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A Theoretical Comparison of Dance/Movement Therapy and Expressive Arts Therapy

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A THEORETICAL COMPARISON OF DANCE/MOVEMENT THERAPY AND EXPRESSIVE ARTS THERAPY

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in partial fulfillment of the requirements for

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in
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Acknowledgments

I would firstly like to thank my family for supporting me to this point in my development. I have always followed my inner calling, and my family has remained with me through every twist and turn of that journey. I am especially grateful for them.

I would also like to thank my mentors, both Anna and Daria Halprin, for aiding me in my understanding that everything is workable and all things are possible with love and art. I am constantly awed by the continual practice I see in them as a mirror. Their growth and development of the work over the years is an absolute inspiration for me to keep moving forward in my life and in this field. I once interviewed Anna Halprin for an article I wrote in 2010 where she said, “I think of dance as the mother of all the arts because it has every other art form inside of it—sculpture, music, meaning, which is like writing—it has everything” (Landgraf). The quote that follows rounds the thesis out in a complete way. Also taken from a personal interview (2001), this quote is from Daria Halprin: “Dancing your heart out…can be incredibly therapeutic, but is not necessarily therapy. Answering questions directly related to the experience itself takes the step from therapeutic to therapy, and from a profound experience into a learning experience,” (Landgraf). These quotes serve as an eloquent bridge between the two fields for me, and I am grateful and blessed to have danced with the healing arts my whole life long.

I would additionally like to thank my thesis advisor Laura Downey, who has been an incredible support, assisting me in refining my focus for over a year now. She has been with me through several incarnations of this thesis, and has never been impatient with me, but rather always encouraging, and ever helping me to see my life’s work unfold, “with the clarity and order of a crystal” (Knill, Levine, E., & Levine, S., 2005, p.
123). Thank you so much Laura.

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Lastly, I would like to thank myself for showing up all these long years. I fought and struggled against succumbing to the call of this career. But it is all changing now. I would like to share the depth of my gratitude with a story about a client that occurred in my group just two hours ago at this writing.

A client checked into group as homeless. So I asked him how that made him feel, and he said simply, “Homeless.” We moved on with the group in our usual way – warm-up, stretch, movement with metaphor, and dance to musical requests from the group. A client requested Marvin Gaye, and so I played “What’s Goin’ On.” To this point the client that checked in as homeless had been sitting and watching everything, but not participating. During this song I watched him break into what looked like laughing and weeping at the same time. I went over to check up on him and he handed me his writing about the third step prayer, which is about turning your problems over to God. After I read it, he told me he was Home. I wept at the sheer beauty of this moment, and knowing that as a reflective mirror of me, I was Home too. So I thank myself, my client, the work, and God, the power that is greater than all of us combined, for bringing me this far. I hope to allow myself to surrender and be carried from this point forward into a future that is bright, a future I can trust.
Abstract

This theoretical comparison of dance/movement therapy (DMT) and expressive arts therapy (EXA) was created in order to better understand the major principles and concepts behind each field. A brief history of the predecessors of each field was discussed, along with five principles from DMT and five concepts from EXA, as chosen by the writer and based on her preferences in alignment with her personal theory and methodology. The comparison that follows discussed the ways in which both fields converge, diverge, and complement one another. The fields have many points of agreement where there is only subtle difference in language, but differ mainly in two ways. Where DMT has a dance/movement focus, EXA uses multiple art forms in combination for therapeutic use. Though the DMT field might use multiple modalities, the use of many forms is not stated as a foundational principle. DMT places a strong emphasis on the use of the Laban Movement Analysis (LMA) assessment tool, and where EXA might use Laban language, the field does not focus on analytic systems. As a result of reading the literature and participating in training programs in both fields, I feel that DMT could be considered the left-brain compliment to the EXA right brain. This is not to say that each field is not complimentary within itself; but with the body at its base, the DMT field has scientific leanings (consider neuroscience for example) where research is concerned. The EXA field places a high value on the body as well, but focuses more on client process as observed through the art artifact as a matter of research. Applications of my own work with a blended system including both DMT and EXA in the hospital setting were discussed, and were also viewed through an ethical lens where implications of scope of practice were concerned.
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Chapter I: Introduction

I will begin this thesis discussing my personal experience with two different arts related therapeutic fields, specifically dance/movement therapy (DMT) and expressive arts therapy (EXA). I will also outline my own personal theory and methodology, though it is ever evolving. My DMT training included working with dance, movement, and applied psychology within a therapeutic context. My EXA training included the use of multiple art forms (movement, drawing, writing, drama, music, etc.), and the use of a psychological lens on personal process, also towards therapeutic ends. It must be noted that my experience in the DMT and EXA fields to date is somewhat unequal, where my DMT training included graduate school at Columbia College Chicago, my EXA training of ten years was at the Halprin founded, experientially based Tamalpa Institute. Additionally, my DMT work has been almost completely with groups only, where my EXA work has been at both the group and individual level. I feel there are fundamental differences between working with groups and working one on one that affect choice of method, and the theories I present here relate accordingly.

It is also important to note that graduate school is, by its very nature, a largely cerebral experience. I took in much of the teachings through reading and being tested. While we had experiential labs in class and had experience while in our practicum and internship at Columbia College Chicago, I had had ten years of experiential study at the Tamalpa Institute. This institute did not include graduate level study in the field of EXA. The literature review will include all texts from the EXA field however, and as such will include the viewpoints of several other seminal founders. So there is a fundamental
difference within my educational background. These biases are to be noted here, as they influence my overall understanding of both fields.

Additionally, I feel it important to impart that my views have changed and evolved as I have written this thesis. Just today, I awake with fresh eyes regarding Laban’s theories and systems. As he, in his early years, was “…known to have made constant adjustments in his theoretical formulations,” (Moore, 2009, p. 40), so too have I changed my point of view on his systems as I have been writing. This makes a fixed and final document incredibly difficult to present! As dancers, I believe he strove, and I too, to stay flexible and ever in motion. And yet at some point, as a living record, one must let things be where they are. So I would like to note here that though my major position throughout this paper is the reduction of the motion factors to their simplest and most basic level: space, time, weight and flow, I am increasingly interested in the complexity of his theories as they develop further, but need more time with experiential research to validate my position.

I feel that for the purposes of client assessment, the four basic motion factors are helpful in the service of taking in the overall client gestalt, but I need more time to explore the more complicated systems, like eukinetics and choreutics as an example. I will need to experience them through movement, in order to understand them in a way that feels sound to me. I am right-brained dominant, and as such, prefer sensing as a means for understanding the world. I am an experiential learner, and though I take constructs in through the mind (as we all do), I can understand them better when I move them. At this writing, and the last day I have with this document before submission, I have just come from an experiential lab focusing on Laban scales with a teacher of the
Laban work at Columbia. This morning we moved the scales, and I found new places of value in making connections within my inner experience to my outer world, my cerebral understanding of the scales from a geometrical standpoint, and my sensorial understanding from a practicing standpoint. I could feel the difference between the dimensional scale, and the slightly askew version of the dimensional scale in the A scale, and found value in the ways in which I felt my brain connecting new neural pathways – something I sensed through the confusion and re-organization process, but could not actually prove without the use of a neurofeedback machine. So I include this experience as a way to share my most recent discoveries, which may even contradict much of what follows in this document, as they are exciting new territories for future investigation. I am invigorated by what this practice can do to increase my mind-body connection, as well as bi-lateral communication in the brain as a balance to process oriented movement as a connector. Practice makes all the difference for me. I will look forward to studying these systems even further as they apply to the EXA field upon the completion of this thesis. Right-brained and left-brained dominance will be discussed later in this chapter, and will be applied to both fields as well.

All of this said, herein lies the motivation for this thesis. Originally I was set with the task of understanding how my ten years of experiential training in California with the Halprins (EXA) would be in alignment with my primarily cerebral experience of learning DMT in a masters program in Chicago. The experience of taking in the knowledge was very different. It left me with some questions about theory, which I will now address.

