

Moving, Being Moved and Meaning: Development of Acting Human in Infancy

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I would like to speak on the rhythmic and expressive nature of motives and emotions for the elaboration and protection of action -- in reality and in imagination and memory. I would like to explore how this process induces the narration of both self awareness and meaning in community. I believe that what makes human consciousness in activity unique is the rhythmic complexity of attentions arising from our bipedal stance and balance of action, freeing the special senses and the hands with throat and mouth for intricate compositions of movement in planned time. The 'coordination and regulation' of this flexibility of action entails an open or public intentionality and permits an intimacy in purposes in formation that no other animal can comprehend. Human intersubjectivity appears to be a consequence of this process of moving with subtle strategies that may be detected by other human subjects because they too move with that complexity of prospecting. Any theory of mind is nothing but an epi-phenomenon of the creative processes of intelligent acting with a body that has so many degrees of freedom in movement. We can share 'theories' about other minds because we 'theorise' (mentally fabricate) our every waking act, and we can detect the process of 'seeking' to make actions effectively in others. I can bring evidence from infancy for how the arts and techniques of human collaborative intelligence arise from sharing the purposes and concerns that shape the attending and investigating movements of all of us from before birth, and those 'e-motional' qualities of movement that express the urgency, safety and satisfaction expected from moving in different levels of time.

