

Jungian Personality Types and Inner Attitudes:  
A Pilot Comparative Study

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## Dedication

This thesis is dedicated to those who seek a fuller understanding of self...

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## Abstract

This comparative design study attempts to find a connection by examining and comparing certain Jungian personality types, in particular sensing and intuiting, as applied in the Myers- Briggs Type Indicator which is based on Carl Jung's psychological type theory, with aspects of movement known as inner attitudes.

The study used five female first year Dance/Movement Therapy students, who were comfortable and familiar with movement and creating movement through the use of imagery. They were given the Myers-Briggs Type Indicator, a self report, objective test used for personality assessment followed by a videotaped movement assessment using imagery that focuses on the observation of inner attitudes which are reflective of aspects of personality. The tapes were viewed and rated by three dance/movement therapists who were instructed to look for the predominant inner attitude seen in each movement phrase. The information received from the raters were then compared to the outcomes of the Myers-Briggs Type Indicator as well as the preferred image selected by the participant. The results show that there possibly could be a link between Jungian personality types and aspects of movement as well as discovering a possible link between conscious and unconscious choices. This is seen in the participants conscious choice differing from their behavior reflected by unconscious mechanisms. The implications of this study provide further insight into the phenomenon known as personality.

## INTRODUCTION

The purpose of this pilot study is to examine and compare certain Jungian personality types, in particular sensing and intuiting, as applied in the Myers-Briggs Type Indicator with aspects of movements, specifically inner attitudes. "Speculations on the nature of man are as old as man himself" ( Wiggins, 1973, p. 443). American society seems extremely fascinated with understanding the nature of man and human behavior. A significant part of human behavior at the heart of our fascination is something called personality. " Personality theory is a subdiscipline of the field of psychology which is concerned with the development of a comprehensive theoretical framework for the understanding of human behavior" (Wiggins, 1973, p.443). Personality theory occupies an ambiguous position with respect to related areas of behavioral science ( Wiggins, 1973, p. 443). Looking at personality as a key expression of human behavior, we see a growing trend of personality tests being performed for either the workplace to see what "type of person" would be more successful in a certain job or in a social context to see what "type of person" would make the best mate, partner, or friend. One such test is the Myers-Briggs Type Indicator based upon the writings of Carl Jung. While personality may be demonstrated and tested verbally, it may also be expressed through non verbal mechanisms as well ( Davis, 1992, North, 1972). Nonverbal communication researchers believe there is a lot to be said about how someone walks, their posture, or how they gesture. These nonverbal characteristics performed on a movement level can be a link to the inner workings of the personality. Dance/Movement Therapy is a field that focuses on the body, aspects of movement, and nonverbal behavior (Davis,1992, Laban, 1947, North, 1972). Dance/Movement Therapy utilizes a system of movement observation to analyze non verbal behavior.

A basic theoretical assumption in the Dance/Movement Therapy field is that movement is correlated to aspects of personality ( Laban 1947, North, 1972). Rudolph Laban, in the mid 1900's, postulated a link with the four areas of Carl Jung's personality

types with aspects of movement as well as discovered and developed a technique of observation. Marion North (1972), a student of Laban's expanded and applied his work assessing personality through movement. She drew a specific connection between inner attitudes i.e., combination of two effort/ movement qualities, and personality characteristics. Although researchers, clinicians, and Dance/Movement Therapists have made connections between movement and character traits of personality, little systematic research has been done to explore, define, and clarify this connection (Freud, 1913, Jung, 1923, Laban, 1947, North, 1972). This comparative design study attempts to begin to find a connection between these two means by using the Myers- Briggs Type Indicator which is based on Carl Jung's psychological type theory, as a tool for assessing personality types and developing and using a movement assessment focusing on observing inner attitudes which are reflective of aspects of personality. The hypothesis is that there will be a connection between Jungian personality types reflected in Myers-Briggs Type Indicator and certain inner attitudes.

This connection is in part the basis of North's book Personality Assessment through Movement (1972) She suggests a tremendous need for validating the connection between movement and personality and suggests a correlational study using specific personality tests and movement assessments i.e. inner attitudes, as a means of doing this (North, 1972). There have been a few individuals that have tried to systematically study this interrelationship. Erleen Vitiello (1974) designed a study that looked at single efforts of movement in comparison to Jungian personality types. More recently Sally Totenbier (1998), set up a similar correlational study looking for a validating connection between the two theories. Totenbier used a population of Dance/Movement Therapists that were familiar with moving and administered the Myers-Briggs Type Indicator as well as a movement assessment designed to elicit the different qualities of movement known as efforts.

Differing from Totenbier, this thesis will focus solely on the functions of intuition which is a form of perception and sensing, where information is gained through the five senses, and compare them to two combinations of efforts. These two functions within Jungian's personality typology seem to relate to qualities of movement described in weight and time. Individuals' preferences in using the quality of weight seems to have a connection with sensing as does the preference in time seems to have a connection with intuition. The outcomes of this study will potentially add a more solid foundation for validation to Dance/Movement Therapy's basic theory, i.e., that personality and movement are interrelated. This research can potentially progress the field of Dance/Movement Therapy by showing a comparison between a theoretical model that is accepted in our field and aspects of nonverbal behavior that have been given specific movement parameters to be observed. What makes this research unique and pioneering is the fact that many Dance/Movement Therapists have either looked at this relationship from a theoretical framework or through observation and assessment led by North (1972). Rarely, has this connection been explored in combination incorporating theory, observational studies, personality tests, and movement assessments. Though Jungian personality types reflected in the Myers-Briggs Type Indicator are based on normal populations that have no known psychosis, the results may raise important implications that can serve as a baseline for detecting personality characteristics through movement that can be further adapted for assessment, treatment, and interventions for various psychiatric populations.

The subsequent chapters will investigate this hypothesis. In chapter one, personality theory is discussed. Chapter two examines Jung's personality theory and clearly explains his Typology Theory. Chapter three discusses Jung's attitudes and four important functions that make up this typology as well as their implications in therapy. Chapter four investigates the development of the Myers-Briggs Type Indicator. Chapter five begins to look at the movement component described by the Laban Movement



Analysis and the explanation of the Effort System. Chapter six focuses on Marion North's Inner Attitudes. Other personality assessments in Dance/Movement Therapy fields will be described in chapter seven. Chapter eight discusses related research. The Methodology of this study will be explained in chapter nine. Chapter ten describes the results followed by chapter eleven which includes the discussion of the results. The limitations of this study are explored in chapter twelve. Chapter thirteen summarizes this study. Chapter fourteen will discuss suggestions for future studies. References can be found in chapter fifteen. An appendix section follows where the inner attitudes are described in table format, a bar graph looking at the frequency of chosen weight or time images, as well as each subject's frequency table. Also included in the appendix section is a glossary where all movement and Jungian terms are defined. The movement assessment images used and their effort components, as well as the order each subject was given the images can also be found in the appendix.

## LITERATURE REVIEW

### I. Personality Theory

“ Personality theory is a subdiscipline of psychology which is concerned with the development of a comprehensive theoretical framework for the understanding of human behavior” ( Wiggins, 1973, p. 443). The personality theorist seeks the motivation, the “why” or underlying implements of behavior ( Hall & Lindzey, 1978). They believe that in order to achieve understanding of individual behavior , behavior needs to be studied in a broad context looking at the total, functioning person.

Personality fascinates the masses. Though broad and diverse, there are two common categories that are often used when discussing personality. The first associates personality with social skill, where personality is assessed by the effectiveness and ability to elicit positive interpersonal reactions. The second description of personality is the impression an individual creates for others. According to Hall and Lindzey, “ the observer selects an attribute or quality that is highly typical of the subject and that is presumably an important part of the over-all impression created in others and the person’s personality is identified by this term” ( Hall & Lindzey 1978 p. 9 ). Personality has been looked at from a biosocial perspective and a biophysical perspective. Personality is described as the essence of the human condition ( Hall and Lindzey, 1978). These viewpoints suggest that “ personality refers to that part of the individual that is most representative of the person, not only in that it differentiates the individual from others, more important, because it is what he or she actually is” ( Hall and Lindzey, 1978). To illustrate this definition, Allport ( 1937), a personality theorist suggested that “ personality is what a man really is” which implies that personality consists of what is most typical and deeply characteristic of that person.

## II. Jung's Personality Theory

Carl Jung is acknowledged to be one of the foremost psychological thinkers of the twentieth century, devoting himself with a singular purpose to analyze the deep-lying processes of human personality ( Hall and Lindzey, 1978). Jung believed that the "ultimate aim and strongest desire of all mankind is to develop that fullness of life which is called personality" ( Jung, 1981 p. 167).

According to Hall in A Primer of Jungian Psychology (1973) the personality, in Jungian psychology, as a whole is called the psyche. The psyche embraces all thought, feeling, behavior, both conscious and unconscious. It functions as a guide which regulates and adapts the individual to his social and physical environment ( Hall, 1973). The concept of the psyche affirms Jung's idea that a person does not strive for wholeness; he already has it. Jung states " the achievement of personality means nothing less than the optimum development of the whole individual being" ( Jung, 1981 p, 167). Jung rejects the jigsaw concept of personality, in which a person acquires piece by piece through experience and learning ( Hall, 1973). Jung believes "the wholeness of personality is inborn and throughout his life he must develop this inherent wholeness to the greatest degree of differentiation, coherence, and harmony possible, and must guard against it breaking into separate, conflicting systems (Hall, p.33)" Jung believed that " our personality develops in the course of our life from gems that are hard or impossible to discern, and it is only our deeds that reveal who we are" ( Jung, 1981, p. 172).