The questions are: where does my new training in DMT intersect or diverge from my previous training in EXA? Where are they actually the same, and where are they
different in an opposing way, or different in a complementary way? How can I find clarity in what theories and methods from each field best align with my personal theory and methodology when working with clients? What are the ethical implications and scope of practice for each field? As I have written this thesis and attempted to answer these questions, a personal approach has become clear to me. In order to provide a framework from which to view this thesis, I will make my approach transparent now.

**Personal Approach, Theory and Corresponding Use of Method**

At the outset of this section on personal theory, and as a general statement regarding the entire thesis, for me, beyond theory exists the human soul. Beyond theory there is magic – a calling from within to meet the without, the bigger picture, a universal understanding of ourselves as microcosm within the greater macrocosm. At times I balk against structure, feeling that it confines the very thing I love most – the body in motion. I feel that examining the past through the structural lens of theory can be both confining and pathologizing, sentencing one to a sealed in fate based on past, and potentially victimizing, trauma. Psychologist Hillman agrees, saying, “…we are victims of academic, scientific, and even therapeutic psychology, whose paradigms do not sufficiently account for, or engage with and therefore ignore, the sense of calling, that essential mystery at the heart of each human life” (1997, p. 6). Ironically, he holds this innate and unique calling of soul as the ‘acorn theory,’ so if ever there was a theory I most deeply align with it would be this.

That said, this is a paper on theory, born out of an academic experience, and so I must firstly put forth my approaches as an umbrella for the theory from which I will be working as I move forward in practice within the DMT and EXA fields. The approaches
are threefold: eclectic, balanced, and diagnostic. I also feel that theory and method are closely intertwined, and as such, five of the many arts-based theories, five corresponding methods, and five psychological theories will be mentioned here. Though many other theories and methods are discussed within this thesis, these are the most applicable to my personal methodology. They are discussed in the order of arts therapy theory, method, and psychology theory, for a reason that will be understood as one reads through this section.

Lastly, it is important to note that the very last of all the theories mentioned – psychosynthesis theory – is an integrative approach as well as a theory. It encompasses all of the aforementioned approaches, theories and methods. It brings my approach from being eclectic, to being an integrated, multi-layered, multi-colored, and multi-faceted living process. It allows for a dance between all theories as needed, and will be presented as a way to integrate all of my learning into one cohesive whole.

Approach. As might be suspected already, the fact that I have studied and am discussing two different fields might begin to suggest that I have an eclectic approach, and I do. While eclecticism is sometimes criticized as being overly subjective (Neukrug, 2008), it is comforting to note that learning several theories is welcomed in the academic environment. “It is the task of the professional counselor and therapist to know as many theories and techniques as possible – their similarities and differences – and to select from each theory that which is most helpful to the client” (D’Andrea, Ivey, A., Ivey, M., & Simek-Morgan, 2007, p. 475). It is additionally comforting to realize that theories “are only ‘views’ – constructions about how the world works. It is helpful to remember that theories are simply descriptions – ways to examine reality. If we become wrapped up in
the belief that our theory of counseling and therapy is reality, we risk operating under an illusion” (D’Andrea, Ivey, A., Ivey, M., & Simek-Morgan, p. 475). So, according to these authors, it is helpful to know theory as a place from which to begin, but to be prepared to abandon, if it is not working, in the service of simply being objectively present to client needs in the moment.

An additional approach I have discovered I both need and use is the balanced approach, where the use of objective methods can be considered in balance to the arts-based theories, which at times for me, can feel overly subjective. The biggest learning that I took away from my experience while immersed in the DMT-based Columbia College Chicago master’s program was the appreciation for the use of objectivity within the healing process. I knew this to be true on a cellular level from my experience of being in the ‘here and now’ by engaging with the senses from my training at the Tamalpa Institute, but bringing the experience to the mental level of conscious understanding at Columbia College Chicago has been an additional gift. I firmly believe in the left-brained complement of the objective viewing of dance and art as an integral piece to the client re-organization process. As a therapist, it is my responsibility to have this objective point of view. I will detail the objective methods I find invaluable in facilitating a balanced approach below.

Lastly, the diagnostic approach, or medical model, will be applied in more specific terms regarding client needs. I utilize the medical model approach when seeking clues in client disharmony or inconsistencies within themselves as a potential source for interventions. What might be considered inconsistencies within a client will be discussed at length within this thesis. I do not believe in pathologizing most clients however, as I
do believe in the inherent ability of a client to heal. Yet if a client seeks a therapist as guide, the therapist needs to aid them in some way. I must look for clues as to how to do that, and I do so within this general frame of reference titled the medical model.

**My personal use of theory and method.** Now that approach has been discussed, here I present the theories contained within. They are presented threefold. The first section details theory related to the DMT and EXA arts-based therapies. Resultant objective methods that are necessary for me as a practitioner of a balanced approach within the DMT and EXA fields are discussed. Finally, psychological theories that correspond to the aforementioned arts-based theories and objective methods will be presented.

**Arts-based theories contained within the DMT and EXA fields.** My personal theory regarding the healing arts theories in specific incorporates every one of the selected principles and concepts that I have written about at length in this thesis. Many of the theories intertwine as you will see, but my personal theory begins at a foundational level with the DMT-based principle that the body and mind are inseparable, and that moving the body inherently moves the mind and vice versa. Intimately connected here is the DMT-based principle that dance is communication (Sandel, Chaiklin & Lohn, 1993).

I believe that the soul speaks through dance, as well as through all of the arts. Movement is always at the foundation for me. It is the art form that comes the closest to voicing soul expression on a cellular and mystical level, but the arts round out the picture in a more holistic way. So here I insert the EXA-based concept whereby the art speaks for itself, as an extension of the dance is communication principle, because for me, all of the arts are an integral part of the co-creative and communicative dance between the
universe and the unfolding self (to be later detailed by both object-relations and creativity theories).

The use of the multi-modal arts system is a seamless and important piece of my foundational theory. The multi-modal system, with dance and the body at its foundation, incorporates multi-layered aspects of a human being. This process includes artistic, creative, physiological and psychological processes inherently within it. I believe that spiritual and mystical elements are included within the experience of connecting to the soul through art creation as well. For me, this concept organically leads to the creativity is fostered and enhanced DMT principle. Mentioned in the EXA field, though not focused upon in this thesis, the expansion of creativity premise is understood within the EXA literature as a vital and key piece within the healing process as well. Lastly, I feel the four aforementioned arts-based theories have a natural dénouement within the crystallization theory, whereby all previously explored and soul-connected arts creations meet the psychology beneath them, and culminate in the conscious understanding and deeper integration within the client on a mind-body level.

**The objective lens: Five important tools as a complement to DMT and EXA theory.** For me, there are five tools for increasing objective understanding: immersion in the natural environment, meditation, the use of functional movement, the use of the Laban movement analysis (LMA) tool, and the use of psychological theory as an additional objective lens from which to understand client generated art. The first two are not discussed at length in this thesis as the literature review focused on the theory of the DMT and EXA fields, and the corresponding psychological theories inherently connected within.
That said, I must detail here that I believe in the power of objectivity as experienced through immersion in the natural environment. The sky, trees, ocean and earth just simply are, without the layering of human thinking that gets in the way of organic and simplistic being. Nature is filled with life and is seamlessly connected to our own being. We can experience it objectively on a purely physical level through the senses. Witnessing our own thinking from an objective distance where things outside of us just are, can be a powerful tool for the healing and re-integration process. This is a primary tenet of the meditative tradition as well, whereby the witness (as it is so called) can objectively notice the thoughts without subjective or emotional attachment to their meaning. The specific tradition of Vipassana meditation, where bodily sensations are noted along with thoughts, is a powerful mind-body connector (Glickman, 2002), and is the tradition I practice for that very reason.

