverbal communication, specifically movement. As with clowning and DMT, improvisation provides a foundational launch point for multiple modes of expression. Likewise, improvisation is an excellent medium for experimenting with movement and mastering nonverbal communication competencies. After, I identify and elaborate upon several of these competencies, which I find most significant, and discuss how I have incorporated them into movement workshops.

Chapter 5: Movement as a vehicle

Theories of improvisation: a tool for movement exploration

In this final chapter, I reflect on two different experiences I had teaching movement in multi-lingual and cross-cultural environments. I turn first to my experiences working in Iquitos, Peru as a humanitarian clown. As a staff member on this trip, in addition to organizing and administering, I lead movement workshops. Since we have clown volunteers from all over the world, it is sometimes a challenge for volunteers to communicate verbally. The movement workshops not only serve as an opportunity to facilitate group cohesion, but build upon some of the creative and nonverbal skills and vocabulary clowns rely upon while clowning, which we define as "improvisational spontaneous play." The second set of reflections draw upon my experiences living in Rabat, Morocco and teaching a bodily expression dance class for children born with Down syndrome.

For these reflections I reference lesson/workshop plans, journal entries and memories. Working retrospectively to analyze what I witnessed in both settings, I use Dr. Jim Astman's characteristics for peace presented in the "Peace Education" lecture he gave and that I attended at Oxford University. Dr. Astman is a psychiatrist and professor who teaches child and adolescent development at the Neuropsychiatric Institute of the University of California Los Angeles. His research focuses on parenting and teaching styles that promote character development, responsibility, understanding of conflict and commitment to peace. Over the course of his research, Dr. Astman has surveyed hundreds of people and asked, "What are necessary character traits for peace?"[xcvi] This research is relevant to my own reflection so that I can make the case

that movement workshops and bodily expression classes are adequate opportunities for helping to foster the "character traits necessary for peace." In essence, this is because movement serves as a vehicle; a vehicle for accessing, interpreting and expressing emotion, for enhancing both self and group awareness, for learning to communicate intentionally, for building trust, and for mastering active listening.

Before delving into this reflection it is important to introduce and discuss improvisational movement as an art form. Improvisational dance was the first exposure I had to movement, and the nascent impetus for this research. Improvisation, like DMT and Authentic Movement, is another modality for exploring movement and developing diversified movement vocabularies. In my experience, improvisation challenges the practitioner's perceptions of themselves and others, provides an outlet for expression, inspires creativity and strengthens group cohesion. My improvisational training shaped my teaching methods and provided a framework for creating movement exercises as well as helped broaden my movement vocabulary.

A movement vocabulary, similar to a spoken vocabulary, is the source upon which individuals rely to express themselves with the body. When first learning to speak we are taught words. As we mature we begin to develop a vocabulary, incorporating (or ignoring) words that help (or hinder) our capacity to accurately and articulately express ourselves. When speaking, we use this vocabulary as a vehicle for expressing our thoughts, opinions and emotions. The better we are at understanding our own feelings, the more we can utilize our words to eloquently convey what it is we wish to say. When it comes to moving, it is no different. A movement vocabulary is essentially the same in that it provides a vehicle for expressing thoughts, opinions and

emotions. The sole difference is that this vocabulary is distinctly suitable for nonverbal communication. I attempt to provide a basic understanding of an improvisational movement form as it is another means of exploring movement and is the major catalyst for my research.

There are infinite possibilities for creating exercises and designing workshops that focus specifically on discovering and expanding one's movement vocabulary. This kind of experience is best suited for a more long-term type practice with specific outcomes. This way, participants are exposed to a variety of opportunities that aid in discovering a movement identity. Similar to how we use words to communicate a sense of identity, there are nonverbal means of conveying one's identity. Naturally, the more time and practice one spends on this discovery the more aware, intentional, and poignant this form of communication becomes. Nonetheless, any effort toward developing a movement vocabulary can be a useful exercise in order to cultivate skills that procure better communication and help enrich characteristics necessary for peace.

Not only does improvisation serve as a medium for movement, it underlies significant aspects of daily life. Similar to how we are perpetually moving, we are also constantly improvising. The improvisational violinist, Stephen Nachmanovitch, who writes and educates about improvisational arts remarks,

> When we think *improvisation,* we tend to think first of improvised music or theater or dance; but beyond their own delights, such art forms are doors into an experience that constitutes the whole of everyday life. We are all improvisers. The most common form of improvisation is ordinary speech. As we talk and listen, we are drawing on a set of building blocks (vocabulary) and rules for combining them (grammar).[xcvii]

Our cultures and our life experiences inform our knowledge of vocabulary and grammar. However, the way we use this knowledge to string words together,

creating sentences and expressing ourselves, is entirely unique and predicated in the moment. It is as if the practice of instantaneously creating is as familiar to us as breathing.[xcviii] However, despite the familiarity we may have with doing something instantaneously, we are not always intentional in the moment.