### III. Jung's Typology of Personality

Jung created the theory of psychological type, including the concept of functioning to help him explain, understand, and systemize his observations of human behavior. This system is used to help identify characteristic patterns of behavior. It focuses on observing and understanding the differences and similarities between individuals as they perform operations in their everyday life (Vonfranz, 1971). Jung classifies his psychological types as "the principal ways in which the ego meets the outer world, as well as the inner world of the unconscious finding expression" (Whitmont p. 138). Concerning the types, Jung (1971) remarks in Memories, Dreams, Reflections:

It is one's psychological type which from the outset determines and limits a person's judgement. My book, therefore, was an effort to deal with the relationship of an individual to the world, to people, and things. It discussed the various aspects of consciousness, the various attitudes the conscious mind might take toward the world, and thus constitutes a psychology of consciousness (1961 p 207).

Jung, in Psychological Types, identified and described a number of basic psychological processes and showed how these processes merged in various combinations to determine an individual's character (Hall, 1973). There are basic attitudes and functions that a person possesses that form the type. The types are categories in which individuals with similar characteristics are placed.

### THE ATTITUDES

In order to fully understand the concept of the attitudes, extraversion and introversion, it is important to know the difference between objective and subjective. Objective refers to the world that lies outside of and surrounds a person. This objective world is referred to as the environment, the surroundings, or external reality (Hall, 1973).

Subjective is known as the inner and private world of the psyche. It is not directly observable ( Hall, 1973).

In extraversion, psychic energy is channelled into representations of the objective external world, and invests itself in perceptions, thoughts, and feelings about objects, people, and other environmental circumstances ( Hall, 1973). The extraverted attitude is seen in “ people who are more influenced by their surroundings than by their own intentions” ( Evans, 1964, p. 67). Intraversion psychic energy flows towards subjective psychic structures and processes. To the introvert, psychic reality is a relatively concrete experience ( Whitmont, 1991).

Jung relates the difference in attitudes to object relations: the extravert has a more positive relationship with external objects where introverts tend to withdraw from object relations ( Campbell, 1971). Jung also mentions the conflicting orientations in the theories of Freud and Adler. Freud coming from a psychoanalytic approach believes human behavior was based on the subjective factors of intrapsychic dynamics. Adler believed the important motivating factor for behavior was the drive for power ( Evans, 1964). Both attitudes, introversion and extraversion are present in every personality to the extent that one operates on a conscious level while the other operates in a compensatory fashion in the unconscious.

For Jung, extraversion and introversion were not a totally inclusive way to describe, explain, and clarify the intricacies of human behavior:

“ Extraversion and introversion are just two among many peculiarities of human behavior. But they are often rather obvious and recognizable. If one studies extraverted individuals, for instance one soon discovers that they differ in many ways from one another, and that being extraverted is too general to be a characteristic. That is why ... I tried to find some further basic peculiarities that might serve the purpose of giving some order to the apparently limitless variations in human individuality” ( Jung, 1963, p. 48).

Jung's quest to give order to the limitless variations in humans led him to look at how the mind works differently for individuals. Jung started from his notion that nothing reaches the mind that does not come throughout the five senses. This led him to explore different ways to perceive external stimuli which ultimately culminated in the development of the four functions.

## THE FOUR FUNCTIONS

Introversion and extraversion describe the two basic types, these themes have variations in the perceiving( irrational) functions and thinking and feeling ( rational ) functions. These functions are set up as polar opposites which means one can not use both in a conscious mode. All people are capable of having access to both functions , but each person prefers to use one mode to receive information (Von Franz, 1971).

### **Irrational Functions:** Sensing vs. Intuition

The **sensing** function is a concrete perception in which we gain information through the five senses. The sensing function is concerned with the here and now, facts and figures. When operating in the sensing function people tend to be practical, realistic, showing interest in facts and details.

**Intuition** is a form of perception that comes to us directly from the unconscious. It tells us what is not. We may not be able to see, hear, touch, smell, or taste something but we perceive possibilities as if they were presences. Intuitives look at the big picture, grasping a lot of information at once as opposed to building one step at a time. Intuitives follow hunches, trends, and intangible clues.

### **Rational Functions: Thinking vs. Feeling**

When using the **thinking** function, judgements are being made by the mind based on logical, analytical processes such as cause and effect. The thinking function can work with the abstract and focus on concepts and reason.

When using the **feeling** function, a person makes judgement based on subjective valuing of information. Judgements are being made in the heart based on personal values and principles.

Several times in his writings, Jung gives a significant explanation of the four functions:

“ These four functional types correspond to the obvious means by which consciousness obtains its orientation to experience. Sensation tells you that something exist; thinking tells you what it is; feeling tells you whether it is agreeable or not; and intuition tells you when it comes and where it is going” (Jung, 1964 p. 49).

### **Principal and Auxiliary Functions**

As mentioned above, Jung called sensation and intuition, the perceptive functions, irrational because they are based on physical process of receiving stimuli ( Von Franz, 1971). The evaluative functions, thinking and feeling, were known as rational functions because they are methods of organizing what is perceived ( Von Franz, 1971). Jung noticed that one was always more developed than the other. The more developed function, he named the principal function which is the one that is most relied on and used most effectively. The auxiliary function ( from the rational pair if the principal function is irrational and vice versa) is used to balance the tendency of the principal function. Jung concluded that the interplay between the principal and auxiliary functions and the

dominant attitude explain the differences in conscious functioning he observed (Campbell 1971).

#### Jung's Typology Theory seen in therapy

Jung believed that emotional problems arise when the balance between the opposing forces is disturbed. Some possible disturbances would be: too severe repression of the auxiliary function, overdevelopment of the principal function, or lack of development of the auxiliary functions. The therapist's role is to help restore the balance, particularly by strengthening the auxiliary functions. An example would be, one who is introverted with feeling in his conscious life will be extroverted with thinking in his unconscious. His unconscious use of his extraverted thinking is repressed and he is virtually unaware of its influence since it represents the repressed part of his personality. The therapist would then try to access and bring to awareness the unconscious mechanisms of his personality.

According to Hall, Jung believed that his typology offered a system for characterizing the significant ways in which people differ from one another, not merely to place people into nice neat classes. He knew that was impossible and recognized individual's uniqueness (Hall, 1973). Jung states that "the attitudes and functions are in every personality, but they differ in proportions and at different levels of consciousness and unconsciousness" (Hall, p. 109). Jung believed that typology was a system for describing individual differences.



#### IV. Development of the Myers-Briggs Type Indicator

Gifts Differing Understanding Personality Types written by Isabel Briggs Myers, is a well known reference that goes into detail about the development and usefulness of the Myers-Briggs Type Indicator. Isabel Myers, while not a trained psychologist, became very interested in Jung's Typology theory. "She devoted the entire second half of her life to interpreting and adapting Jung's theory to help ordinary, healthy people understand and value their differences...to celebrate their individuality ( Myers, p. xii.)" She believed the notion that many of the problems and misunderstandings people may have experienced with others can be explained in terms of different choices as well as different ways of processing information. While searching in vain for a test or indicator of a person's Jungian preferences, Isabel Myers and her mother Katherine Briggs decided to create their own. After gathering data, refining questions, and applying the accepted tests for validity and reliability, test retest reliability, and statistical significance proving that the questions were a sound representation of deciphering personality types, the Myers-Briggs Type Indicator was created and implemented.

The Myers-Briggs Type Indicator provides feedback regarding your preferences--the way someone prefers to interact with information, people and things, and how decisions are made. It is a forced choice test designed to measure dominant attitude, whether it be extraverted or introverted, as well as functional preferences, such as thinking or feeling and intuiting or sensing ( Myers, 1995).

## V. Laban Movement Analysis- The Effort System

The effort system is part of the observational technique created by Rudolph Laban to provide a mechanism for systemic, objective analysis of human movement. His method known as Laban Movement Analysis is one of the most comprehensive methods used to understand the quality of movement. Laban began his study of movement in Central Europe, where he observed movement from an artistic view as well as from an industrial view ( Laban, 1974). He developed a system that described movement both qualitatively and quantitatively. Utilizing this system, Laban was asked to do efficiency studies for British industry during the second World War. Laban compared the human body to an engine or a machine and believed that men could be taught how to use their body power in a more efficient way. From his investigation came a collaborative book, *Effort*, by Laban and his colleague F. C. Lawrence ( Laban, 1974). The book discusses the factors that are involved in observing changes in movement quality. Laban referred to the changes he observed in the workers' quality of movement as "antrieb" which is German for effort ( Laban, 1974). Effort has been described as the inner impulse to move (Bartenieff, 1980 p. 51). When observing someone, before visible movement occurs, there was a preparation period where inner impulses are seen: "First, an inner impulse to attention to the space around him and what it included, second, the sense of his own body weight and the intention of the force of its impact; third, to the awareness of time pressing for decision. All of this inner participation interrelated with the flow of his movement fluctuating between control or freedom" ( Barteneiff, 1980 p.51).

This system describes the quality of energy within movement through the mover's attitude or preference toward the four motion factors: flow, weight, time, and space towards which the mover can have different attitudes depending on situation, temperament, environment, and many other variables. Within in each quality there is a range of possible efforts between two opposing elements.

### **The Four Motion Factors: EFFORTS**

**Flow:** is known as the mover's attitude towards "goingness", the quality of continuity of his movement. The two opposing elements of the flow factor are bound flow and free flow. Bound flow is the restriction of the flow. It is often described as tense, restricted, or restrained. Laban "believed that movement performed with a high degree of bound flow revealed the readiness of the mover to stop at any given moment" ( Laban, 1974 p.15). Free flow is the " going with the flow of the movement" ( Dell, 1970 p. 14). Free flow is sometimes referred to as relaxed movement. Laban described free flow movement to demonstrate a total lack of control or abandon where the ability to stop is unimportant ( Laban, 1974).

**Weight:** The effort quality of weight defines the preference of the performance of a movement towards its impact. It is described by the degree of strength or intention of the movement which can either be strong or light. Strong weight can be used to describe movement that is forceful, powerful, and impactive. Movement that is more delicate and soft is best described as light weight.