The extension of the quieted and clear mind is the quieted and clear body. There are times in life where unfolding events are too powerful to digest through sitting and require movement. An objective tool that I find imperative in the practice within both the DMT and EXA fields is the use of functional movement. I find that moving the body in the way that it was anatomically intended to move, without connecting to imaginative story, is an integral part of the client reorganizational process. There are several different approaches to utilizing functional movement. One of the first dance/movement therapists to approach movement this way was Evan, and she created a system called functional technique (Levy, 1992). Specific functional movement tools I learned while in the DMT program are the Bartenieff Fundamentals, and the total patterns of connectivity, to be discussed at length later in Chapter II. They will be considered in terms of the medical
model approach, where idiosyncracies in client movement might be used as an assessment tool.

An additional DMT tool, and most directly applicable to both DMT and EXA theory is the DMT-based Laban movement analysis (LMA) system. When in use by the reflective mirror of the therapist within the therapeutic relationship, the use of the LMA tool may additionally assist in objectively viewing a communicative dance, and round out this experience in a balanced way. Though I personally find using this tool to the depth of the details that are taught within DMT programs confusing, I do believe that simplified markers for defining movement, such as the use of space and time for example, can be helpful for understanding client psychology as it unfolds through artistic expression. Both fields apply the method of describing movement from an objective lens for clearer understanding on a mental level.

As such, I prefer simple terms rather than a complicated and rigid system, which again, reveals my own right-brained preference. I feel that the LMA system might be seen as the left-brained complement to the right-brained experiencing of dance and movement, just as detailed musical compositions ascribed through notes on paper could be viewed as the left-brained complement to the right-brained experience of moving, listening to, or in the actual playing of music. Siegel speaks to the functions of the left and right brain from a purely scientific focus here:

The logical, linear, detail-focused, linguistic left-brain is crucial for human creativity as well as technology. It is essential for getting the message into shareable packets of socially transmissible information. What is the right brain for? The right brain appears to be able to perceive patterns within a
holistic framework, noting spatial arrangements that the left is unable to sense. The right brain is able to create the gist or context of experiences and the overall meaning of events. The non-verbal ‘language’ of the right hemisphere is based on sensations and images. (1999, p. 197)

I think it is amusing to note that this scientist author chose to begin his explanation with a focus on the left-brain! I also find it amusing to note that I am clearly a linguist, and yet I am absolutely certain that I always need the bigger picture within which to insert the details. I am a person who is in love with art (image), and have been obsessed with making meaning out of life through art from a very young age. I find the detailed experience of the LMA system too overwhelming to digest on an experiential level, but absolutely appreciate the value of paring it down to its basics as an overall diagnostic and objective system for greater understanding and clarity. Of course it is mentioned here that the left-brain houses creativity, and I am deeply devoted to the use of creativity as a vehicle for making meaning out of life experiences. Even so, I am clear that right-brained experiencing is my preferred way of being in life, and that simplified systems may aid in the objectification process on a mental level, which is admittedly, of equal importance and completes my ability to assist clients in a necessary way.

The fifth part of the objectification process is the applied use of psychological theory as an additional lens from which to view both dance and art, and the psychology behind its creation. When psychological theories are later applied in order to better understand and make meaning out of the art from an objective point of view, the client can become more organized, and more integrated as a result. This is where the mind influences the body, and can bring more aliveness, as conscious understanding brings
freedom and clarity where before there was confusion. I will discuss some of the psychological theories that closely align with my personal theory now.

*Five psychological theories that align with the previously presented theories and methods.* I identify with several psychological theories, and again I choose five—the last of which I consider to be an all-encompassing theory to my overall approach, as it integrates all previously mentioned approaches, methods and theories. Only two of the theories are investigated in full in the literature review for the purposes of narrowing down the material. The first is object-relations theory, whereby the self is understood outside of itself as aspects of the psyche connect to outer objects (St. Clair, 2004). This can be seen to directly connect with the aforementioned objective understanding of the self as it connects to the natural environment, and perhaps additionally through the concept of witness to thinker within the mind. The idea of the mind in relationship to itself put forth here is not mentioned within the literature review, as there is currently no DMT or EXA literature on this subject but rather is an idea I am postulating myself. Object relations theory also applies directly to the therapeutic relationship, as well as the intrapersonal relationship of the body in motion. Gestalt theory will be touched upon as I consider it a complement to object-relations theory as an overall holistic component, whereby the basic ‘here and now’ (present moment) tenet can directly connect the therapist and client to the objective experiencing of both the natural environment and the self.

Jungian psychology and methods will be discussed in depth, and mostly in the context of the one to one therapeutic relationship. These methods directly apply to making sense out of art, on both a practical humanistic level as well as on the level of
symbol, which can have both spiritual and mystical connotations. This framework can be applied to both fields and has been mentioned extensively in the literature. It intersects very naturally with many of the DMT principles and EXA concepts I have chosen, as the use of the imagination is inherently linked with the multi-modal arts and creative expansion concepts. Jungian methods will be discussed at length in both the dance/movement therapist Chodorow and the expressive arts therapist Daria Halprin methods sections, as they apply most directly there.

Additionally creativity theory is closely related, where meaning arrives out of the synchronistic connection between inner and outer worlds. Creativity theory seams together all aforementioned psychological theories for me. The outer world can be seen as the object, reminiscent of object relations theory. The inner psychological world of the client often presents itself on a symbolic level, reminiscent of Jungian theory. And lastly, this process can be noticed in a ‘here and now’ synchronistic way, which is a method that is detailed within Gestalt theory.

_Psychosynthesis as an integrated approach to both theory and method._ Lastly, the all-encompassing psychosynthesis theory must be mentioned, as it embraces my eclectic approaches, theories, and methods, functioning on an integrative level. This theory was put forth by Assagioli (1888 – 1974). For me, psychosynthesis could also be seen as parallel to crystallization theory as they have the same aim: total actualization and seamless integration of the full individual. The difference here is that psychosynthesis embraces all aforementioned psychological theories to date, including the transpersonal or spiritual realms as well, and could be seen as an updated synthesis of all that had come before it within the field of psychology (Assagioli, 2012; Brown, 2004). In that way,
crystallization theory is the microcosm to the psychosynthesis macrocosm, whereby crystallization theory holds the trajectory of the individual towards wholeness, and psychosynthesis holds the trajectory of the field of psychology on an integrative level of spiritual completeness as well.

One example of how this theory embraces many of the aforementioned theories and methods can be seen through two approaches put forth here that deal with client deficit in either the mind, or in the body. Brown offered methods and theories that might best suit either client:

The mentally identified client will tend to analyze the feelings, typically saying, ‘I don’t understand why I feel this way.’ This person needs to be encouraged to experience the feelings more fully (and will often skillfully resist doing so). Gestalt techniques, movement, and Reichian methods may help. On the other hand, the emotionally identified person may come into a session drowned in feelings, pulling emotionally at the guide, with an attitude of helplessness and despair. This person’s mind needs to be evoked and strengthened, through questions about value and purpose.

(2004, p. 49)

Within this brief paragraph, I would suggest that many of the DMT and EXA based theories and methods can be seen: the DMT mind-body principle, the DMT movement as communication principle (and its subsequent EXA counterpart regarding art speaking for itself), Gestalt theory, object-relations theory (in which the client dis-identifies with his emotional material), and the methods of becoming the objective witness accompanied by the application of psychological theory as method for greater understanding. Herein lie
seven aforementioned theories and methods within one paragraph. One can also notice that the approach is both eclectic and balanced. As such, I prefer the psychosynthesis theory as a way of embracing all approaches, theories and methods into one seamless whole. Additionally and on an individual level, this theory allows for best practice where specific populations are concerned, as the most appropriate theory for each clientele can be applied (such as the use of cognitive behavioral theory with addicts for example). This theory will be explored more fully in conjunction with the crystallization theory later in Chapter II.