In part, to be fully present in the moment a certain amount of vulnerability and surrender are required.[xcix] Understandably, humans do not opt for feeling vulnerable nor do they willingly surrender. Therefore, it is contradictory to be both improvisers and also unwilling to surrender. So, since in some form or another we are all improvisers, it seems necessary to focus efforts on becoming more comfortable with vulnerability and more accepting ofsurrender. This way we are not only familiar with instantaneous action, but instantaneous intentional action.

Given that those communicating cross-culturally, negotiating, or resolving conflicts are often tasked with maintaining strenuous communication, the ability to remain present may become increasingly difficult. Nonetheless, as Nachmanovitch reveals,

> Faithfulness to the moment and to the present circumstance entails continuous surrender. Perhaps we are surrendering to something delightful, but we still have to give up our expectations and a certain degree of control—give up being safely wrapped in our own story.[c]

Granted, it is extremely difficult to surrender ones' opinions, emotions and tactics when engaged in heated dialogue or negotiation. On the other hand, a willingness to surrender is precisely the attitude communicators should have, especially in order to help solve, as discussed in the Chapter 3, "the people problem." Without this readiness communicators might fail to perceive

communication from *the other side's* perspective, empathize with others, convey emotion explicitly, and listen attentively. It is not enough to directly respond in any given moment, one must also possess the skills to surrender.

Nachmanovitch defines surrender as "…cultivating a comfortable attitude toward not-knowing…"[ci] Movement is simply one vehicle for cultivating this comfort or humility, which just happens to be one of the eight character traits necessary for peace as outlined by Astman. After all, the ability to engage in cross-cultural communication, negotiation, or peacemaking and actually reach a joint decision is somewhat dependent upon the communicators' capacity to openly admit shortcomings, failings or inconsistencies. If, as communicators, negotiators, or peacemakers we are unable to ever take risks like experiencing vulnerability and surrendering, how will we learn to pick ourselves up and put the world back together again?[cii]

Resisting surrender is the antithesis of cultivating a comfortable attitude toward "not-knowing." Further, simply because we are all improvisers does not mean we are all responsible improvisers: remaining present in the moment and intentional about our action. Nevertheless, through practicing and improving our improvisational skills we can become more intentional in something which is already "improvisationally" familiar to us such as: ordinary speech. Simply put, improvisation is a medium for exploring movement. Movement is a medium for engaging in nonverbal communication. Nonverbal communication is an essential component of verbal communication. In sum, improvisation, movement, and nonverbal communication are all vehicles that can provide

individuals with skills to become more conscientious, understanding and responsible communicators.