**Time:** This quality defines the attitude of a movement towards the amount of time required to complete a task which can be seen as the use of quick time or sustained time. Quick time is seen with urgency, being driven towards completion. Where sustained time is more leisurely and could convey the message of having all the time in the world.

**Space:** This motion factor describes the attitude of a movement toward its goal; the orientation of movement which may be direct or indirect. The use of direct space has been used when describing movement that has a single focus. It is described as narrow, focused, and pinpointing. Indirect space is seen in movement that has a multi -focused presentation. Indirect space is all encompassing or broad.

## VI. Inner Attitudes

In everyday movements, the efforts rarely occur in isolation but in combinations of three, two, and occasionally full effort combinations in which all four efforts are present. Two effort combinations are known as **inner attitudes**. Inner attitudes suggest “that the movement statement is not yet externalized, but expresses various moods and states of feelings” (Dell, 1977, p. 36). Inner attitudes can also be seen as being the source or motivator behind the movement. Because there are four motion factors as mentioned above, there are six possible combinations of two effort combinations where each two effort combinations has four variations due to the fact that each motion factor has opposing elements. It is believed that each person prefers particular combinations over others and will predominantly use those preferred two effort combinations more frequently which can be part of both conscious and unconscious mechanisms (North, 1972).

Because Inner Attitudes are producing mood like qualities rather than drives, Laban metaphorically described these two effort combinations as dream state, awake state, etc (Barteneiff, 1980). Besides discovering and developing a technique of observation, Laban postulated a link between the four areas of Carl Jung’s personality types and aspects of movement. He elaborates by saying that each motion factor i.e., effort, can be associated with “man’s faculty of inner participation and affects man’s powers as follows” (Laban, 1988 p. 114). The inner participant of space is attention which effects thinking; for weight intention effecting sensing; time is related to decision which effects intuition; and flow effecting the progression which then effects feelings (Barteneiff, 1980). These words thinking, sensing, intuition, and feeling are also known as Jung’s functions.

Marion North, a student of Laban’s expanded and applied his work assessing personality through movement. She drew a specific connection between inner attitudes i.e. combination of two effort/ movement qualities and personality characteristics. In her

book, Personality Assessment Through Movement , North describes the Inner Attitudes as follows:

**Dream** inner attitude which consists of the combination of weight and flow. This inner attitude is associated with being dream-like and creative, or doubting and restrictive. It combines emotional feeling and sensing and excludes thinking and intuition. The **Awake** inner attitude is associated with conscious awareness and practicality by combining space and time. This inner attitude combines thinking and intuition while excluding feeling and sensation. Weight and time are seen in the inner attitude known as the **Rhythm** inner attitude. This state is associated with rhythmic experience having human and materialistic attachment and down to earth attitudes. By combining weight and time, the Rhythm state includes sensing and intuiting but excludes thinking and feeling. The **Remote** inner attitude focuses on the combination of space and flow and is known to be associated with ideas of a remote, non practical abstraction of the human senses that relates to external things and people but does not attach. This inner attitude combines thinking and feeling but excludes sensing and intuiting. Weight and space are used in combination when the **Stable** inner attitude is seen. This inner attitude has been described as unimaginative, unchanging stability, steadfastness. It combines thinking and sensing and excludes intuition and feeling. The **Mobile** inner attitude is seen when time and flow are used in combination. It is associated with adaptability, mobility, and variation. This inner attitude includes the use of feeling and intuiting where sensing and thinking are excluded ( 1972).

## VII. Personality Assessments in the Dance/Movement Therapy field

In her book Personality Assessment through Movement, North makes a direct link between movement characteristics and personality traits. North does this by observing “the use of the body, the use of shape, and the quality of movement” (p.14). She states that she “mainly deals with aspects of movement because many of the subtle variations of

each human being's personality are observed through the rhythm and phrases he habitually uses" ( p.18). She further states " it can not be emphasized enough, that it is the inter-related movement patterns and rhythms which reveal personality traits. She believes that movement isn't an automatic reflection of a person rather it has a definite function in operating one's own inner being" (p.9).

To verify her beliefs of the interrelationship between movement characteristics and personality, North conducted a study on twelve children. She gave the children accredited psychological and intelligence tests, as well as having them be evaluated by their teachers and take part in a movement assessment that targeted the above mentioned items. North's results showed a relationship between aspects of movement and personality traits. North, herself admits that there is a need for a more standard procedure as well as further validation (p.119).

Martha Davis looked at nonverbal behavior and interaction and related her findings to personality. Davis designed scales to " code movements of patients and therapists during psychotherapy sessions under the assumptions that moment to moment changes in movement and position reflect important dimensions of individual psychological states and of therapy interaction" ( Davis, 1987, p. 29-30). These scales were known as The Davis Nonverbal Communication Analysis System and The Davis Nonverbal States Scale.

The Davis scale honed in on three categories of nonverbal behavior. It looked at 1) positions such as types of leans, placement, etc, 2) instrumental actions, ie., what one does such as, wipe nose, fix hair, etc., and 3) dynamics of speech gesticulations ( Davis, 1987).

Action Profiling, developed by Wally Lamb looks at integration of posture-gesture merger which is "when the parital body movement flows into a whole body postural motion or vice versa" ( Winter, 1987, p.21). Lamb believed that this posture gesture merger "reflected parts of the personality which are stable and authentic"

( Winter, 1987, p. 21).

Martha Davis and colleagues also created a scale known as the Movement Signature Analysis which consisted of microanalysis of movement based from Laban Movement Analysis in hopes to “capture what is distinctive in individual movement style” ( Davis & Dulicai, 1992, p. 154) . The “interpretations draw on aspects of the movement having a symbolic or metaphoric character but which are hypothesized here to intrinsically relate to broader aspects of personality and coping styles” ( Davis & Dulicai, 1992, p. 158).

### VIII Related Research

In *Dance Therapy: Theory and Application*, Lijian Espenak supports the belief that there is an interrelationship between personality and movement ( 1981). She states “ personality research is characterized by the premise that the body either determines or serves as the medium for the expression of individual traits ( p.29).” She believes that the basic view underlying the concept of dance/movement therapy is that the expressive aspects of a personality, in it’s gestures, movements, and postures is a function of individual totality. (p.3). In all forms of gestures, movement, and postures that are manifested by a human, we see the expression of their personality. Espenak believes that “ living beings express themselves in inner and outer bodily manifestations more clearly than in words. In posture, gesture, in movement, in breathing, the individual communicates with an eloquence that transcends his verbalization and surpasses his own perception of his inner state (p. 3-4).”

Mary Whitehouse, another pioneer of Dance/Movement Therapy, who comes from a Jungian perspective believes that the better understanding of personality can be enlarged by understanding that a theoretical model has only rational, abstract, or intellectual concepts ( p. 66). She expresses the need for personality to be observed through unexpected thoughts or unfamiliar behavior.

Jaryl Dyrud, a professor of psychiatry at University of Chicago, worked with Marion North, a Dance/Movement Therapist, to further the beliefs about this connection between movement and personality. As Dance/Movement Therapist and psychotherapist, the two agreed that movement and personality are closely interrelated from infancy onward throughout life ( Dyrud & North, 1968). It is true that verbal behavior in the psychological field, has been the most outstanding way for reporting, researching, and examining humans. Partly due to the ease of it in determining the conflict as well as the range of possibilities humans have to communicate through speech. Dyrud looks at Darwin's work stating "that human expressive behavior takes many forms beyond the spoken word . The gifted clinician is distinguished from his less gifted colleagues by his ability to understand more than what is said (Dyrud p.252). This speaks to the value of awareness of the nonverbal which leads to a better understanding of the client.

A study by D. Mary Lee Trott in 1975, examined the relationship between expressive movement style and personality characteristics. This study differs from previous and future studies that use Effort-Shape framework to demonstrate individual preferences in movement. It attempts to use four movement factors proposed by Hunt (1968) as refinements of the system. It employs the sixteen elements seen in Effort-Shape but incorporates Hunt's four factors (1968) known as undulate, burst, sustained, and restrained which are viewed as refinements of "free and bound". Each participant was given a verbal description of the desired movement quality, then asked to view a videotape demonstration of that quality. To assess movement style preferences, the participant was then asked to try and incorporate that quality into her own movement ( Trott, 1968). They were also given a personality questionnaire which was randomly administered either before or after the movement assessment ( Trott, 1968). Due to the fact that movement preferences and personality traits were frequently loaded on the same factor, the results of her study supported the evidence that there is a correlation between expressive movement style and personality ( Trott, 1968).



Erleen Vitiello 's ( 1977) Master's thesis from Hahnemann University also looked at Efforts preferences and Jungian personality types as described through the Myers-Briggs Indicator. Vitiello assessed her subject's movement by looking at natural movement performed while speaking about a winter sport. She assessed personality types through results from the Myers-Briggs Type Indicator. Vitiello hypothesized a connection between the two, efforts and personality types. Statistically, results from this study provided neither support or rejection of the hypothesis. She concluded that the statistical results found were not strong enough to confirm or deny the hypothesis. However there was a strong correlation found between the use of flow and a dominance of an extraverted attitude.

Recently, Sally Totenbier began a correlational analysis of effort preference and psychological type ( Totenbier, 1997). Her hypothesis was that there was a correlation between these two well known theories. She compared scores indicating effort preferences through Action Profiles with the indicating function preference from the Myers-Briggs Type Indicator using 132 subjects ( Totenbier, 1997). The results did not support the hypothesis but suggestions for looking at combinations of efforts was suggested.

## Methods

### I. Research Procedures

A. The researcher conducted a field study to test the language of the proposed images to see if they would elicit the qualities of movement expected. An example of some of the images used was “jerky spurts of action.” The field study involved the researcher and participation from four second year Dance/Movement Therapy students with sufficient knowledge and successful completion of coursework of movement observation. They were asked to create movement or act out the image in a way that would best describe the presented images nonverbally. An informal discussion followed in which the participants were asked what qualities, i.e., specific inner attitudes, the images called upon. Participants offered suggestions to what language residing in the images might be more suited to obtain the response of interest.