**Original research questions and motivation for this thesis.** The majority of this thesis includes factual, non-biased information regarding the theories and methods of both fields. Examination of the principles and concepts of the two fields has provided a more complete picture and better understanding of my approach as a dance/movement and expressive arts therapist, and has assisted in setting the stage for the *raison d'être* of my life. The questions, restated, are: where does my new training in DMT intersect or diverge from my previous training in EXA? Where are they actually the same, and where are they different in an opposing way, or different in a complementary way? How can I find clarity in what theories and methods from each field best align with my personal theory and methodology when working with clients? What are the ethical implications and scope of practice for each field? In order to answer these questions, a foundational exploration of the theory behind each field will need to be addressed. This thesis is a theoretical comparison between DMT and EXA, and will address these questions once the history behind the fields and frameworks have been laid out. There does not exist
another thesis or any literature on a comparative analysis of the theories behind DMT and EXA. I feel humbled and honored to present this work now.

**DMT Principle Definitions**

In order to better understand the theories behind the two approaches, and the principles and concepts behind them, some operational definitions are presented here, beginning with the definition of DMT. Based on the belief that the body, mind and the spirit are interconnected, DMT is defined by the ADTA (2009) as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual" (para. 1). Additionally, and for the purposes of delimiting within the literature review, five of the thirteen foundational principles will be addressed. These principles were originally presented by Imus in a course at Columbia College Chicago titled Dance/Movement Theory I. They will be briefly defined here, but will be discussed at length in the literature review.

**First principle: The body and mind are inseparable and vice-versa.** The first principle is that the body and mind are inseparable, hence you can move the body to move the mind. Schoop rephrased it as, “Mind and body are in constant reciprocal interaction” (Bernstein, 1982, p. 38). Seminal dance/movement therapist Chace said that, “distortions in body shape and functions (are) maladaptive responses to conflict and pain” (Sandel, Chaiklin & Lohn, 1993, p. 77). Therapists who use the medical model approach look for clues in the malfunctions they might see in the breath, different body parts, posture, movement of body parts, or kinesphere, to name a few. Some dance/movement therapists assess many different parts of the body along with bodily functioning as a source for movement interventions, which are in service of connecting the body and mind.
more seamlessly (Bernstein, 1982; Hackney, 2002; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Wiener, 1999).

**Second principle: Movement is functional, expressive, and communicative.**
This principle describes the possible ways to observe client movement, as well as possible ways to move. Functional movement is considered to be simply the movement of body parts as they are organically made to function within the body (Bartenieff, 2002; Hackney, 2002; Levy, 1992). Expressive movement can be tied to an emotion, or simply can be considered something that needs to be expressed within the client.
Communication can be a part of expressive movement, if there is something specific to impart (Bernstein, 1982, 1984; Bartenieff, 2002; Chaiklin & Wengrower, 2009; Hackney, 2002; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).

**Third principle: Movement fosters and enhances creativity.** The third principle to be discussed within the literature review is that movement fosters and enhances creativity. The result of increased expression and communication within movement often releases potential movement options for a client. Physical movement in a client can also create psychic movement, which can present itself in the form of imagery. Working with imagery and symbol can help a client to access their creativity. As the psyche becomes more available, so do the emotions, and as the emotions release, so can the body (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Payne, 1992; Stanton-Jones, 1992; Wiener, 1999).

**Fourth principle: Movement is relational.** None of the previously mentioned principles would exist without the next principle: movement is relational. DMT pioneer Schmais (1974) states that one of the three fundamental assumptions based on Chace’s
work is: “Relationships established between the therapist and patient through movement, support and enable behavioral change” (p. 7). The relationship between the therapist and the client is primary, however one could also consider this principle within the context of the relationship of the self to the self, especially when working functionally (Bartenieff, 2002; Hackney, 2002; Levy, 1992, 1995).

**Fifth principle: movement is contagious and increases one’s motivation to act.** Finally, the last principle to be covered in this literature review is that movement is contagious and increases one’s motivation to act. This principle will be understood within in a group setting, even though one body part in motion could certainly influence other parts until the whole organism is affected. Chace’s work with group rhythmic activity is considered a DMT method that can serve to motivate groups (Sandel, Chaiklin & Lohn, 1993, p. 80).

**EXA Concept Definitions**

Equal to the presentation of the five DMT principles, five concepts within the EXA field will be covered in order to understand and grasp the foundations of the work of that field as well. The word concepts behind the theories of EXA will be used synonymously with the word principles for DMT.

**Basic definition of Expressive Arts Therapy:** The basic definition of EXA, (IEATA, 2012), is:

The expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. IEATA encourages an evolving multimodal approach within psychology, organizational development, community arts
and education. By integrating the arts processes and allowing one to flow into another, we gain access to our inner resources for healing, clarity, illumination and creativity. (para. 2)

It is also important to impart here that EXA is not creative arts therapy, a term that is used as a greater umbrella to house the many options that exists within the creative arts therapy fields: dance/movement therapy, music therapy, art therapy, drama therapy, and expressive arts therapy. These two terms can often be confused with one another. Creative arts therapy houses each individual arts therapy and does not include EXA as it is not a singular approach. Here are a few concepts from the EXA field that will further define the use of the multi-modal arts as foundational.

**First concept: The art speaks for itself.** The historical background behind this concept is that ancient mythological, or, ritualistic activities since the dawn of time allowed for the human need for expression and meaning making to emerge through the creation of art. This can be seen as expressed through cave drawings or carved talismans, group dances, chanting, and ancient rituals (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009). By extension it is understood in the EXA field that the art that presents itself is born of client need to communicate and be understood (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009).

**Second concept: Decentering.** Decentering is an experience of alternative time and space, like an altered state of consciousness, which occurs while clients are in the arts
creation process. Part of the expressive arts therapy process includes a kind of disintegration, and using artwork creation in order to circumnavigate the rational mind, or decenter it, is one way to assist clients in finding new answers to old life problems (Halprin, D., 2005; Knill, Levine, E. & Levine S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

Third concept: The use of multi-modal arts. The third most foundational concept is the use of the multi-modal arts to facilitate healing. With this concept comes the practice of using all of the art forms in order to heal a client. From movement to drawing or painting, to writing and drama, to music and ultimately to lively play between them all, clients have access to the many aspects within themselves through multiple modality choices (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005).

Fourth concept: Intermodal transfer. Simply, this concept is process oriented, and involves the transitional timing and shifting between art forms for optimal client benefit (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999). As coined by Knill and described by Daria Halprin, “The intermodal transfer is the shift from one art medium to another, according to what will enhance the focusing process, emotional clarity and the imaginative range” (Halprin, 2005, p. 75).

Fifth concept: Crystallization theory. What follows this definition naturally is the crystallization theory model, which is built on “the understanding that the client is the expert of his suffering and will be the one who will, it is hoped, find clarity” (Knill, Levine, E., & Levine, S., 2005, p. 123). Additionally, providing an artistically rich container for the client to grow in can assist the client in producing small seeds of
authentic creation that will unfold over time “with the clarity and order of a crystal” (Knill, Levine, E., & Levine, S., 2005, p. 123). Out of previously broken down chaotic material emerges the new order as a client regains new awareness on previous issues and moves forward with a deeper level of organization within her or his organism (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 2000).