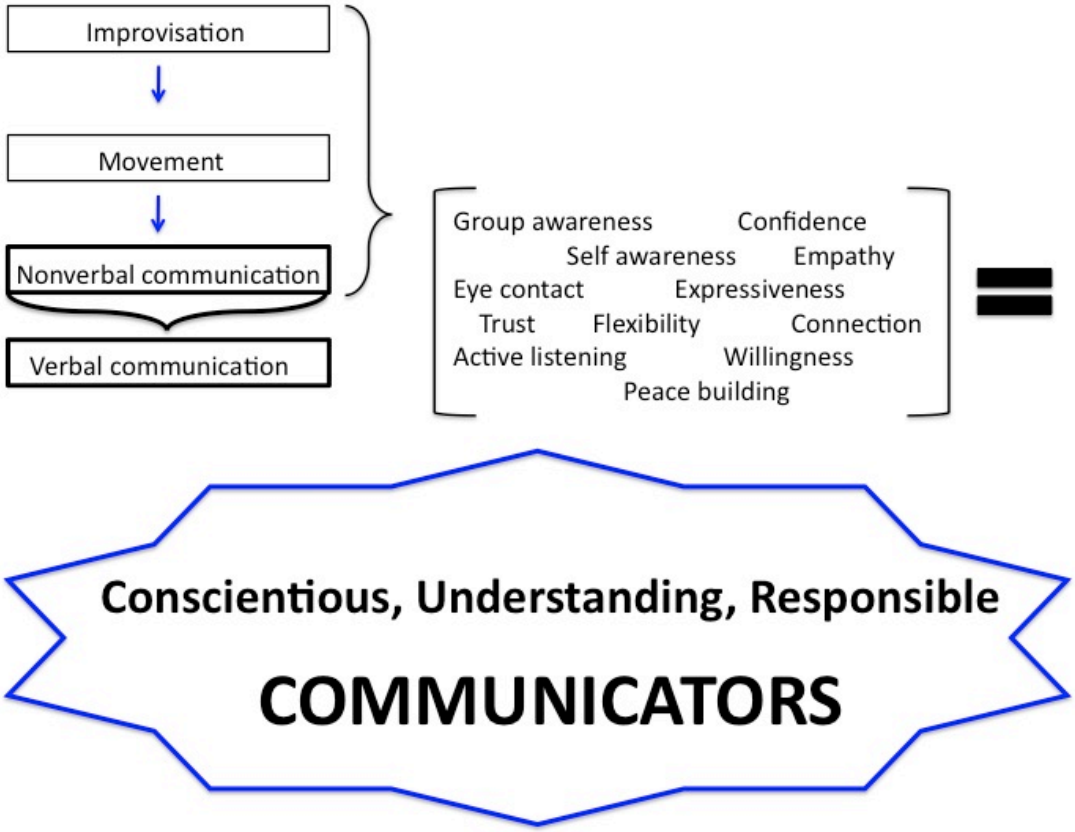

Figure 5. Vehicles for better verbal communication

Improvisation and movement are modes of nonverbal communication. Nonverbal communication is essential for verbal communication. All of these can provide skills to become better communicators.

Thematic frameworks

In order to confine my personal reflections, I have identified key devices that are both easy to adapt into movement exercises and pertinent characteristics for competent communicators. These signifiers are character traits, which can be observed and cultivated by participants in movement exploration. Additionally,

they directly relate to all of the fundamental skills mentioned for adequate verbal communication.

From his research, Astman has derived a list of eight character traits necessary for peace:

1. Empathy
2. Control of aggression
3. Moral imagination
4. Tolerance of ambiguity
5. Humility
6. Integrity
7. Humor
8. Appreciation[ciii].

It is entirely possible to create movement workshops that focus specifically on developing these character traits. Although I did not teach my own classes and workshops with these traits in mind, I have noticed recurrent themes when reflecting retrospectively on what I observed as a teacher. What I noticed is that the same movement exercises that help build nonverbal communication skills also help elicit some of the traits on this list. A more detailed outline of movement exercises that can be tailored to develop these traits and build nonverbal skills is included in the Appendix. For now, I highlight some of the exercises I routinely used in both Peru and Morocco and comment on what traits were most relevant given the different demographics.

Eye contact

Routinely I begin each of my workshops with an exercise that focuses specifically on eye contact. Participants are instructed to walk around the room and are then signaled to stop with two claps. Upon stopping, participants are instructed to meet the eyes of another and maintain eye contact until they hear the claps again, this can last

anywhere from a few seconds to an entire minute. I conducted this exercise in both Peru and Morocco and found that each group responded differently. Often, participants find it difficult to maintain eye contact for extended lengths of time. It can be uncomfortable and awkward and it makes people feel vulnerable, which is precisely why exercises such as this are useful. Eye contact is key in order to convey attentiveness and presence when communicating verbally. Also, it nonverbally states, "I see you," which communicates a sense of empathy and appreciation for one another.

Even though asking participants to maintain eye contact for extended periods of time is sometimes off-putting, it is a good introductory exercise. It allows participants to gain a sense of those around them and begin connecting with others. Looking someone in the eyes is one of the first steps when engaging in verbal communication. In fact, Dr. Roel Vertegaal, a communications scholar at Queens University has found evidence suggesting "…a strong link between the amount of eye contact people receive and their degree of participation in group communications."[civ] Vertegall found that frequent eye contact appears to increase the number of times a person will participate when he or she is part of a group conversation."[cv] Subsequently, exercises focused on eye contact facilitate multiple goals: increasing participation, helping to develop empathy and appreciation, encouraging participants to step outside of their comfort zones, and building group cohesion. In addition,

> Direct eye contact can also increase our ability to persuade. People are less likely to turn down a request from someone with whom they make eye contact than with someone who averts their eyes. Eye contact establishes a relationship and promises trust.[cvi]

Communicators who are comfortable with making direct eye contact may have an advantage compared to others who shy away from doing so, particularly in a persuasive

negotiation or peacemaking setting. In terms of clowning and working with people of mixed abilities, it is essential to form strong relationships and build trust.

In Peru, many clown volunteers find that making and maintaining eye contact for extended periods of time is rather easy. In part, this is due to their experience. Establishing trust and forming connections are a clowns' sustenance. While clowning the main objective is to form instantaneous intimate connections with audience members, patients, children, etc. To do so, connecting with the eyes first is absolutely vital. As a clown I know that looking someone straight in the eyes communicates respect, adoration, and mutual understanding. Also, a willingness to hold that point of connection speaks volumes; for within it, one is in a vulnerable space, has completely surrendered to the moment, and is partaking in an intense exchange of empathy and appreciation.