### B. Participants

The participants were all first year Dance/Movement Therapy students who were familiar with moving images. All subjects were female due to the fact that the first year Dance/Movement Therapy class consisted of all females. They ranged in age from 22 through 30 years. At the start of the study, there were twelve participants, but due to scheduling of the study nine agreed to participate. A total of five participants who showed up on the scheduled day and all five participated in all aspects of the study. No first year Dance/Movement therapy student was excluded from this study in any way. They were all invited to take part and their participation was voluntary.

### C. Procedure

The study used human participants who were asked to take the Myers-Briggs Type Indicator. The Myers-Briggs is an objective personality test. The test was administered by the researcher and a qualified counsellor from MCP Hahnemann University's Student Counseling Center. Following the completion of the Myers-Briggs Type Indicator, the participants were then asked to participate in a 15 minute movement warm up which is performed on a regular basis in movement classes. Within in the warm up, all the efforts such as the qualities of weight, space, time, and flow as well as the range within each quality were explored by the participants. For example they were asked to explore moving quickly as well as moving in a more sustained way. Following the warm up, the participants arranged themselves for the individual part of the movement assessment which was videotaped and informed consent was obtained. During the individual movement sessions, the participants were given a series of sixteen images that were designed to elicit inner attitudes by using similar language to describe the qualities. The descriptive images paralleled North's images and can be found in her book Personality Assessment Through Movement. See Appendix. The sixteen images were paired into a set of two, one image that elicited a weight inner attitude, and one that elicited a time inner attitude. The participants were asked to chose one image from the set, the one they preferred the most or appealed to them best. After choosing the image, the participants were asked to create movement or act out the chosen image nonverbally, which resulted in eight movement phrases per participant.

#### E. Data Collection

The Myers-Briggs Type Indicators were scored by the researcher and a qualified counselor from MCP Hahnemann University's Student Counseling Center. The participants were then mailed their results of the Myers-Briggs Type Indicator, as well as information on their specific type. The videotape was viewed and rated individually by three movement raters blind to the study's hypothesis who were instructed to view the tape and to identify predominate inner attitude seen in each movement phrase. The raters were all graduates from MCP Hahnemann University Dance/Movement Yherapy program in which they all received the same three courses in movement observation. The information received from the raters of the movement session was then compared to the outcomes of the Myers-Briggs personality test as well as the preferred image selected by the participant.

## Results

The researcher examined and compared the interrelationship between Jungian personality types as reflected from the Myers-Briggs Type Indicator and aspects of nonverbal communication, specifically combinations of movements known as inner attitudes.

The results of the data collection neither supported nor rejected the hypothesis. According to the theories, participants that scored as intuitives as reflected by the Myers-Briggs would choose images that produce time qualities, and those who scored as sensors would prefer images that produced weight qualities in movement. The results for each participant will be discussed below.

### Participant One

Participant one's score on the Myers-Briggs Type Indicator as having the preference for using the intuitive function reflected by a preference score of 17. The preference score shows a fair preference for the use of the intuitive function. According to the given hypothesis, participant one would show a preference for images that produce qualities of time over the images that produce weight movement qualities. Out of eight sets of images where each set included a weight image and a time image, participant one chose time images three times and weight images five times. This data shows a ratio of 3:5 showing a preference of weight images. Of the weight images chosen, Participant one chose images that called on light weight over images that asked for more strong qualities in movement. As for her preference within the quality of time portrayed in the given images, she tended to show a slight preference for quickness over sustainment. When given an image that has both a fighting and indulgent quality, participant one showed a

preference for weight images where both strong and light weight were both represented but no preference was shown.

For image one ( see appendix) participant one chose the image of *energetic ease*. This image produced qualities of quick time and free flow. This selection showed participant one's preference for a time image. Rater one scored her most predominant inner attitude seen throughout the movement phrase as using the *Mobile State* which is the effort combination of flow and time. Rater two scored her as using the *Awake State* which is the two effort combination of space and time. Rater three scored her as using the two efforts of flow and time which is again the *Mobile State*. All three raters agreed that time was definitely present throughout the movement phrase and was one of the predominant qualities.

For image two, participant one chose *careful delicacy* which called upon the qualities of light weight and bound flow. Rater one saw participant one as using the *Mobile State* which is the combination of flow and time as her predominant inner attitude throughout the phrase. This is interesting because Rater one is not seeing weight in her movement but did see time which was not a quality that specific image called upon. However, Rater two saw participant one as using the two efforts of weight and space producing the *Stable State*. Rater three saw participant one as having both weight and time reflected in her movement producing the *Rhythm/Near State*.

*Round-about lingering* was the third image chosen by participant one. This image showed a combination of indirectness and sustainment which is a time image. Rater one saw the *Dream State* which is the combination weight and flow as most predominant inner attitude throughout the phrase. Rater two saw her as using, the *Rhythm/near State* which reflects the combination of both weight and time qualities. Rater three saw her as using The *Stable State*, which is the weight and space seen in combination. Though participant one chose a weight image time was noted by two of the three raters.

For image four, participant one chose the weight image of *powerful exactness*. Rater one saw the qualities of weight and space producing the *Stable State* as the most predominant inner attitude portrayed. Rater two saw her as using the *Stable State* as well. However Rater three did not see a clear use on only weight. Rater three scored participant one's predominant inner attitude as being the *Rhythm/Near state* where both weight and time are used in combination.

Image five the weight image of *Sensitive Ease* was chosen. Rater one saw the inner attitude most predominant as being the *Rhythm/Near state*. This inner attitude produces qualities of weight and time in movement. Rater two saw the *Remote State* as being the most predominant state used throughout the movement phrase. This state does not utilize the qualities of either weight or time but uses the qualities of space and flow. Rater three scored weight and space in combination producing the *Stable State*.

Participant one chose the image of *jerky spurts of action* for her sixth movement phrase. This image is a time image. Rater one saw the *Mobile State* used which calls upon the qualities of flow and time. Rater two scored the movement phrase as having qualities of space and time which is known as the *Awake State*. Rater three saw no indications of weight nor time present in the movement but did see qualities of space and flow known as the *Remote State*.

Image seven, *firm all-around awareness*, a weight image was chosen. Rater one did not see the quality of weight in the movement phrase but did see the predominant use of time and space which is the *Awake State*. Rater two saw the *Mobile state* where flow and time are used in combination. Rater three also saw no use of weight but rather saw a preference for time and space known as the *Awake State*.

*Delicate Exactness*, a weight producing image was chosen by participant number one. Rater one saw the *Mobile State* as being the predominant inner attitude which is the qualities of flow and time in combination. Rater two and three also saw *Mobile State* as being the most predominant inner attitude. The image chosen is an image that uses the

quality of weight. Though subject one shows a preference for a weight image, her behavior reflected by her movement showed no use of weight, rather a use of time.

In one instance where she chose time, all three raters recognized time as being one of the predominant qualities of movement used. The other two times, the image calling for the use of time, only one rater believed time was being used. In some cases, time was noted though it was not the chosen image. For example, for the last image performed, all three raters rated the movement as having time in it. The participant also was scored as using the mobile state ( flow and time) in most cases. Though the participant may have shown a conscious preference for images that have a weight quality in it, she unconsciously performed the image with a strong use of the quality of time. See Frequency table.

### **Participant Two**

Participant two scored as using the intuitive function with a preference score of 15. This shows an adequate use of the intuitive function over the sensing function. For preferences of weight or time in movement, participant two chose four images that produced time qualities and four images that produced weight qualities in movement. As far as showing a preference within each quality. This participant did not. She chose two images that were seen as having light weight and two images that were seen as having strong weight. The same held true for the time images. She showed no preferences for the use of quick time or sustained time.

For the first movement phrase, participant two chose the image of *sensitive ease*. This image produced the quality of weight. Rater one scored the predominant inner attitude as being *Awake State*, which is the combination of space and time. The quality of weight was not seen by Rater one. Rater two rated the movement phrase as having the *Awake State* as well demonstrating again no presence of weight in the movement. In



agreement of seeing time but no weight, Rater three saw the *Mobile State* as being the most predominant state. Though participant two chose a weight image, all three raters did not see the presence of weight in her movement but did detect the quality of time.

The second image chosen by participant number two was the image of *jerky spurts of action*. This image is a time image using the quality of quickness. Rater one saw flow and time reflecting the *Mobile State*. Rater two did not see any aspects of time in the movement but did see the qualities of space and flow which is the *Remote State*. Rater three saw the most predominant inner attitude as being the *Awake State* which has the two effort qualities of space and time.

The image of *firm all-around awareness*, a weight image was chosen for the third image. Neither weight nor time was noted by Rater one. Rater one saw the most predominant inner attitude as being the *Remote State*. The remote state is the combination of space and flow. Rater two also saw no weight in the movement but did see time and space which is known as the *Awake State*. Rater three also did not pick up on the weight quality throughout the phrase. Rater three saw participant two as using space and flow in combination producing the *Remote State*. All three raters did not detect weight in movement phrase.

*Leisurely Exactness*, an image with qualities of time was chosen as the fourth image. Rater one saw the *Remote State* made up of the qualities of space and flow as the predominant inner attitude used throughout the phrase, Rater two saw elements of space and time which is the *Awake State*. Rater three saw no presence of weight or time but saw the use of space and flow producing the *Remote State*.

For image five, subject two chose the image of *powerful exactness* which is a weight image. Rater one did not see the presence of weight but time was noted through the use of the *Awake State*. Rater two also chose the *Awake State*. While Rater three saw a combination of weight and time resulting in the use of the *Rhythm State*.

