



Foundations of Expressive Movement Facilitation

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THE MOVEMENT ARC

A possible 7 Stage Process for Facilitating Expressive Movement

STAGE OF PROCESS ONE: ARRIVING

Greeting and settling into the present moment, making contact with each other as facilitator and client(s).

Welcoming your client, orienting them to the physical space you will be working in.

NOTES ON THIS STAGE

In this stage, one is attending to both the physical and emotional container of the session such as bodily comfort, emotional warmth, and where the work will take place in the space.

One is also attending to Relating: How do you experience this person and resonance with them?

Notice your body's experience.

It can be important to protect yourself energetically, sometimes paying attention to protection of your heart while connecting.

Paying attention to anything you become aware of, and allowing your body to settle, and be present with your client(s).

NOTES ON FACILITATOR ROLE AND QUESTIONS FACILITATOR'S CAN BE HOLDING IN MIND

Facilitator sets tone for the moving experience. Can be asking oneself:

- What needs to be responded to in terms of attunement with this client?
- Has enough time been spent talking before moving?
- Is enough known about client(s) in order to move forward with process?
- Have I shared something about myself that is authentic so client senses me enough as a warm human?
- Is there anything to address: ie are we starting late? Is the client in shock?

Be Clear that there`s an option of calling 'pause' if needed and slowing down process at any time.

STAGE OF PROCESS TWO: INTENDING

Setting an intention for the expressive movement practice/journey.

NOTES ON THIS STAGE

We inquire with client about what is the reason for coming and moving together.

We can ask, always depending on context: - *what brings you here?* and - *what do you want from this experience?*

Knowing a basic parameter of what is going to be explored and why is important to any work.

Using positive language to **create one intention sentence to return to**, and to remind the client or group of during and at the end of their process.

Me: Let's think about a mantra, a safe place sounding place where everybody can return to.

A client can write down their intention or you write it down as facilitator.

This can be

returned to throughout or at end of your time together. (Sometimes we need to move to step 3 in order to source this if someone really does not know what draws them to the experience, as sometimes their goal or longing is not yet known cognitively, but resides in the body and can be better felt that way; so you can make your beginning intention "to connect with your body")

NOTES ON FACILITATOR ROLE AND QUESTIONS FACILITATOR'S CAN BE HOLDING IN MIND

Facilitator inquires and supports intention discovery. Simple question to ask yourself as facilitator:

- Why is my client here?
- What is my role or job here?

Be mindful that the client may need time, embodiment practices, journaling, etc to discover an intention for their work with you. Do not rush this process. You can sometimes give them a few choices or ideas to choose from as you describe what you do in expressive movement practice.

Part of this process may be deciding what you are NOT attending to or doing and making sure that is known too (ie deeper trauma healing).

STAGE OF PROCESS THREE: CONNECTING

Making sensate contact with the Body-Mind

NOTES ON THIS STAGE

In this stage we are inviting clients to become more aware with the body (consciously or unconsciously) as we connect to our felt sense, to movement, to sensations; this involves using the senses for noticing what is, and to receive ourselves through our embodiment in this

present moment. It may look more like an actual dance warm-up, or could be a gentle inquiry inwards with interoceptive exercises. Sometimes this stage can begin just by stating the person's intention back to them (or having them state the words) and then begin to notice what is happening in their body and notice how it wants to move or not. This connection process can happen through many **portals**: touch, breath, sensing a part or whole of the body, shifting our weight/ weight sensing, moving more rhythmically, orienting to space, orienting to the directions and dimensions, increasing input of sensations (pressure etc).

There are endless portals to embodiment discovery. Often connecting with more distal parts of the body (not core at first) is safest and will not evoke resistance. So moving hands and arms, head, feet, etc. Sometimes learning about the body's connectivity patterns can help (experiencing the PTBCs)

This can be done with or without music, more actively or more tenderly.

NOTES AND QUESTIONS ON FACILITATOR ROLE

Simple question:

- As you connect with your body, what are you aware of? (We can sometimes offer a palette).

Our job is to support our clients to stay with their experience (knowing they have ways to stop, pause, redirect at any time).

Offering simple movement processes to engage with and seeing where this goes...

- Guided Grounding movements can be part of this Connecting stage experience.

- CENTERING in the AXES can be helpful in this initial Connecting process too; or a feeling the part of the body that moves through their 'center'. Offering movements to support centering can be important. (Centering in the belly, heart, spine, organs, breath....)