For my students in Morocco, I realized that the eye contact exercise was particularly useful in challenging the children's attention spans. I never had much trouble keeping the children engaged while in the dance class. However, I noticed that some students had a harder time staying focused in other classes or when assigned to accomplish a task. Forcing the children to stay present in a given moment and having them focus directly on another person was a test of their attentiveness. After so long the kids naturally erupted in laughter; and possessing a sense of humor is also a necessary characteristic for peace. All the same, presenting an exercise that challenged the children's attention was worthwhile in terms of curbing mind-wandering tendencies.

Certainly, my students are not the only people who have short attention spans. This kind of behavior is pervasive. Having said that, the difficulties of communicating

cross-culturally require keen attention, as do heated negotiations and strenuous peace agreements. Initially excluding verbal exchange from communication limits distractions and requires individuals to overcome differences. Amazingly, all of this is possible within just one eye contact exercise. If communicators can first connect and remain attentive through eye contact communication would run more smoothly once words permeate the communication. Regardless of the fact that innumerable differences likely separate the clown from the patient, teacher from student, and negotiator from negotiator.

Both inside and outside of our dance class, my superior would reprimand the children for not paying attention when a teacher was explaining directions or someone was talking to them. One very obvious sign that someone is paying attention to you, especially when engaging in conversation, is by making eye contact. For my students, I noticed that their lack of eye contact and seeming disinterest was a symptom of their underdeveloped social awareness. Outside of class the children did not habitually engage in direct eye contact when people would address them. Forcing my students to make and maintain eye contact in class was an excellent way of reinforcing more sociable habits. At least in our dance class, I noticed a significant decrease in how often my superior interrupted to make sure everyone was paying attention or to confront a particular student who appeared disengaged.

While teaching in Morocco I was forced to find creative and expressive ways for instructing class. I was not necessarily burdened by my inability to speak the local dialect of Darija, rather I figured out how to problem solve. I relied heavily on French translation and physical demonstration. The fact that my students could not initially

understand what I was explaining posed an opportunity for their own problem solving. Once again, their ability to pay close attention was critical. Collectively, we learned to rely on eye contact and observation as a means of communicating information, empathizing with one another, and appreciating those around us despite difference.

The blind leading the blind

Another character trait necessary for peace that can be adapted for and developed through specific movement exercises is a tolerance of ambiguity. Tolerating ambiguity is necessary for peace not in the sense that one should act unintentionally or speak ambiguously, rather that we should be able to tolerate the ambiguous nature of human thoughts, emotions and identities. This tolerance is crucial if we are ever going to learn to understand and appreciate one another as complex beings. Furthermore, the tolerance of ambiguity is similar to Nachmanovitch's idea that in order to surrender we must grow comfortable with not-knowing. It is impossible to know everything about a person's history, cultural identity, moral viewpoints, religious beliefs, etc. Better yet, we should possess the skills to tolerate that which we do not know and learn to work with one another regardless.

The best technique I used that contextualizes the tolerance of ambiguity and comfort with the unknown is blindfolding, or limiting participant vision. Having participants work in duos and relinquish control to a partner is tantamount to complete surrender to the unknown. Those blindfolded enter a state of being where they must wholeheartedly tolerate the ambiguity of their situation in order to navigate the unknown. Those blindfolded are either physically led by their partner around the room, or beckoned simply by the calling of their name. The relationship between leader and

follower is the only unambiguous reality. Profound trust must exist between the pair in order for the blind follower to begin cultivating some sense of comfort with not-knowing anything else that is going on around them. This can be extremely unnerving. However, both partners are required to fulfill each role. Gaining a sense of what it feels like to both lead and follow, but more importantly having a straightforward opportunity to put themselves in the other's shoes.

While in Morocco I did decide to use blindfolds. In my journal entry for that week I wrote,

> This week I worked with leading and following. I was so impressed with the kid's ability to trust and let go of control. For half of the dance class we blindfolded all of the kids and had them walk aimlessly around the room only following a voice that called out their name for protection and direction. This is a difficult experience for anyone, in fact I have seen people without any mental or physical disabilities struggle more than my students did.[cvii]

Granted, my students had existing relationships with one another and already established trust. Regardless, the reality of obscuring vision and having to rely entirely on other sensory perceptions and the sound of your name called out by another is a profound exercise in confronting the unknown. Though the parameters were challenging, the task itself was simple; lead your blindfolded partner from one side of the room to the other by calling their name. In reverse, follow the sound of your partner's voice to move from one side of the room to the other as they call your name. This practice of relinquishing control and giving all your trust to another is an excellent example of how to build a tolerance for ambiguity. More often than not, when individuals enter cross-cultural situations and negotiations their preconceived notions, steadfast opinions, and cultural assumptions blind them, making it nearly impossible to

tolerate the ambiguity bound to emerge. Rather, communicators should be exposed to experiencing this blindness more literally and actually "see" what it feels like to be blind and still have to trust and be guided by the inevitable ambiguity.