Movement phrase six, the image of *Round-about lingering* was chosen which is a time image. Rater one saw the *Remote State* where space and flow are used in combination. There was no indications from Rater one that there was a presence of time seen. Rater two saw the presence of both weight and time as being the predominant inner attitude producing the state of *Rhythm/Near State*. Rater three saw weight and space in combination being used known as the *Stable State*.

In the movement phrase seven. Participant two chose the image of *careful delicacy*. This image produces a weight image. Rater one saw the mover using the *Awake State*. This state produces qualities of space and time. There was no weight quality seen. Rater two saw the combination of weight and time begin used producing the state of *Rhythm/Near State*. Rater three saw the *Dream State* as being the most predominant inner attitude used where weight and flow are used in combination.

For Participant two's last movement phrase, she chose the image of *energetic ease*. This image is the time image of the set of two images. Rater one saw the *Mobile State* as being the most predominant using the combination of flow and time. Rater two saw both qualities of weight and time present in movement producing the state known as *Rhythm/Near State*. Rater three saw that as well. There was a presence of both qualities of weight and time in subject two's movement.

On a movement level, she chose four weight images and four time images. In the instances where a weight image was chosen, it was not rated strongly by the raters. Of the four times a weight image was chosen, it was recognized by the raters three times and two out of the three times weight was seen in combination with time. Participant two was scored consistently as preferring to use the *Awake state* ( space and time) in most movements.

### Participant Three

Participant three also scored as using the intuitive function preferred over the sensing function. Her preference score was a 47 which shows a fairly strong preference. Out of all the subjects her preference score was the highest. On a movement scale, her preference for images that produce weight qualities is higher than her preference for time quality producing images. Out of eight sets of images, she chose the weight image five times to the choosing of the time images of three.

The first image chosen was a time image or *leisurely exactness*. Rater one saw participant three using the inner attitude of the *Remote State* where the qualities of space and flow are used in combinations. There was no presence of either the weight nor time quality throughout the movement phrase noted. Rater two saw time and flow or the *Mobile State*. Rater three was in agreement with Rater one seeing space and flow and no use of weight or time.

The second image chosen was *firm all-around awareness*. This image produces the quality of weight. Rater one saw the *Rhythm State* where both weight and time are used in combination as being the most predominant inner attitude. Rater two saw no presence of weight or time but saw the use of space and flow known as the *Remote State*. Rater three did sense a use of weight in the movement phrase due to the most predominant inner attitude used being the *Dream State* where weight and flow are used in combination.

*Jerky spurts of action*, a weight image was chosen as the third movement phrase. Rater one saw subject three using flow and time, or the *Mobile State*. Rater two scored the movement phrase as having qualities of both weight and time or the *Rhythm/Near* Inner attitude. Rater three saw the use of the qualities of time and flow used in combination known as the *Mobile State*.

Participant three chose to move the image of *sensitive ease*, a weight image. *Dream State* or the use of weight and flow in combination was noted by Rater one. Rater two saw this combination as well. While Rater three did see the weight quality throughout the movement phrase. She also saw the use of time producing the *Rhythm/Near State*.

For the fifth movement phrase, the weight image of *powerful exactness* was chosen. Rater one saw the qualities of space and time being used in combination producing the *Awake State*. Rater two and three were in agreement. All scoring time rather than weight.

The sixth movement phrase produced by the image of *round-about lingering*, a time image was chosen by the subject. Rater one saw the most predominant inner attitude to be the *Remote State* where space and flow are used in combination. No use of weight or time was noted. Rater two was in agreement with Rater one scoring the same inner attitude as being the predominant one. Rater three was also in agreement scoring the *Remote State*. All three raters did not see the use of weight or time used in the movement phrase.

Image seven chosen was *careful delicacy* a weight image. Rater one saw the *Stable State*, the weight and space qualities begin the most predominant. Rater two saw qualities of weight and time being used or the *Rhythm/Near State*. Rater three was in agreement with rater two seeing both weight and time qualities.

The last image chosen by participant three was the image of *bold exuberance*. This image is a weight image. Rater one saw both weight and time as the predominant qualities used., *Rhythm/Near State*. Rater two was in agreement with rater one . However, rater three did not see any presence of weight but did see time and flow producing the *Mobile State*.

Participant three chose time images only three out of the eight images. For her performance of image number five , the rater's were in 100% agreement rating the

movement to have qualities of time and space. In the performance of image number five a weight image was chosen by the participant but time was noted by the raters. Participant three was rated as using both the qualities of weight and time in combination most frequently. For the performance of image number seven, weight was chosen but the qualities of both weight and time were rated. This supports her preference for the use of weight and time

### Participant Four

Participant four scored as using the intuitive function as her preferred function over the sensing function. Her score indicates a score of only 11 which does not indicate a strong preference over the sensing function. Out of the eight sets of images, participant four chose six weight images to only two time images. This might reflect her low preference score. When choosing the weight producing image, participant four tended to favor the use of light weight over strong weight with a ratio of 4:2. In both instances that time was chosen by participant four, she chose images that showed a preference for quickness.

The first image that participant four chose was the image of *powerful exactness*. This is an image that produces the weight factor. Rater one saw participant four as using the qualities of weight and space reflecting the *Stable State*. Rater two showed agreement with Rater one recognizing the most predominant inner attitude used as the *Stable State*. Rater three saw the qualities of both Weight and time present for the first movement phrase resulting in the use of the *Rhythm/Near State*.

The second image chosen was an image producing the quality of weight, *all around sensitivity*. Rater one saw subject four as using the *Stable State* which is the use of weight and space in combination. Rater two and three both scored the most

predominant inner attitude to be the *Stable State* as well. This shows a 100% agreement of the raters.

The image of *careful delicacy*, a weight image was chosen for the third movement phrase. Rater one saw the combination of space and time, *the Awake State*, as the predominant inner attitude. There was no presence of weight observed by Rater one. Rater two saw the presence of weight and time reflected in the *Rhythm/Near State*. Rater three was in agreement with rater one by seeing no presence of weight, but seeing time and scored the most predominant inner attitude to be that of the *Awake State*.

The fourth movement phrase was *energetic ease*, a time producing image. Rater one scored the movement phrase to have the predominant inner attitude as being the *Mobile State* which is flow and time. Rater two saw the absence of both weight and time but did see flow and space reflected by the use of the *Remote State*. *Mobile State* was seen as being used most often throughout the movement phrase by Rater three.

Subject four chose *sensitive ease* an image that suggests the use of a weight quality. Rater one saw the use of the *Remote State* which suggests the use of neither weight or time was noted. Rater two saw time used in combination with space reflecting the use of the *Awake State*. Rater three saw the use of weight combined with the use of space making the *Stable State* to be the most predominant inner attitude used.

*Tense forcefulness* was the next image chosen by subject four that suggests the use of weight. Rater one scored participant four as using the *Awake State*, where the qualities of space and time are used in combination. Rater two showed agreement with Rater one. While rater three saw the presence of neither weight nor time. Rater three scored the most predominant inner attitude to be that of the *Remote State*.

For the next image, an image that suggests the use of the quality of time seen in the words of brisk *twisting*. Rater one saw the most predominant inner attitude used to be that of the *Awake State*. This state calls upon the qualities of space and time to be used in combination. Rater two rated the movement phrase to be that of the *Awake State* as well.

Rater three was in agreement with the other raters showing 100% agreement amongst the raters.

The last image chosen was that of *delicate exactness*. All three raters rated the movement phrase to reflect the *Awake State*. This state combines the qualities of time and space. There was no observation of weight noted though time was seen in agreement by the raters.

Participant four chose time producing images a mere two times out of eight. However was rated using time frequently. The raters believed her most predominant inner attitude was the *Awake State*( time and space). For the performance of image seven and eight, all three raters scored the awake state as being used. For participant four, the only time weight was rated consistently by the raters was for the performance of image two. All three raters were in agreement that weight was the performed quality. Participant four though showing a strong preference for weight images, nonverbally performed those images with a strong use of time.

### **Participant Five**

Participant five scored with a preference score of 29 as an intuitive type. For the movement phrases ,she chose time producing images five to three weight producing images. She showed a slight preference for quick time as well as showing a preferred use of light weight.

The first image of *energetic ease* was chosen by subject five. Rater one saw the most predominant inner attitude to be the *Mobile State*. The mobile state uses the qualities of flow and time in combination. Rater two saw no presence of time or weight. She saw the use of space and flow resulting in *Remote State*. Rater three was in

agreement with Rater two by scoring this movement phrase as having space and flow used in combination.

The second image chosen was the image of *leisurely ease*, a time producing image. Rater one saw the most predominant inner attitude to be *Dream State* where weight and flow are used in combination. Rater two saw space and flow used in combination producing the *Remote State*. Rater three did see the use of time used in combination with flow creating the *Mobile State*.

The image of *lingering caution* which suggests the use of the time quality. *Awake State*, time and space used in combination was noted by Rater one. Rater two and Rater three both saw the time and space combination to be the most predominant combination used throughout the movement phrase. This shows 100% agreement between all three raters.

Image four was that of *jerky spurts of action*, a time producing image. Rater one saw time used with flow creating the *Mobile State*. Rater two saw time but used with space known as the *Awake State*. Rater three showed agreement with Rater one seeing time used in combination with flow. The image chosen was a time producing image and all three raters saw time as being one of the predominant qualities of movement used.

For the fifth image, subject five chose a weight producing image *all around sensitivity*. All three raters did not see weight in her movement. Rater one saw the predominant inner attitude to be *Remote State* using space and flow. Rater two and three saw the presence of time seen in the *Awake State*.

*Brisk twisting*, a time image was chosen next. Rater one saw time and flow used. Rater two and three both saw no time or weight used. They both scored the movement phrase to have space and flow in combination reflecting the *Remote State*.

For the seventh image, the image of *powerful exactness* was chosen. This image suggests the use of weight. Rater one saw the use of both weight and time being used producing the state known as *Rhythm/Near*. Rater two and three both saw participant five



using weight and space in combination. All three raters saw the presence of weight throughout the movement phrase.