**Conclusion**

The rest of the thesis will include a thorough literature review that explains these principles and concepts at greater length, and will be presented in Chapter II. Additionally, in order to better understand the foundations of each field, a brief historical focus will be applied, beginning at the roots of the seminal thinker Laban, tracing his lineage to the birth of expressionism in Germany, and on to American modern dance as carried through by his primary pupil of note, Wigman. Out of the early pioneers of modern dance in America came several pupils, many of whom began to diverge from dance into healing, and thus DMT was born. The first woman to bring DMT into the hospital setting was Chace, and her history as it affects the field of DMT will be considered. Slightly behind her chronologically, and a woman who could be considered a predecessor in the use of multi-modal arts for aesthetic ends, was Anna Halprin. Her history will also be examined, though the use of the multi-modal arts process toward healing ends, the basis for the EXA field, arose simultaneously through the work of her daughter Daria Halprin, along with other pioneers on the East Coast at Lesley University. Examples of the methods in use by practitioners in each field will be examined at the end of each respective section. In the DMT field, the Jungian methods of Chodorow will be compared to the movement based expressive arts based methods of EXA practitioner
Daria Halprin. Chapter III will explore the places of intersection, variance and ultimately balance, or the way in which each field complements the other. Chapter IV will discuss the various applications of DMT and EXA methods within the hospital setting and the ethical implications within scope of practice in each field.
Chapter II: Review of the Literature

For the purposes of this literature review, a brief history of the pioneers who laid the groundwork within the fields of both DMT and EXA will be presented in order to provide a lens for the fertile ground from which the theories and methods of each field arose. The historical timeline will begin with influential thinker Descartes, who first influenced history with the premise, “I think therefore I am.” EXA theorists introduce this philosopher as the originator of what they call the Cartesian mind-body split. As several of the ideas about analyzing movement for observational purposes originated with seminal thinker Laban, he will be considered as a pioneer who created a foundational system for the analysis of movement used in conjunction with other principles within the DMT field. I will postulate that though Laban may have begun to think about the mind and the body through his influential theories about the body in movement, it would be the DMT field that would firstly realize the need to unify this dichotomous thinking later on in history. It is important to note that the LMA system is not in use by every dance/movement therapist, nor was Laban a dance/movement therapist himself. In an equal way, though not chronologically congruent with Laban, Anna Halprin was the multi-disciplinary artist who began to use the multi-modal arts process for self-discovery before the field of EXA was established, and shall be considered as an early pioneer who laid the groundwork for the EXA field, though she herself was not an expressive arts therapist, or a dance/movement therapist. It is important to note that Anna Halprin was not a therapist at all, though many think so because of her groundbreaking healing arts work. But she was never trained as a therapist, only just followed her own needs as an artist to rid herself of cancer. She did go on to have many workshops and create
performances based on healing arts themes for other people moving forward from that initial calling, but again, was not a therapist. This is a common misconception and shows up in the literature, but the misnomer will not be addressed excepting for this comment.

**Brief History of Both Fields**

The Halprins were most certainly influenced by Laban on conceptual levels as well, as will be seen in the historical crossover during the Bauhaus movement. Laban was an influencer of the German Bauhaus (Moore, 2009), and both Lawrence and Anna Halprin were influenced by the concepts and philosophies of this artistic time period while a part of the American Bauhaus movement (Ross, 2009), so it is important to note this crossover in history. The ‘total artwork’ (also titled Gesamtkunstwerk – the seamless integration of all art forms) was of highest value during the Bauhaus movement, as was the concept: form follows function. One could point to Laban’s influence on this art movement as he was already using multiple art forms in an organic way (form following function). This could additionally be seen as an influence on Anna Halprin’s organic use of the body in movement along with the multi-modal arts she practiced later in her career. LMA concepts (namely space and time) are currently in use by Halprin when designing open performances that include parameters for performers to abide by (otherwise known as scores). Lawrence Halprin (Anna’s husband), Anna, and Daria Halprin (their daughter) co-created the scoring process during the late 1960s. Additionally, life and art were seamless for Laban and his student Wigman (Manning, 1993), where the Halprins later named one of their foundational philosophies the Halprin life/art process. This historical crossover and its subsequent influence on both the DMT and EXA fields is only briefly discussed here and not within the literature review as there currently exists no
literature addressing the Bauhaus influence on both fields. I appear to be the first to consider it.

As these thinkers laid the historical foundation out of which both the DMT and EXA fields were born (also not congruent chronologically, as DMT came first), both Laban and Halprin were chosen as a part of the focus for the brief history in Chapter II. Chace is included as a forerunner of many of the pioneers of the DMT field with no parallel in the EXA field in this literature review. It is important to note that she herself had no direct ties with Laban, and that his theories were developed by Bartenieff, and were later incorporated into the field as a whole. Chace did work with dance as therapy, as did others at this time and they are only briefly mentioned. Chodorow and Daria Halprin were considered as practitioners who further developed the work of DMT and EXA respectively, even though Daria Halprin could truly be considered as one of the pioneers of the EXA field along with several others on the opposite coast only briefly discussed here. Admittedly, this section was structurally difficult. I made the choice to cover the chronology and development of the DMT field firstly, and then to follow with the historical development of the EXA field separately, and had to delimit information for the purposes of brevity.

It is additionally helpful to understand the chronological evolution of both fields and their interwoven influence on one another on a theoretical level. The history here presented is not at all comprehensive, as it serves merely as a backdrop for the understanding of the development of each field. Additional persons who began the establishment of each field towards therapeutic ends will be covered not in the brief
history, but rather in the principles and concepts sections as the exploration of their methods is discussed in full.

**The Cartesian mind-body split.** Descartes was the philosopher who first declared, “I think therefore I am,” during the 17th century. EXA theorists postulate that this kind of thinking created a mind-body split on a philosophical level (Halprin, 2005; Knill, Levine, E., & Levine, S., 2005). Stephen Levine said:

The result of Descartes’ reasoning was the formulation of an epistemology that guaranteed the validity of the new mathematics of nature. At the same time, his philosophy established an independent sphere of subjectivity which could only be understood through reflective self-observation, thus laying the ground for the new science of psychology. The concept of reality became split between an immaterial thinking substance, constituted by its ideas, and an extended substance, consisting of particles in space. (Knill, Levine, E., & Levine, S., 2005)

It is with this kind of thinking that the mental realm became separated from the material realm, the realm in which the body exists. In beginning to think this way, it could be said that Descartes additionally set a foundation for the fact that the external material world could be studied as well, which then creates a foundation for the field of science. Philosopher and mathematician Husserl developed his thoughts further: “Husserl saw that Cartesian dualism, although ostensibly founded upon the method of radical doubt, in fact pre-supposed the existence of the natural world as described in mathematical physics” (Knill, Levine, E., & Levine, S., 2005, p. 21). This history is included to provide a backdrop for the philosophical though that would later develop the fields of science and
psychology in the following century. This too, is the world of thought inherited by Laban, and, I would postulate, had a large influence on the systems for the analysis of movement that he later developed.

**Beginnings of Laban explorations with movement, nature and the arts.** The roots of both German expressionism and American modern dance as well as the use of a multi-disciplinary approach to dance can in part be traced back to one seminal thinker – Laban. He has been called the “father of Expressionist Dance” (Doerr, 2003, p. 18). He is also the creator of LMA, what is considered grounded theory as it is applied for movement observation purposes, and is in use by many dance/movement therapists today (Bartenieff, 2002; Bernstein, 1982, 1984: Hackney, 2002; Levy, 1992, 1995; Moore, 1988, 2009; Payne, 1992; Stanton-Jones, 1992; Wiener, 1999). Laban began as a visual artist, studying art, architecture, and anatomy while at the *Ecole des Beaux Arts* (Bradley, 2009; Davies, 2006; Doerr, 2008; Moore, 2009). He later moved into dance, and though initially trained in ballet with a student of Delsarte, he began to “draw out the living sense of movement” (Maletic, 1987, p. 5) as he literally drew an externalization of movement in shapes that surround the body.

He used his artistic sensibility in the service of understanding movement, and went back to ancient principles in doing so by returning to sacred geometry as his base. Platonic solids are considered as sacred geometry. “The platonic solids have ancient philosophical underpinnings that imply that the very molecules of our being connect to nature in their organic shapes, patterns and forms” (Moore, 2009, p. 282). As such, the architectural use of sacred geometry principles can also be applied to the sacred architecture of the body.
From classical civilizations come Pythagoras, Polyclitus, and Vitruvius; from the Middle Ages, the Byzantine and Gothic canons; and from the Renaissance, Leonardo da Vinci and Albrecht Durer. The use of geometrical schemas to assist the artist with the depiction of bodily proportion and movement are common to all these theories. (Moore, 2009, p. 64)

While Laban was director of the Lago Maggiore summer festivals in Ascona, Switzerland, his students were free of conventions, danced naked outside, and worked with a blended style between visual art, dance, and music. These explorations were fertile ground for the initial development of his movement theories (Bradley, 2009; Davies, 2006; Doerr, 2008; Maletic, 1987; Moore, 2009). His primary European pupil of note was Wigman,

Working with Laban, Wigman was not compelled to dance to music…The open ended improvisations he set allowed her to release and to intensify the expressive range of her movement…On Monte Verita, Wigman became the instrument for Laban’s movement research, for it was during this period that he generated the insights later systematized in his movement notation and theory of spatial harmony. (Manning, 1993, p. 56)

Laban’s focus at the time was “the development of human expression” (Doerr, 2008, p. 38). It could be said that the development of expressive movement had its roots in the exploration of, and connection to, both emotional and psychological material arising in a dancer’s life. Ausdruckstanz (German for expressive dance) became a lived
experience for both Laban and Wigman where there was no separation between art and life (Manning, 1993).