In Peru, I had clown volunteers partake in the same activity, only I did not have physical blindfolds so participants simply closed their eyes. There, I noticed a great deal of risk taking. The parameters of the exercise were slightly different where the blindfolded partner was given a little more agency. Instead of following the sound of their partner's voice to move across the room, the blindfolded partner could move about as they wished. The leading partner would then strategically call their partner's name in order to get their attention for a specific purpose whether to steer them in a different direction, help them avoid running into something, or perhaps encourage them to explore something interesting (the floor, another person, an object in the room.) The pairs really challenged one another, beckoning their blindfolded partner from clear across the room, encouraging them to experience objects in the surrounding space, using different voices to call out the same name, or waiting until the last possible second to stop their partner from running into something. Likewise, those blindfolded quickly became comfortable with the unknown; walking swiftly, never hesitating to constantly change directions, and finding enjoyment in exploring variations in how they moved through the space.

Unlike my Moroccan students, most of the clown volunteers did not have existing relationships with their partners. Nonetheless, they gave full trust to their partner, not only because they had no other choice, but because they understood that if they respected their partner and were trusting of them, the same treatment would be

reciprocated. Again, the relationship between leader and follower is the only unambiguous facet within this exercise; ensuring that there is a strong rapport between partners from the outset enables the pair to more honestly explore and learn to tolerate the ambiguities of the mysterious reality they are exploring.

Additionally, these blindfolding exercises can help cultivate almost every one of the traits on Astman's list: empathy, moral imagination, humility, integrity, humor and appreciation.[cviii] Whereas most of these traits are easier to identify through the movement exercises, the correlation between blindfolding and moral imagination is more obscure. Mark Johnson, a Professor of Philosophy at the University of Oregon defines moral imagination as, "an ability to imaginatively discern various possibilities for acting in a given situation and to envision the potential help and harm that are likely to result from a given action."[cix] Considering this definition, it is easier to see how the blindfolding exercise may help to establish some sense of moral imagination.

For one, both partners involved in the given exercise must think imaginatively in order to anticipate the numerous possibilities of the exercise. If blindfolded, you are reliant upon your imagination as a compass for navigating the surrounding space. If acting as the leader, it is necessary to think imaginatively in order to help facilitate the most gratifying experience for you partner. More importantly, it is the leader's job to anticipate what situations may help or harm their partner throughout the experience. The leader must imagine herself in the blindfolded situation in order to be a responsible guide. This way, the leader can envision and intentionally decide what action she should take in order to help her partner navigate space and simultaneously avoid harm. Altogether, this exercise provides an opportunity to explore some of the basic factors

that underlie both tolerance of ambiguity and moral imagination and in so doing help participants develop many of the other characteristics necessary for peace through movement.

Touch

Incorporating the use of touch in my movement workshops is another readily available and rewarding resource. The use of touch for these workshops is in no way suggestive or inappropriate; the intention is solely for movement exploration. I recognize that it is not always culturally or religiously appropriate for participants to touch each other. Nonetheless, I think it important to challenge some of these cultural norms and religious taboos. The touch can be something as minimal as touching pointer finger to pointer finger. Formulating exercises involving touch ensures that participants will branch outside of their comfort zones and overcome barriers while doing so. In movement exercises touch is used as a means of providing and receiving information, inspiring creativity, and physically connecting with others. Incorporating touch teaches participants how to respond honestly to an intentionally placed point of contact as well as encourages participants to explore their own movement vocabularies provided with external information.

Consequently, for the sake of cross-cultural communication, negotiation and peacemaking integrity is paramount. In my experience, touch is a primary way of accomplishing this. By way of example, an exercise I have used in both Peru and Morocco is a touch initiation exercise. For this exercise participants are put in either duos or trios. Within each grouping one partner volunteers to be person A, the other-person B. Person A becomes the receiver and person B, the initiator. The idea is that

Person A stands still (choosing either to have their eyes opened or closed depending on how they feel); while still, Person B initiates a point of contact. Using their hands, Person B finds a spot on Person A's body and simply holds their hand there in contact. This touch initiation draws Person A's awareness to that specific body part (which could be anywhere on the body). With this information, Person A begins to move, slowly at first. As they move and register the information provided by Person B, they are provided with more touch and work to incorporate the additional information into their movement.