The last image, *delicate exactness* suggests the use of weight. All three raters were in agreement. They all rated the movement phrase to have qualities of weight and space. When using these two qualities in combination, the state produced is the *Stable State*.

Participant five was also an intuitive personality type. She showed a preference for time producing images by choosing time images five out of eight times. The raters did not see a predominant use of weight or time in her movement. They saw participant five as having a preference of space and flow. For example in her performance of image number one, a time producing image, subject five was rated as having time present in her movement only by one rater. The other two raters saw the presence of space and flow. In only one instance was there 100% agreement by the raters. This was for the performance of image number three, a time image. All three raters scored the predominant inner attitude to be space and time, the Awake state.

## Discussion

### QUALITIES WITHIN THE IMAGES

The researcher was looking specifically at the Jungian functions of sensing and intuiting and comparing them to two effort combinations of weight and time. It was hypothesized that participants scoring as intuitive personality types would prefer images that required a presence of time over images that called for the use of weight. In some cases, as the results showed, this was true. It was seen by the mover making a conscious choice to create movement for a time image which demonstrates a conscious preference for the use of time over weight. In other cases, we see the mover select an image that contains a weight quality and perform it using the unconscious use of time noted by the raters. In attempts to find true preferences between weight and time, the researcher set up the movement assessment as follows: Each set of images contained one image that had a time quality and one image that had a weight quality. There was also the use of a controlled variable to eliminate preferences with other qualities. For each controlled variable, the fighting quality of time or weight was given as well as the indulgent quality. This holds true for time images. This was to separate preferences within the quality. For example, the participant might prefer light weight over the use of strong weight. When looking more closely at participant 1's selections, we see when given the choice to use strong weight, she chooses the image that will give her the opportunity to do so. She consciously chooses the weight producing image. When observing her behavior, we see all three raters agreeing that there is a presence of time in her movement, not weight. It could be possible that participant 1 associates herself with power, maybe she would be liked to be viewed as powerful or perhaps she would like to be more powerful in aspects of her life and not able to consciously exert power. In the case of participant 2, it is noteworthy that she chose four weight producing images and four time producing images. There were no preferences noted within the qualities for she chose two indulgent qualities

and two fighting qualities. In all four cases were she chose weight, time was rated by all three raters. Again suggesting the implications of the unconscious and how each individual mover relates to the selected image. Is it how they see themselves, how they wish to be or how they are feeling on that specific day? In the future, it is suggested for a post interview with the participants to talk about why they chose the images they did , what appealed to them within the image, and what in their movement suggests that these qualities are being portrayed. By gathering their perspectives on their choices and movement, the researcher would get a fuller picture of both the unconscious and conscious processes within each participant. It also is suggested that the mover's look at their movement during this post interview time to gain their perspective on their movement, what efforts do they see themselves doing and does that correlate to what they originally chose.

The images were presented to subjects in random order (SEE APPENDIX. ) to avoid patterns from forming. The image of *bold, exuberance* asked for the combination of weight and flow. Where the image of *energetic ease* asked for the use of time and flow. While looking at the results, four out of the five participants chose the time producing image and time was rated for all. The word energetic gives a sense of time portraying a zest for life. Four of the participants also scored on the MBTI as extraverts where channelling of psychic energy is externalized. Energetic gives a sense of external , an awareness of surroundings. There might possibly be a link between the attitudes ,such as extraversion and intraversion, and the different movement functions. It could be possible that it may depend on how they relate, objectively or subjectively. For *careful delicacy*, a combination of weight and flow was asked for. Time and flow in the image of *lingering caution* was also a choice. When looking more closely at these images, four of the participant chose careful delicacy and weight and time was noted by the raters. The word careful suggests an element of time rather than a sense of flow. When both weight and time are presented and seen, it is impossible to say which is more preferred by the

mover. Clear images looking for weight alone would be more appropriate and applicable to this study rather than images suggesting combinations of efforts. This would clear up questions concerning which part of the image did the participant prefer. Are they choosing the image because of the time component or is it for the other effort it is used with? For the next set, weight and space were used in *all around sensitivity*, where *round about lingering* called for time and space. *Roundabout lingering* suggests clearly the use of time and space. The raters, however did pick up a presence of weight in some of the movement. For participants 1 and 2, weight was noted. It could be possible that the timing of presenting the images could be factoring into the performance of the images. Though the movers are making a choice to move one specific image, the awareness of the other image is still present. Throughout the study, each mover listened to the researcher read off the choices, they took a few seconds to choose one, voiced it and began moving. The pause for the decision might not have been long enough and their movement is still influenced by the other choice. Their decision has been contaminated by the other image. This is known as the contamination factor. This could be why we see both weight and time being used. The presence of both weight and time might also be due to mover's own ambivalence about their preferences, the possibility that they have not developed a preference yet for weight and time efforts, or their preference could lie in the presence of another effort that was not emphasized in this study. *Instantaneous exactness*, time and space combination and *powerful exactness*, weight and space were given as a set. All five participants chose powerful exactness. Three out of the five were rated as using time and two were rated as using weight. This brings up the notion of gender. All participants are female, all chose powerful, but power through the use of weight was not noted. In today's society, women are still struggling with their individual use and assertion of power. They may see themselves as being powerful but powerful is a subjective term. It is different for everyone. In this study, perhaps the images are allowing the participants to attach their personal views and not allowing for a general understanding. The words

might entice them or turn them away in their descriptions. Also the words used in combination might not connect with each other. There might be a quirky combination or the subject might not identify with the word used in combination. Perhaps, if it was presented with another word, we might see more of a correlation between what the subjects are choosing and what they are performing. The set of *sensitive ease or leisurely ease* where flow and time/weight were used was given as a set. Both weight and time were noted in the performances of these images. In the set of *tense forcefulness and jerky spurts of action*, the mover was asked to use flow with weight or time. The time image was chosen as well as rated by the raters. The image of jerky spurts of action provides a sense of suddenness. *Firm all around attentiveness* asked for weight and space to be used where *brisk twisting* asked for time and space usage. Space and time or weight was used in the next set of images by choosing between *leisurely exactness or delicate exactness*. The words leisurely and delicately have been paired up with ease as well as careful. Perhaps the duplicating of these words might have interfered with true preferences. Participants show no consistency with a preference of the word leisurely or delicate.

The results of this study neither support or reject the hypothesis that there is a connection between inner attitudes and personality characteristics reflected through the Myers-Briggs Type Indicator. All participants scored as intuitives which would according to the theories researched in this hypothesis have them all prefer time images. The results of this study bring up an interesting point. The Myers-Briggs Type Indicator is a self report test. Participants are asked to choose what answer describes them best. The indicator does not test actual behavior. In order to grasp a full understanding of personality, one must seek the "why of behavior." A person might think that a certain answer serves them best but it might be how they would like to be not how they really are. As mentioned earlier by Hall and Lindzey, there are two common categories that are

often used when describing personality (1978). One, the effectiveness and the ability to elicit positive reactions and second the impression they create in others (Hall and Lindzey, 1978). Both implicate the extreme importance of the other. The other, might be able to decipher the “why” of behavior. It suggests that personality is based on impressions, self and others. By looking at the movement quality preference in addition to the scoring on the Myers-Briggs Type Indicator score, a way of looking at behavior is included.

It is possible that the design of the MBTI is too complicated to be compared to movement as a means of looking at behavior. The MBTI is designed to decipher between Jung’s believed principal and auxiliary function. The results of the MBTI clearly state the preference of one function such as thinking or intuiting. The one with the highest score is considered to be the principal function, the one that is relied on and used most effectively (VonFranz, 1971). The design of the movement assessment attempted to show preferences by giving the subject a choice of weight or time just as the MBTI gives you a choice between two functions. It is thought that movement maybe too fluid to show dominance and consist of preferences. It is being considered that during the movement component of the study, rather than a one or the other presentation, a balance between the efforts be represented through images and given to the participants to support the fluidness of movement.

In the movement assessment, the participants are asked to create movement to an image that they prefer, the image that speaks to them the most. This is also self report and working strictly on a conscious level. By adding raters we are able to take it to another level and look for unconscious mechanisms as well as behavior. As seen through the results there were very few incidence where all the raters were in agreement with what they saw. This is known as inter rater reliability. The lack of agreement between the raters could be that viewing movement is a subjective experience and rater’s own preferences skew the data. Also the raters where given the materials and the

instructions of the study independently as well as the actual rating was done on their own time and in their own homes. The environmental and situational influences could have skewed the data as well. The raters had all completed the graduate classes in movement observation. Two out of the three raters were classmates and have viewed movement together consistently prior to the study. The third rater had graduated a year prior to the study and had never viewed movement with the other raters. To attain inter-rater reliability, it is suggested that the raters view the material in a neutral setting at the same time. This would provide them with the opportunity to have a few practice viewings as well as allow for them to discuss their observations. The raters did not show a strong agreement which supports the belief that design of the movement study does not correlate with the design of the MBTI.

Jungian psychology (1923) embraces a whole which entails both the unconscious and conscious worlds. As we see from the use of the raters, a participant might have selected a weight producing image but the movement might have contained other qualities. On a conscious level they chose a weight image but unconsciously they are using another quality which in the majority of cases was time. This demonstrates an interesting connection between the conscious and unconscious worlds. It also implicates that movement is unconsciously executed. "Effort and it's resulting action may be both unconscious and involuntary, but they are always present in any bodily movement" (Laban, 1988, p.21). The unconscious can be defined as "unaware" where having "awareness" is known as consciousness (Lewis, 1979, p. 280). It is believed that our ego is our mediator between unconscious symbols and impulses and conscious interactions with the outer reality (Lewis, 1979). By using movement, one can tap into the unconscious world. Besides using movement, Jungian psychologists use dreams and their associations by using a process known as Active Imagination. Active Imagination is described as "the consciousness looking on, participating, not directing, cooperating but not choosing, the unconscious is allowed to speak whatever and however it likes

( Whitehouse, 1979). It appears in many forms, language, movement, sculpture, painting, etc. Dance/Movement Therapists use Active Imagination as a means to tap into the unconscious world.