**The theory of empathy as it affected the beginning of Laban movement theory.** Arising at the same time was the Art Nouveau artists’ interest in the emerging theory of empathy as aesthetic:

The relevance of the theory of empathy arises from the importance ascribed to the kinesthetic and visual senses in the appreciation of form. Empathy was believed to rest upon physiological experiences and the viewer’s ability to associate these with the formal characteristics of the art object. Empathy provided a basis for the aesthetic understanding of artwork that was neither naturalistic nor symbolic. This concept may have influenced Laban’s thinking as regards the relationship between form and expression. The theory of empathy suggests that the dynamic expression is inherent in the form and much of Laban’s thinking about affinities of effort and space would seem to rest upon the assumption that certain kinetic rhythms arise naturally in relation to the line and directional trajectory of the movement being performed. (Moore, 2009, p. 98)

Perhaps the theory of empathy could be seen as the original bridge between the art object (whether an art piece or a dance piece) and the kinesthetic or, by extension, emotional senses. In addition, perhaps object relations theory (St. Clair, 2004) could be applied and developed here, as is suggested later in this literature review.

Picking up on the last part of the aforementioned quote, much could be said, and has been written, about the movement theories that Laban developed over time, (Bradley,
2009; Davies, 2006; Doerr, 2008; Maletic, 1987; Moore, 2009). For the purposes of this literature review, they will not be discussed, as the material is too expansive to cover here. However it is important to note that Laban theories, as they eventually developed into LMA, are the largest lasting application of his work, and are used by many dance/movement therapists as both a movement taxonomy and an assessment tool to this very day, (Bartenieff, 2002; Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Levy, 1992). I would like to postulate here, additionally, that Laban is the first to begin to bridge the dualistic thinking of Descartes. The very act of theorizing about the body in movement is a step closer towards healing the mind-body split. Meanwhile, he was also an artist.

**Gesamkunstwerk influence on Laban through Art Nouveau and Bauhaus periods.** During this time all of Laban’s varied interests began to merge and could be seen as re-emphasizing an ideal that had also been embraced by the Art Nouveau period of the time: the *Gesamkunstwerk* or, “the orchestration of different art forms into a unified whole” (Moore, 2009, p. 97). Laban’s multi-modal arts work as a lived, experiential process may have further influenced the progression of this ideal (Maletic, 1987). During the Art Nouveau period, the *Gesamkunstwerk* focused on the artifice of form, but this eventually began to shift during the Bauhaus period (Halprin, 2005).

Laban’s artistic concerns had been organic during their inception, so to move forward into the next art movement’s conception of *Gesamkunstwerk* where form was born of function, would make perfect sense. His development was parallel in some instances, and ahead of its time in others:
Laban’s preoccupation with defining and articulating the new sense of space may be seen as synchronous with similar concerns by the members of the Bauhaus – a community of artists and designers concerned with the fusion of art and technology. While Laban presented his spatial theories with drawings of the human figure within geometrical forms and photographs of dancers practicing his spatial scales in the icosahedron (1926), Oskar Schlemmer demonstrated on the Bauhaus stage in 1927 his stereometry of space, with dancers within a spatial linear web. In addition, Laban’s project for a theater in the round preceded the plans for a total theatre designed by the founder of Bauhaus – architect Walter Gropius. (Maletic, 1987, p. 34)

Laban influence on and participation in the German Bauhaus movement is made very obvious here.

**Laban’s influence on the field of dance.** The influence of Laban was far-reaching in scope. Parallel to Laban’s multi-disciplinary artistic development within the Art Nouveau and Bauhaus periods was his influence on the development of expressionist dance (Doerr, 2003; Maletic, 1987 Manning, 1993).

The method by which Laban “causes groups and countergroups to form on the stage, separate, stream together, flow into solo dances,”[14] and the way in which the parts of the group interact to form an apparently single living organism, are all hallmarks of the expressionist stylistic principle. Hence, in the early 1920s the press dubbed Rudolf von Laban the “founding father” of expressionist dance. (Doerr, 2003, p. 6)
As previously mentioned, Wigman trained with Laban, and became known as the most primary of the German expressionists, (Bernstein, 1982; Manning, 1993; Moore, 2009; Stanton-Jones, 1992). There are several dance/movement therapists who began their training with Wigman, including Whitehouse, who went to Germany from America to train with her:

…nothing in America allowed concentration on dance without falling into the category of physical education. The Wigman training prepared me for a particular approach although I did not know it at the time; it made room for improvisation, placing value on the creativity of the people moving. It assumed you would not be learning to dance unless you had something to say. (Bernstein, 1979, p. 52)

So it could be said that the movement out of the Art Nouveau period and into German expressionism saw a progressive shift into dancing with meaning, perhaps influenced by the use of improvisation, which inherently included the use of psychology and emotion, as led by Laban and Wigman (Bernstein, 1982; Manning, 1993; Moore, 2009; Stanton-Jones, 1992). An emphasis on dancing infused with meaning, whereby communicating an idea replaced the artifice of ballet, became prevalent, especially as it developed further into American modern dance (Mazo, 1995). When Wigman toured America, she was met with a very positive response. “To American critics Wigman seemed a revelation, and her performances prompted the passionate response accorded her works in Germany during the early twenties” (Manning, 1993, p. 165). It can be inferred from this quote that Wigman influence on the American modern dance movement (and by extension on
dancers like Graham and Humphrey for example) was equal to or perhaps surpassing the influence she had in Germany.

**American modern dance influence on DMT.** For the purposes of this literature review, American modern dance will be briefly touched upon only as a bridge to demonstrate and carry forward Laban’s lineage and influence on dance/movement therapy through his followers and students, primarily Wigman. Moving forward with Wigman’s influence on American modern dance, it is important to note that a few women who would later become dance/movement therapists studied with her, namely Espenak, Evan, and previously mentioned, Whitehouse (Bernstein, 1982; Chaiklin & Wengrower, 2009; Manning, 1993; Stanton-Jones, 1992). In a 1985 survey, 77% of dance/movement therapists cited considered American modern dance highly influential in the early development of their careers (Levy, 1992, p. 269). It could be said that as the field of dance broadened its own movement range and possibility, so did the possibility of dance towards therapeutic ends become available.