Throughout my experiences I have seen a variety of responses to the exercise. Sometimes, the person receiving information stays rather still and moves only the part of the body indicated by their partner. Sometimes, a participant uses more space taking the information provided through touch as the impetus for diverse, excited, and fluid motion. Depending on how Person A is moving, Person B must respond, following them as they move across the room, finding new places and perhaps even new ways of delivering touch. As a facilitator I encourage participants to explore the different ways in which they can deliver touch to their partner. Perhaps using body parts other than the hands, perhaps brushing instead of pressing, or squeezing. In response, Person A (the mover) must really listen to the kind of touch their partner is providing to modify their movement.

For my students in Morocco there was not a lot of diversity in how they initiated touch. However, more than anything, I noticed my students begin to expand their own movement vocabularies. Because the children were required to respond to an external influence, they were provided with more ideas of what body parts they could use to

move. During this class I saw some of my students experiment with moving their heads in many different ways, focusing on their feet and hands, or even engaging their stomachs. Beforehand, without the endorsement from their partner, most of my students resorted to moving just their arms and legs. In effect, this proved a useful exercise in inspiring creativity and encouraging my students to listen to their partners.

This aspect of listening is key and relates back to the idea that exercises utilizing touch help enhance integrity. The main objective within this touch initiation exercise is that Person A (the mover) listens earnestly to the information provided by their partner through touch and moves accordingly. For each mover this will obviously look different, but the point is that the movement should not be manufactured it should be entirely reflective of the given impetus. That is to say, if Person B (the initiator) touches their partner on the arm and Partner A moves their leg, they are not moving with integrity. If Person B uses slight force when delivering touch and Person A responds with stillness, clearly they are not listening sincerely to the information provided by their partner. As a facilitator, my role is to remind and encourage participants to really listen to what their partner has provided them and move respectively. The objective is not to make their movement look pretty, or contrive some complex series of movements. The main goal is to remain mindful of what information they have received and respond genuinely. In this way, the integrity of the communication between partners is maintained.

When I facilitated this same exercise in Peru, I noticed it had a profound impact on the relationship between partners. Usually I try and pair people together who did not speak the same language. After the exercise I witnessed just about every pair move to

embrace their partner. This kind of reaction cannot be manufactured; *it speaks louder than words and requires little evaluation*. Ultimately, it is a true sign of appreciation and conveys the pure gratitude one partner has for the other, not solely as a facilitator of experience, but as a respected person. It is moments like these that I strive for, the moments when a completely nonverbal experience produces outcomes that are palpable, outcomes that unequivocally inspire empathy, control of aggression, moral imagination, tolerance of ambiguity, humility, integrity, humor and appreciation, all of which are characteristics necessary for peace.

Since beginning to incorporate workshops (not only movement) as part of the programming on our clown trips, I have noticed more effort on the part of clown volunteers toward mingling, despite language barriers. Also, I have observed clowns take more risk when in character, engaging with their audiences more intentionally, fearlessly surrendering to the moment and courageously stepping outside of their comfort zone. Over ten weeks of teaching bodily expression classes to my students in Morocco, I started to see the children become comfortable with their own movement, explore what their bodies could do and really expand their creativity. For myself as a clown I am always honored to have the opportunity to learn through observation. As a teacher I was grateful to work in such a nonjudgmental environment where the greatest tools were my smile and willingness and I learned how to say so much with so few words.

Even though my reflections are not based on any expert opinion nor were my workshops/classes taught with specific research questions in mind, my experiences are nonetheless significant. The three examples: eye contact, leading and following, and

touch serve as a lens with which to understand this research in action. My own personal experiences both teaching and studying movement have provided me with skills to be a better communicator and have enhanced my own capacity for empathy and humility, and strengthened my tolerance of ambiguity. In my experience, the exercises detailed in this section proved to work in various cross-cultural and multi-lingual settings in order to promote group cohesion and understanding, build trust, and inspire creativity.

Chapter 6: Concluding remarks

Hopefully, by including reflections from my own experiences I have provided some tangible evidence to qualify this research. By detailing my experiences and some of the exercises I facilitated, my goal is to draw attention to the power of creating movement activities in support of training more efficient communicators. Ultimately, this research presents just one way to fuse otherwise disparate disciplines for more harmonious results. Introducing aspects of nonverbal communication, through movement exploration, within realms of cross-cultural communication, negotiation and peacemaking in conflict has the potential to increase verbal communication skills, individual awareness and responsibility, promote trust building and expression of emotion, as well as enhance several of the characteristics necessary for peace.