The same holds true for Jung's functions. Jung believed that intuition dealt with unconscious perceptions which he called "Irrational Functions." Two irrational functions, such as intuiting and sensing, cannot be used simultaneously in a conscious mode. As seen through the MBTI, participants score as either a sensor or intuitor. The more developed function is the one that is most relied on, is most effective, and is known as the principal function. The auxiliary function, the one that is less relied on in the pair acts as a balancer . Everyone is capable of using both functions but favors or prefers one of these modes as a means of receiving information. When a function is used consciously, it becomes separate from the others and is referred to as differentiated. An undifferentiated function is unconscious and is believed to be the less preferred function making it inferior. The inferior function than struggles between the conscious world and the unconscious world. Jung believes that observed conscious functioning is explained through the interplay between not only the principal and auxiliary function but the dominant attitude as well. Perhaps what the results of this study implicate is that the believed link between Jungian 's functions and combinations of efforts is that of conscious and unconscious mechanisms. A person might consciously score as an intuitive and unconsciously favor time rather than consciously choose time. Movement can be considered the universal bridge between both conscious and unconscious thought processes by having the ability to use primary and secondary processes. Movement brings access to the unconscious and allows for primary processes to be observed in a safe way. Thus, verify the believed connection between Jungian personality types and qualities of movement through the means of the unconscious.

Personality has been believed to be the essence of the human condition. When thinking about human condition, one must think of integration and what is representative



of that person. When working in therapy, one is asked to clarify "who am I?" They are asked to look more closely at themselves to define themselves more clearly through their interactions, their self impressions, etc. By working with the nonverbal and movement interactions in a clinical environment, it allows for the client to look more closely at the choices they make whether it be conscious or unconscious. It allows for the definition of self to become more clear and concrete. Allowing for the client to become more aware of their whole self rather than pieces.

## LIMITATIONS OF THE STUDY

There were many limitations to this study. First and for most the participant number was very low. When working with such a low number it is hard to prove anything statistically. Also while participating in this study, participants had completed their first year of Dance/Movement Therapy coursework which included the first year of movement observation, where efforts are explored in combination as well as the presentation of theories and the possible linkage with personality. This knowledge might have off set the results of the data due to increased awareness of hypothesis. Another limitation may be the use of the video camera as well as the researcher being present in the room. As always when working with video, it tends to increase anxiety. This is due to the reality of video, it brings awareness to things that we are not even aware that we do. It is in a sense making the unconscious material conscious. This added awareness of the other or the fear of the unknown tends to increase anxiety. Anxiety becomes a way to control or block the unknown material. When anxiety is increased, on a movement level, we tend to see an increase use of flow which might have off set the data and not allowed for true efforts to come out. Also since there was no time limit or minimum time limit when performing the images, the subjects' movement phrases were very short in length. This might be due to the anxiety of the video camera but it raises important issues such as natural movement of the subject, movement that is inherent to the subjects, may never have been seen because they were moving for such a short period of time. The material rated could of been the warm up phase of the movement where we see the beginning phases of the movement, free of patterns of efforts being used. When rating movement, after a few minutes of moving material, raters tend to notice patterns in their movement as well as use of efforts. The movement rated in this research study might have been movement that might have developed into more crystalized natural movement where preferences could have been more defined as well as viewed more consistently if the

subjects gave it more time. Also raters were given a very short movement phrase to rate from which could have the same implications as mentioned above. The use of video for the raters also makes it hard to rate efforts due to skewing of video and not seeing live, natural movement. Raters own preferences for efforts might have also skewed the results. It is noted by Catherine McCoubry( 1987), a Dance/Movement Therapist, that raters have preferences which may come out in their rating. It is encouraged by this researcher to have all the raters viewing the data at the same time to create a neutral environment and to allow for ample time for viewing of each phrase. By having poor inter-rater reliability suggests that the design of the study is limited.

## SUGGESTIONS

Suggestions for future studies would be to use a larger population sample as well as using a mixed population that are not necessarily familiar or comfortable with movement. It would be interesting to see how people move in a more natural way where there is little to no structure. Instead of using images, one might think about using different props and ask the participants to interact with the props in whatever manner they wished. For example, one could give the subjects a basketball and a balloon. The participant would choose one and be asked to interact with that prop for a specific amount of time. Raters then can look to see what qualities they use when interacting with the prop. Non specific and less structured images also might be successful.

In the future, one might be interested in conducting a study that looks at other Jungian functions and compare them to the qualities of movement they are linked to. Also looking more closely at the attitudes, extraversion and introversion, to see if they correlate with any specific quality of movement. Exploration of the unconscious/conscious nonverbal mechanisms could be compared to self report (score on Myers-Briggs) and behavior (surveys on participants behavior) would also be interesting to explore. Also, a post interview with the subjects to find out about their choices might bring to awareness the participants perspective of their choices as well as an understanding to why they chose what they chose.

## SUMMARY

In summary, the purpose of this pilot comparative study is to compare and examine certain Jungian personality types, in particular sensing and intuiting as applied in the Myers-Briggs Type Indicator with aspects of movements known as inner attitudes. A basic theoretical assumption in the Dance/Movement Therapy field is that movement is correlated to aspects of personality (Laban 1847, North, 1972). The researcher conducted a study in which five first year Dance/Movement Therapy students were asked to take the Myers-Briggs Type Indicator followed by a movement assessment where they were asked to create movement to specific images that appealed to them, while being videotaped. The tapes were then viewed by raters whose task was to identify the most predominant inner attitude used by the participant. The results of both the movement session and the MBTI were examined and compared. The results neither support nor reject the hypothesis that aspects of movement known as inner attitudes and Jungian functions are interrelated. It has been identified that there were many limitations to this study. Most of the limitations focus on the design and the possibility that the Myers-Briggs Type Indicator might not be compatible with the way this particular movement assessment was implemented. However, some interesting findings did arise. Such as the discovery of the differing behavior noted through unconscious/ conscious mechanisms as well as the way the participant may have related personally to the given image. Also rating could have been skewed due to rater's own bias, and environmental or situational influences. There are many suggestions for future studies where the possibility of post interviews with the subjects to gain their perspective on their movement as well as their personal investment with the images.

Personality continues to fascinate us and continues to be at the heart of human behavior. The Dance/Movement Therapy field continues to explore the non verbal mechanisms and the way personality can be manifested through the body and the use of the body. Clinically, the role of a therapist is to help restore the balance between the

conscious and unconscious mechanisms. They challenge clients to discover themselves and their preferences for relating to others and the world. It is important that we continue to look at the innerworkings of personality and constantly challenge ourselves to clarify "who we are."

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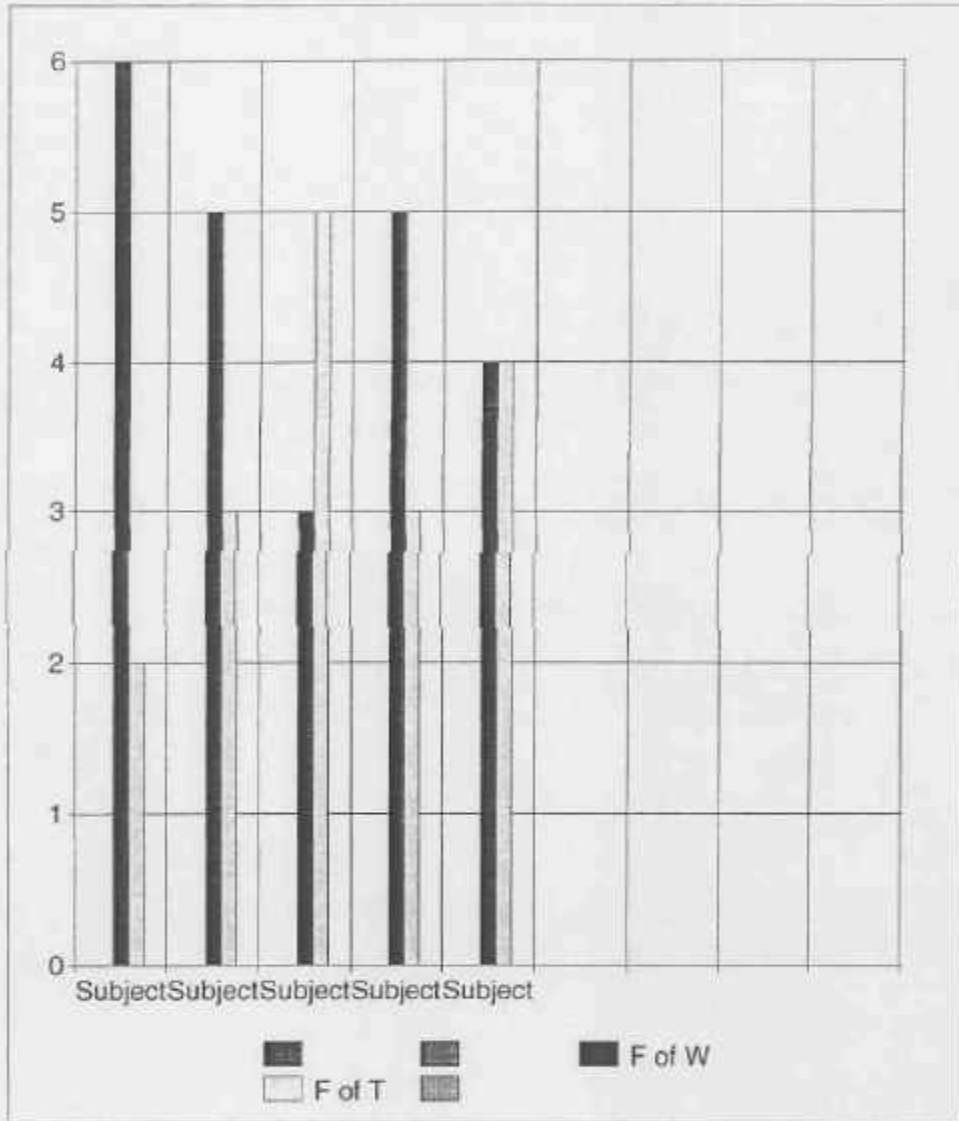
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## INNER ATTITUDE TABLE

| INNER ATTITUDE    | QUALITIES SEEN IN COMBINATION |
|-------------------|-------------------------------|
| REMOTE STATE      | SPACE AND FLOW                |
| RHYTHM/NEAR STATE | WEIGHT AND TIME               |
| STABLE STATE      | WEIGHT AND SPACE              |
| MOBILE STATE      | FLOW AND TIME                 |
| DREAM STATE       | WEIGHT AND FLOW               |
| AWAKE STATE       | SPACE AND TIME                |