**The history of Marian Chace.** Simultaneous in modern dance study, but influenced by both St. Denis and Graham, was Chace, who began to emerge and exert her influence as well. It is interesting to note that early in her history and like Laban, Chace began to discover herself firstly through fine art by enrolling in the Corcoran School of Art (Sandel, Chaiklin & Lohn, 1993). “I had thought of painting as a career. However I soon found that dance was my natural means of communication” (Chaiklin, 1975, p. 9). As a result she migrated to New York, where she sought out and danced with St. Denis and took class at the Denishawn School (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).
During (her) time at the Denishawn School (1923-24, 1928-30), she absorbed ideas, attitudes about dance, skills in the related arts and new experiences of life. There Chace became aware that the infinite number of ways one moves is based on cultural and religious backgrounds as well as philosophical motivation. In later years, while developing her concepts of dance therapy, she would use her knowledge of this wide range of movement and her understanding that each way of moving derives from a way of viewing the world. (Sandel, Chaiklin & Lohn, 1993, p. 6-7)

Though Chace migrated to Washington D.C. and opened a branch of the Denishawn school there, she eventually became disillusioned with modern dance for aesthetic ends, and shifted into a new area of discovery and interest – dance for the purpose to heal. She was the first to bring dance as therapy into hospital settings and worked at Saint Elizabeth’s Hospital, and though her first experiments were aesthetically and performance oriented, she eventually made the therapeutic shift as client needs began to organically emerge in her presence (Bernstein, 1982; Chaiklin & Wengrower, 2009; Sandel, Chaiklin & Lohn, 1993; Levy, 1992; Stanton-Jones, 1992). She was the first to address and heal the mind-body split in practice. “The mind-body dichotomy is as old as Western civilization, and though it was challenged from time to time by a few offbeat mystics such as Blake or St. Theresa, the major challenge was Freud’s insight into mind as metaphor for the experiencing self, which was body” (Sandel, Chaiklin & Lohn, 1993, p. 254).

Based on observations of clients over time, the foundation of the Chacian theory as an approach and practice within DMT presented itself. Her supervisor, psychiatrist Dr.
Hamilton, witnessed her efficacy with several patients in terms of communication and self-awareness through movement, and she was able to advance into officially calling what she was doing dance therapy. This was an evolutionary step in the field that was extremely self-affirming for Chace (Sandel, Chaiklin & Lohn, 1993). What developed out of her work (as ascertained by her disciples) became deciphered into the four core concepts: body action, symbolism, therapeutic movement relationship, and rhythmic group activity (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).

**The linkage of psychology and movement.** As has been previously mentioned, thoughts about the human mind and body during the earlier part of the 18th century were dualistic, and yet laid the ground for the objective study of the psyche, later to be developed into the field of psychology (Knill, Levine, E., & Levine, S., 2005). Delsarte, a failed opera singer, began to develop a system that linked physical gestures with emotion and meaning during the middle part of that century (Levy, 1992). The body and its aesthetic response, as related to the arts and movement, began with the theory of empathy as an aesthetic value and concept therein during the art nouveau period (Moore, 2009). Through the years, Laban began to codify and develop systems in order to analyze and better understand movement (Bartenieff, 2002; Davies, 2001; Levy, 1992; Moore, 1998; 2009; 2010; Newlove & Dalby, 2009). By beginning to think about and look at movement objectively, one might associate the linkage between psychology and the body. The object relations psychological theory, where aspects of the human psyche are externalized onto an object, would later be applied in this regard (St. Clair, 2004).

Moving forward with Laban theory as application, Bartenieff was his primary
pupil to develop the use of the LMA system in the practice of working with clients to assist further integration between the body and the mind. Her foundational background was in physical therapy, though she was also a dance teacher and dancer herself (Bartenieff, 2002; Hackney, 2002).

“My own professional development in the field of physical therapy, always in counterpoint to my training and experience as a dancer and dance teacher, provides points of reference to the intimacy of the relationship between function and expressiveness of the body. It also confirmed for me, the soundness of Laban’s theories of body movement.”

(Bartenieff, 2002, p. 3)

She additionally said, “There really is no such thing as pure ‘physical’ therapy or pure ‘mental’ therapy. They are continuously interrelated,” (Bartenieff, 2002, p. 3).

Though Bartenieff did not call herself a dance/movement therapist, one might have considered her as the original link between LMA and DMT (Bartenieff, 2002; Hackney, 2002). She had originally studied with Laban while in Europe, and brought LMA to the United States, integrating it with her studies in physical therapy. While working with polio victims in the hospital, she began to delve more seriously into the integration of movement and how it affects the mind. “She emphasized the mobilization of movement forms which integrated emotional and motivational needs with physical needs” (Levy, 1993, p. 137). Her interests and passion in this area eventually led her to work with psychiatric patients at Bronx State Hospital, where she was adapting LMA to movement therapy, and began integrating with the field of DMT as well (Levy, 1993).

Her contributions to the field were timely and crucial. She offered a
system of movement observation, analysis, and notation that could be used to guide, direct and describe dance therapy sessions. This was at a time when dance therapists were in need of a language that could communicate their clinical experience. Laban’s and Lamb’s contributions, applied practically and expanded by Bartenieff, represented a partial solution to this problem. (Levy, 1993, p. 138)

As can be seen here, Bartenieff’s reach was far and wide, and bridged the fields of dance, physical therapy, somatics, dance therapy, and dance notation (Levy, 1993).

One of her students, Hackney, does not consider herself a dance/movement therapist either, but did much to develop Bartenieff’s work further, utilizing an even stronger emphasis of how thoughts might influence the physicality of a person (Bartenieff, 2002; Hackney, 2002). As dance/movement therapists developed their work, they began to apply it within the context of the therapeutic relationship. Within the context of the therapeutic relationship within the DMT field, mover and therapist work together to better understand emerging expression and the psychology behind it, in order to better connect the client to themselves (Bartenieff, 2002; Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009: Hackney, 2002; Levy, 1992, 1995; Payne, 1992; Sandel, Chaiklin & Lohn 1993; Stanton-Jones, 1992; Wiener, 1999).

Other dance/movement therapists through time. Returning back to the original pioneers around the time of Chace, dance/movement therapists like Schoop, Evan, and Whitehouse, were also concerned with dance as communication, and eventually began to use dance and movement in the service of healing as well (Levy, 1992). This new approach to healing was arising all over the country simultaneously.
There were many practitioners working in various settings and developing DMT in their own individual ways at this time (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Stanton-Jones, 1992). Whitehouse was the first to choose Jungian psychology as her foundation for the further development of DMT (Bernstein, 1982; Stanton-Jones, 1992).

Moving forward in history, Chodorow went on to develop an integrated theory using both DMT principles and Jungian psychology with a focus on depth psychology (Chodorow, 1991, 1997). Later in this literature review, Chodorow is identified as a contemporary of expressive arts therapist Daria Halprin, as they both codified and refined methods within their prospective fields in order to develop them further, even though there is a slight difference chronologically. They both subscribe to the use of archetypal psychology – Chodorow aligns with Jung (Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Stanton-Jones, 1992), and Halprin with Hillman (Halprin, personal communication, October 10, 2012). These systems will be discussed at length later within this literature review, but now, the focus on the EXA foundation as viewed through the history of early pioneer Anna Halprin will be discussed.

**The history of Anna Halprin.** According to Ross (2007), Ann Schuman (Halprin’s maiden name) was a dancer from birth. Her mother enrolled her in a ballet class at a young age, which was a bad fit for her due to her unwillingness to comply and her rebellious nature. The style simply could not contain her vivacious spirit, so her mother moved her into “an Isadora Duncan-type of class” (p. 16), which was a perfect fit. While she was in high school she forwent lunch to learn dances from her African-American physical education coach, and was finally exempted from physical education
class so that she could work on her own dances. Her rejection of most codified structures and love of dance was seen from an early age.

Later Schuman attended the University of Wisconsin, where she was first exposed to functional movement and experiential anatomy through the teachings of H’Doubler (Ross, 2007). It is interesting to note that in a survey given by Levy (dates and ages of participants unknown but estimated in 1988), dance therapists ranked H’Doubler ninth out of ten dance teachers of influence in their careers (Levy, 1992, p. 264). Among the renowned dance teachers in the survey were Graham, Humphrey, and Cunningham (Levy, 1992, p. 264). It appears that this generation of dance/movement therapists was influenced by some of the same teachers that Anna Halprin studied with in New York. As an aside, it is interesting to note that Cunningham and Halprin later influenced one another (Ross, 2007), and were peers in breaking the boundaries of modern dance, leading the field into the next era – postmodernism (Banes, 1987; Brooks, personal communication, November 15, 2012).