Furthermore, the first step toward integrating these concepts is learning how to integrate our own physicality and emotionality. As Helen Payne remarks,

> Achievement of physical and emotional integration allows an individual to be more responsive to the environment. Dance and movement activities in a planned programme can help to optimize this integration by:
> 1. Providing for growth in individual identity, affirmation and the emergence of self through the formation of an adequate body image;
> 2. Improving social capabilities; developing contact, trust, sensitivity, co-operation with others to enhance decision-making skills and self-confidence;
> 3. Giving opportunities for expressive use of the body, drawing upon emotional and imaginative resources;
> 4. Giving a sense of achievement
> 5. Generalizing movement patterns into a wider variety of situations;
> 6. Improving functional and dynamic elements of a skill, such as neuromuscular skills in co-ordination of walking;
> 7. Providing the range of movement needed to allow choice in organizing, interpreting and manipulating the world.[cx]

Each of these skills is valuable, and many of them pertain specifically to the type of responsiveness any individual should be equipped with in an environment where they are communicating cross-culturally, negotiating, or peacemaking in conflict. The first barrier to overcome is achieving physical and emotional integration. Fortunately, movement exploration is a viable tool for overcoming such a barrier.

In a world where conflict ensues and miscommunications are innumerable, why not research and experiment with ideas for preventing further turmoil? My intent in presenting this research is to bring attention to an area of study that has been otherwise overlooked within certain contexts. Suggesting that politicians such as Vladimir Putin and Barak Obama might benefit from engaging in an eye contact exercise before sitting down to discuss the Syria Conflict may sound preposterous, and perhaps it is. I hope this thesis has proven this idea less so and even somewhat plausible. This research has shown the effectiveness, potential need and possible ways of implementing nonverbal communication skills through movement. In the future I hope to take this research a step further and find negotiation tables, UN meetings and political peacemaking initiatives where a five-minute movement exercise is not only warranted, but also invited. I have posed the question: here is something that does not yet exist in the world; but what if it did? After a movement workshop I hope decision makers, negotiators and politicians come to realize that they should not only be shaking hands because it *seems* like the right thing to do, but because it genuinely communicates that they are committed to reshaping the world.

Appendix

Eye Contact Exercises

1. Begin with the entire group walking around the room with music playing in the background. As the group walks they will be guided through a small meditation. Participants will be asked to take some time to notice their own bodies, how their bodies feel, how they are walking and moving around the space. Slowly, participants will be encouraged to broaden their awareness, beginning to notice the people around them, what they are wearing, how they are walking and moving around the space. Participants will be encouraged to not only notice other participants but also to *see* them and perhaps start making subtle eye contact as they pass by others.

   Add a rule: when the music stops everyone must stop moving. Start and stop the music several times. (If music is unavailable the same signaling of starts and stops can be given by clapping. Clap once: start moving, clap twice: stop). While the group is stopped, everyone must make eye contact with one other person. From wherever you are in the room find someone's eyes and hold this gaze until instructed to begin walking again. The instructor should vary the lengths of time participants are stopped, challenging the attention spans and comfort levels of each participant as well as the connections between participants

   - Next, stop the music. Still have the group walking around the room, this time whenever someone (this can be anyone) decides to stop

moving, the whole group must respond and stop moving. Then, when someone begins walking again (this can be anyone, same or different from who stopped walking before) the whole group must also begin walking. Allow the group to get a sense of what it feels like to respond, anticipate, initiate, and follow each other.

- Finally, after the group has become comfortable and is clearly starting and stopping in unison the group will be instructed to change the tempo of their walking, speeding it up and slowing it down (adding a bit more challenge).

2. Divide the group up into pairs. Facing each other, maintaining eye contact, the dancers will walk *slowly* from one side of the room to the other.
    - This means one person is walking backward. Halfway across the floor the dancers have to switch the side they are on (whoever is walking forward will now be the one walking backward, whoever was walking backward will now be walking forward).
    - This switch must happen naturally, the momentum of walking cannot stop, and eye contact must not be broken.
    - Once the pair reaches the other side of the room have them repeat the exercise, traveling back to the other side of the room.

Trust Exercises

1. Have all the dancers on one side of the room, pair each dancer with a partner. One partner closes their eyes; the other partner will lightly place their hand on their partners back.

- The mover who has their eyes closed will begin walking. As they do this the other partner will walk with them maintaining this reassuring connection on their back. The partner with their eyes open should act as some sort of a guide if the partner with their eyes closed needs to be steered in the right direction. If not, they should follow along and maintain this connection simply as a reassuring and comforting presence.
- Once one person has walked to the other side and back the partners should switch roles.
- Extra tips: this exercise can also be done with a blindfold. Participants can also be encouraged to find other body parts to connect with. Instead of placing a hand on someone's' back, perhaps partners connect with their pointer fingers.