## Frequency of Weight/Time Images



## RATING TABLES

## SUBJECT 1

| IMAGE# | CHOSE | R1 | R2 | R3 |
|--------|-------|----|----|----|
| 1      | T     | FT | FT | ST |
| 2      | W     | FT | WS | WT |
| 3      | T     | WF | WT | WS |
| 4      | W     | WS | WS | WT |
| 5      | W     | WT | SF | WS |
| 6      | T     | WF | ST | SF |
| 7      | W     | ST | FT | ST |
| 8      | W     | FT | FT | FT |

## SUBJECT 2

| IMAGE # | CHOSE | R1 | R2 | R3 |
|---------|-------|----|----|----|
| 1       | W     | ST | ST | FT |
| 2       | T     | FT | SF | ST |
| 3       | W     | SF | ST | SF |
| 4       | T     | SF | ST | SF |
| 5       | W     | ST | ST | WT |
| 6       | T     | SF | WT | WS |
| 7       | W     | ST | WT | WF |
| 8       | T     | FT | WT | WT |

**SUBJECT 3**

| IMAGE # | CHOSE | R1 | R2 | R3 |
|---------|-------|----|----|----|
| 1       | T     | SF | FT | SF |
| 2       | W     | FT | WS | WF |
| 3       | T     | FT | WT | FT |
| 4       | W     | WF | WF | WT |
| 5       | W     | ST | ST | ST |
| 6       | T     | SF | SF | SF |
| 7       | W     | WS | WT | WT |
| 8       | W     | WT | WT | FT |

**SUBJECT 4**

| IMAGE # | CHOSE | R1 | R2 | R3 |
|---------|-------|----|----|----|
| 1       | W     | WS | ST | WT |
| 2       | W     | WS | WS | WS |
| 3       | W     | ST | WT | ST |
| 4       | T     | FT | SF | FT |
| 5       | W     | SF | ST | WS |
| 6       | W     | ST | ST | SF |
| 7       | T     | ST | ST | ST |
| 8       | W     | ST | ST | ST |

**SUBJECT 5**

| IMAGE # | CHOSE | R1 | R2 | R3 |
|---------|-------|----|----|----|
| 1       | T     | FT | SF | SF |
| 2       | T     | WF | SF | FT |
| 3       | T     | ST | ST | ST |
| 4       | T     | FT | SF | FT |
| 5       | W     | SF | ST | ST |
| 6       | T     | FT | SF | SF |
| 7       | W     | WT | WS | WS |
| 8       | W     | WS | WS | WS |

The source of the above images are from Marion North's book Personality Assessment through Movement and are designed to elicit two effort combination i.e. inner attitudes.

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

- |  |  |
|--|--|
| 1. BOLD, EXUBERANCE<br>OR<br>ENERGETIC EASE                | 5. SENSITIVE EASE<br><br>LEISURELY EASE                  |
| 2. CAREFUL DELICACY<br>OR<br>LINGERING CAUTION             | 6. TENSE FORCEFULNESS<br>OR<br>JERKY SPURTS OF ACTION    |
| 3. ALL AROUND SENSITIVITY<br><br>OR<br>ROUNABOUT LINGERING | 7. FIRM, ALL AROUND<br>AWARENESS<br>OR<br>BRISK TWISTING |
| 4. INSTANTANEOUS EXACTNESS<br>OR<br>POWERFUL EXACTNESS     | 8. LEISURELY EXACTNESS<br>OR<br>DELICATE EXACTNESS       |



Images for each of the five subjects were distributed in Random Order as follows:

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

Subject one

- |  |  |
|--|--|
| 1. BOLD, EXUBERANCE<br>OR<br>ENERGETIC EASE                | 5. SENSITIVE EASE<br><br>LEISURELY EASE                  |
| 2. CAREFUL DELICACY<br>OR<br>LINGERING CAUTION             | 6. TENSE FORCEFULNESS<br>OR<br>JERKY SPURTS OF ACTION    |
| 3. ALL AROUND SENSITIVITY<br><br>OR<br>ROUNABOUT LINGERING | 7. FIRM, ALL AROUND<br>AWARENESS<br>OR<br>BRISK TWISTING |
| 4. INSTANTANEOUS EXACTNESS<br>OR<br>POWERFUL EXACTNESS     | 8. LEISURELY EXACTNESS<br>OR<br>DELICATE EXACTNESS       |

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

Subject Two

8. BOLD, EXUBERANCE  
OR  
ENERGETIC EASE

7. CAREFUL DELICACY  
OR  
LINGERING CAUTION

6. ALL AROUND SENSITIVITY  
  
OR  
ROUNDAABOUT LINGERING

5. INSTANTANEOUS EXACTNESS  
OR  
POWERFUL EXACTNESS

1. SENSITIVE EASE  
  
LEISURELY EASE

2. TENSE FORCEFULNESS  
OR  
JERKY SPURTS OF ACTION

3. FIRM, ALL AROUND  
AWARENESS  
OR  
BRISK TWISTING

4. LEISURELY EXACTNESS  
OR  
DELICATE EXACTNESS

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

Subject Three

8. BOLD, EXUBERANCE  
OR  
ENERGETIC EASE

7. CAREFUL DELICACY  
OR  
LINGERING CAUTION

6. ALL AROUND SENSITIVITY  
  
OR  
ROUNDAABOUT LINGERING

5. INSTANTANEOUS EXACTNESS  
OR  
POWERFUL EXACTNESS

4. SENSITIVE EASE  
  
LEISURELY EASE

3. TENSE FORCEFULNESS  
OR  
JERKY SPURTS OF ACTION

2. FIRM, ALL AROUND  
AWARENESS  
OR  
BRISK TWISTING

1. LEISURELY EXACTNESS  
OR  
DELICATE EXACTNESS

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

Subject Four

4. BOLD, EXUBERANCE  
OR  
ENERGETIC EASE

3. CAREFUL DELICACY  
OR  
LINGERING CAUTION

2. ALL AROUND SENSITIVITY  
  
OR  
ROUNABOUT LINGERING

1. INSTANTANEOUS EXACTNESS  
OR  
POWERFUL EXACTNESS

5. SENSITIVE EASE  
  
LEISURELY EASE

6. TENSE FORCEFULNESS  
OR  
JERKY SPURTS OF ACTION

7. FIRM, ALL AROUND  
AWARENESS  
OR  
BRISK TWISTING

8. LEISURELY EXACTNESS  
OR  
DELICATE EXACTNESS

MOVEMENT ASSESSMENT  
IMAGES FROM NORTH

## Subject Five

- |  |  |
|--|--|
| 1. BOLD, EXUBERANCE<br>OR<br>ENERGETIC EASE                | 2. SENSITIVE EASE<br><br>LEISURELY EASE                  |
| 3. CAREFUL DELICACY<br>OR<br>LINGERING CAUTION             | 4. TENSE FORCEFULNESS<br>OR<br>JERKY SPURTS OF ACTION    |
| 5. ALL AROUND SENSITIVITY<br><br>OR<br>ROUNABOUT LINGERING | 6. FIRM, ALL AROUND<br>AWARENESS<br>OR<br>BRISK TWISTING |
| 7. INSTANTANEOUS EXACTNESS<br>OR<br>POWERFUL EXACTNESS     | 8. LEISURELY EXACTNESS<br>OR<br>DELICATE EXACTNESS       |

## Glossary

Personality theory is a subdiscipline of the field of psychology which is concerned with the development of a comprehensive theoretical framework for the understanding of human behavior

Typology Theory--theory of psychological type created by Jung, including the concept of functioning to help him explain, understand, and systemize his observations of human behavior. This system is used to help identify characteristic patterns of behavior

Extraversion--psychic energy is channelled into representations of the objective external world, and invests itself in perceptions, thoughts, and feelings about objects, people, and other environmental circumstances

Intraversion-- psychic energy flows towards subjective psychic structures and processes

Irrational Functions--Sensing vs. Intuition

Rational Functions--Thinking vs. Feeling

Myers-Briggs Type Indicator--provides feedback regarding your preferences--the way someone prefers to interact with information, people and things, and how decisions are made. It is a forced choice test designed to measure dominant attitude, whether it be extraverted or introverted, as well as functional preferences, such as thinking or feeling and intuiting or sensing

Laban Movement Analysis-- a systemic, objective analysis of human movement developed by Rudolph Laban

Effort-- "antrieb" which is German for effort describes the quality of movement. Effort has been described as the inner impulse to move

Four Motion Factors: flow, weight, time, and space towards which the mover can have different attitudes depending on situation, temperament, environment, and many other variables

Inner Attitudes--Two effort combinations. Inner attitudes suggest " that the movement statement is not yet externalized, but expresses various moods and states of feelings

Movement Phrase-- a segment of movement that can be viewed

Movement Raters-- trained observers of movement