- Questions like: Where or how do you feel your center right now? Where or how do you feel grounded to the earth?

STAGE OF PROCESS FOUR: opening

to what is found, including feelings generated by the movement experience.

NOTES ON THIS STAGE

During this stage, clients will begin to sense the material they want to move in relationship with, organically generating. They may begin to feel more desire and emotion, have memories surface, or aspects/challenges of their life come into fuller view....or a theme will emerge or can be named.

This stage is about coming into contact with the potential **wellness themes** of the expressive movement session or class or group. Movement evokes feelings and these feelings are designed to move through us and be transformative as a unique intelligence, which the further expression of then supports increased creativity to emerge from (which is our next stage 5), as well as increased self-understanding (stage six).

NOTES AND QUESTIONS ON FACILITATOR ROLE

As the facilitator, you are the structurer of the movement exploration, helping guide, helping name themes as they emerge....but also knowing when to get out of the way, as you feel safe enough to allow the clients to take the reins a bit and create something new.

Simple questions:

- What movement process might be helpful to this client here now?
- And how would this client like me to be in relationship with them through their movement expression (moving with, besides, for, witnessing etc).
- How will I help them move to the next stage which is fuller self-expression?

STAGE OF PROCESS FIVE: EXPRESSING

NOTES ON THIS STAGE

This stage is really about playing, freeing up energy, being creative, expanding the person's movement repertoire to support fuller self-expression, inviting another layer of risking moving in new ways within relationship too. Consider shifting modes from movement, to writing, to drawing, to talking, to singing etc, know that you can shapeshift with your client. Consider allowing your clients to express inner characters, archetypes, 'shadow' dances, (parts of themselves they are disowning or not in much contact with), clowning parts etc.. Consider what kind of music they like or do not like, and what might be easy for them to begin to move to. Consider costumes, props, ways to make things easier and more fun....where their resistance to expressivity can begin to melt.

NOTES AND QUESTIONS ON FACILITATOR

It is essential to stay non-judgmental and encouraging during this phase. Consider that someone may be risking expressing something they never felt safe to share before, something connected to very young parts of themselves.

Question:

- How can I help make it safer for my client to express these feelings or themes more fully through their body?
- When is it time for recuperation if we have been moving more actively?
- Is there another medium that may help this expression to emerge before moving? I.e. writing to get some themes going?
- What props or costumes or other supports may be needed here? Music? Drums?

STAGE OF PROCESS SIX: EMERGING

NOTES ON THIS STAGE

During this stage clients are deepening into the expressive movement journey that began in stage five and moving towards greater crystallization of Efforts, as well as moving towards an organic felt sense of completion. This stage is supporting the authentic meaning making of their experience in greater self-expression.

NOTES AND QUESTIONS ON FACILITATOR

The facilitator's role is to help anchor in this new way of expressing one's self, which is a new way of being. The facilitator is noticing with the client what is different, perhaps reflecting and naming what is newly being seen or discovered. The role here is to also support the movement sequencing to its fullest.

You can ask:

- Where is the movement moving and not moving through? You can support clients to engage the whole body in the "gestalt", and to play with how this way of moving can also come into the person's life in some meaningful way through dialogue...perhaps homing in on a movement or gesture that feels especially meaningful and one that can be repeated in daily practice.

STAGE OF PROCESS SEVEN: INTEGRATING

Of the expressive movement experience for now.

NOTES ON THIS STAGE

This stage supports closure, completion, integration of the experience. During this stage, we may have further discussion about how their experience moving or sensing brought new insights or understanding? This stage might involve talking, writing, drawing, performing a movement piece created, etc etc, many possibilities here. We can also make space for the experience of "incompleteness" and know that some themes take time and need to be returned to again and again to actually integrate more fully or be fully understood. Do not rush clients

to understand their content too fast. Sometimes a ritual movement, or way to nonverbally close the session is important (a bell sound, a candle wish made, a pressing of hands into the floor etc).

NOTES AND QUESTIONS ON FACILITATOR

The facilitator can be ensuring and asking:

- Does the client look, sound and feel present enough?
- Is the client oriented in time, space?
- Is your client ready to leave the session?
- Have you given the client some early cues that time is coming to an end?
- Is there anything else your client wants to speak to feel complete. This is very important after a movement experience and supports their neurological integration. Part of the facilitator's role is to also check in what worked in the session today and any areas for improvement for next time, making a note of these (such as "cue up that country music she likes for next time!").