2. Divide the group into pairs. Each pair will be given one blindfold. Participants should chose which partner will be blinded first.
    - The blinded partner will then begin moving about the room. They should do this at their own pace, in whatever direction they want, they can begin by walking, or if they feel comfortable they can move more freely. The blinded partner will be encouraged to explore the space, overcome the fear of not being able to see, and trust their instincts.
    - The partner who is not blinded will act as a guardian. For the most part, they should be silent observers, witnessing their partner's

exploration. If their partner is going to encounter some kind of harm, then they will call out their name. Depending on the urgency of the situation this partner may only call out the name once or do so in a whisper, if the situation is more pressing they may repeat their partners name or do so in a louder tone.

- This name-calling is a signal to the blindfolded partner that they should pay attention to how they are moving. Depending on the urgency in their partners voice they may decide to either stop moving (and perhaps reach out to the space around them) or change directions.
- Allow the blindfolded partner to walk freely, exploring the space, trusting in themselves and their partner. The other partner should refrain from calling out their name too often, only to lead them away from harm.
- After several minutes switch who is wearing the blindfold.

Touch Exercises

1. Divide the group into pairs. In these pairs, one partner will be in charge of initiating touch and the other receiving the information.
    - Whoever is initiating the touch should touch one part of their partner's body, keeping in mind what body part they use to initiate (hand, head, foot), and also how they are initiating (is the touch soft, abrupt, long-lasting). All of these details will provide more

information for their partner to interpret and incorporate into their movement.

- Whoever is receiving the touch should then move according to the information their partner has provided. If your partner touches your left leg, then focus all of your energy and intention on this area and how movement can originate from the left leg.
- Encourage whoever is initiating touch to use other body parts aside from their fingers; this will make things interesting and more challenging.
- Encourage whoever is responding to the touch to really examine the information their partner is giving them, how they are touching, where they are touching, what it feels like, what momentum it inspires, etc.
- After several minutes, switch partners.

Partner Exercises

1. Divide the group into pairs. Instruct each person within a pair to begin moving however they want.
    - The participants should think of changing the speed at which they move, if one partner is moving slowly the other partner must respond and also move slowly, if one participant speeds up then their partner must do the same.

- If one mover decides to stop moving, their partner must also stop. When one partner begins moving again, then both dancers must be dancing. This tests the partners' ability to constantly negotiate timing, responsiveness, awareness and connection to one another.
- Make sure each participant is engaging as both an initiator of movement and a follower.

2. Group the dancers into pairs. This exercise is like looking into a mirror.
    - One partner will be the lead dancer and the other partner will try to reflect their movement exactly, like a mirror.
    - Encourage partners to maintain eye contact as they move through the exercise, not necessarily constant eye contact, but making sure they are maintaining this connection with their partner throughout the exercise. After several minutes switch whoever is the leader.
    - Now, do the same mirror activity but have only one leader, and the rest of the group following. The leader gets to do whatever movements they want and all the other movers must follow them exactly, like a giant mirror.
3. Divide the group into pairs. Give each pair two pieces of string, these should be about as long as an arm. One participant should take the end of one string in the left hand and the end of the other string in the right hand. Their partner takes the opposite ends so that the partners are standing across from each other connected by the strings.

- The strings should be pulled taught, **this is very important.** At all times the strings should have the same amount of tension, no sagging strings! Participants will then be instructed to begin moving.
- As the pairs begin to move they must pay attention to their strings and ensure that they are still maintaining the integrity of the strings, without sagging! This forces partners to remain aware of the connection they have established with their partner, and gives a visual representation of how well that connection is being maintained.
- A demonstration will be given showing how the strings should look before and during movement. Encourage the movers to move between the levels of space (HIGH, MIDDLE, LOW).
- Continue to reinforce that the strings are connecting the partners despite what level of space one person may be on, they can move however they want but they must remain aware of their strings.
- The instructor will walk around the room observing how the movers maintain the connection with their partner. Encourage eye contact, this will aid participants in staying focused and connected to their partner, but not detract from the attention they pay to the strings.

Group Exercises

1. Have the group make a circle holding hands. Designate one person to be the "pulse starter."

- The pulse starter will squeeze the hand of the person either to their left of right.
- Once you feel your hand squeezed you must pass it along.
- If the chain is broken or someone messes up the pulse starter must restart.
- The activity is not over until the pulse has returned all the way back to the "pulse starter."
- Extra tip: time the group to see how fast they can respond to each other sending the pulse through the entire circle without losing the pulse.

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