**The Bauhaus influence on Anna and Lawrence Halprin.** Returning back to Schuman’s historical evolution as a multi-disciplinary dance artist however, the next important event in her life was meeting her husband and lifelong collaborator Lawrence Halprin (Halprin, A., 1995; Halprin, L., 1969; Ross, 2007). Upon graduation, Ann went on to live with Halprin in Boston while he studied architecture at Harvard. The time was 1941, and the displaced European Bauhaus community had also relocated there, (Ross, 2007). Ann was beginning to be influenced by her husband’s studies:

…Ann began shuttling between the art forms of dance and architecture.

Just as Larry was finding his many disparate interests suddenly fitting
together under the Bauhaus rubric of no segmentation in the arts, Ann started contemplating how she might play with architectural concepts like space through the medium of dance. Larry, too, began regarding her work in dance with new eyes. As he explained, “The Bauhaus itself in Dessau [the site of the school from 1925-1932] had included dance, theater, and costume design. So I was enveloped with the idea, which I still believe, that there are no pieces in the arts. That they are all one thing, and that all the arts are a way of creatively modifying and improving the world. (Ross, 2007, p. 58)

These thoughts foreshadow, in part, a healing arts philosophy that would later be embraced by the Halprins in full. The RSVP Cycles, a system created in order to expose and understand the creative process, was inspired both by Lawrence’s work in architecture, and Anna’s work in dance, (Halprin, A., 1995; Halprin, L. 1976; Ross, 2007). The thinking around architecture and dance certainly echoes the interdisciplinary leanings of Laban, original architect of space and movement (Moore, 2009).

Anna Halprin and modern dance. Post graduation Lawrence joined the navy, and during his deployment, Ann went on to New York to join the East Coast hotbed of new artists in the field of dance (Jahner, 2001; Ross, 2007). She took only one class with Graham before she rejected her outright, saying simply, “Martha scared me” (Halprin, personal communication, March 13, 2012). Both Chace (Sandel, Chaiklin & Lohn 1993) and Halprin ultimately moved on from Graham (Ross, 2007). Perhaps Halprin preferred the fall and recovery style of Humphrey, as her technique embraced an organic momentum play that employed the natural forces of gravity. “She analyzed the
architecture of natural forms, but always expressed them in terms of human usage” (Banes, 1987, p. 4). This was a seamless fit for Halprin, as her later work would include immersion in the natural world, and the objective study of the architecture of both the body and of actual buildings (through architect husband Lawrence). She was additionally influenced by experiential anatomy studies with H’Doubler (Halprin, A., 1995; Jahner, 2001; Ross, 2007).

**Anna Halprin and the development of the multi-modal arts process.** When Larry was released from the Navy, the Halprins went on to San Francisco. Halprin taught creative movement to children for several decades, incorporating drawing as a part of the class, and continuing to be influenced by multiple art modalities (Halprin, A., 2002; Jahner, 2001; Ross, 2007). By the sixties, the Halprins were working in an interdisciplinary way, using the aforementioned RSVP Cycles, also known as scores. Scores were always an open, living system that incorporated improvisation as well as parameters regarding the elements of space and time among others (Halprin, A., 1995; Halprin, D., 2005; Halprin, L., 1976; Jahner, 1997, 2001; Ross, 2007). These performed scores eventually grew into spontaneous gatherings, and paralleled the global development of performances called Happenings (Banes, 1987). They were performed all over San Francisco, as well as on the dance deck at the Mountain Home Studio (the Halprins place of residence), (Halprin, A., 1995; Halprin, D., 2005; Halprin, L., 1976; Ross, 2007). One might liken this time and development to the experimentation of Laban while in Ascona, even though this is about 40 years later!

The Halprins were working with artists and thinkers of every genre from all over the world. By 1963, Halprin crossed paths with an influential thinker in the field of

The blank piece of paper Ann presented her students with for the ‘psychokinesthetic visualizations’ had much the same function as the empty chair Perls used in his psychodrama therapy sessions. From their recitations of dreams, Perls often encouraged his patients to produce characters, split-off parts of the self, which they could place in an empty chair and then interrogate or confront. Instead of serving as a seat on which to project one’s feelings toward the unresolved part of oneself, Ann’s blank paper offered a two-dimensional stage on which to visualize this hidden and unassimilated aspect of oneself. (Ross, 2007, p. 303)

One might also recall the original theory of empathy and the underlying foundational thought that might have led to the concept where projection of self onto the art object provides greater understanding. This could be considered as parallel to the psychokinesthetic visualizations process mentioned here.

During a workshop in 1972, Halprin self-diagnosed her own cancer. Her process of diagnosing herself was not conventional, but rather arose through the psychokinesthetic visualization process. She drew a large black spot with an x through it, but was unable to move the image. She had never before been unable to move a drawn image. Here she knew something was terribly wrong, and went to the doctor, who
confirmed the self-diagnosis (Halprin, A., 1995, 2002; Ross, 2007). After traditional treatment failed, Halprin took matters into her own hands by drawing a life-sized self-portrait of her ‘shadow side,’ and dancing it in front of a small gathering of friends and family. “I imagined the water flowed through me and out to the endless vastness of the sea, taking with it my illness” (Halprin, A., 1995, p. 69). She was clear of all cancerous cells after this ritual, and from then on, dedicated her life to working with dance with a therapeutic, or healing intention (Halprin, A., 1995, 2002; Halprin, D., 2005; Jahner, 2001; Ross, 2007).

EXA was working its way into fruition at this time, with the birth of a new graduate level department at Lesley University in Cambridge, Massachusetts in 1975 (Atkins, S. & Williams, L., 2007; Jahner, 2001; Levine, E., Levine, S., 2000; McNiff, 2009). Simultaneously, a training program at The Tamalpa Institute was founded by both Anna and her daughter, Daria Halprin (Halprin, A., 1995; Halprin, D., 2005; Jahner, 2001; Ross, 2007). EXA was arising on both coasts at the same time.

The birth of EXA. Anna did and currently does not claim to be a therapist but rather an artist that worked with multi-modal healing arts (Halprin, personal communication, January, 6, 2013). However Daria wanted to become a therapist and take Anna’s work from being therapeutic, to being therapy. In an interview on the subject Daria says, “Dancing your heart out…can be incredibly therapeutic, but is not necessarily therapy. Answering questions directly related to the experience itself takes the step from therapeutic to therapy, and from a profound experience into a learning experience,” (Landgraf, 2001). She and Anna developed Anna’s artistic and healing work into codified systems that were needed in order to thread psychological themes
through to their natural dénouement, bringing clarity and insight to an issue where before there was a lack of awareness. This work was needed because psychological themes were being activated in people with no ability or tools for understanding or release. Without the ability to make sense of the experience and process it through, the artistic work could be potentially harmful. These systems were created for the purpose of using the multi-modal arts in therapy, aligning with the practice of the EXA field (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001; Ross, 2007). The theories behind what was created and the methods Daria Halprin currently applies will be further expanded upon later in the EXA methods and techniques section of this literature review.

**DMT Principles and Theory**

At the very core of DMT is the concept that dance can be used to communicate feelings and/or thoughts between people, regardless of whether or not they are trained dancers (Bartenieff, 2002; Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Levy, 1992; Sandel, Chaiklin & Lohn 1993). Based on the belief that the body, mind and the spirit are interconnected, DMT is defined by the ADTA (2009) as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual” (para. 1). There are several principles that underlie these beliefs, five of which will be examined in depth within this literature review.

There are thirteen principles in total, and they are timeless in their impact and relevancy in the field (S. Imus, personal communication, September 10, 2010). The five principles that fall the most directly in line with my philosophy as a dance/movement therapist will be explored more deeply. Additionally, it is important to note that the majority of the methods mentioned in conjunction with these principles are based on
several different psychological frameworks. For the purposes of this literature review, they will be mentioned here, but not expounded upon further. The frameworks that underlie these principles are the medical model, psychodynamic theory, and Jungian psychology.

**Regulation of the DMT field.** Additionally, the training and regulation of the fields must be discussed. The governing body of the DMT field is the American Dance Therapy Association (ADTA). Founded in 1966, it is a professional organization that is dedicated to the DMT field (ADTA, 2009, para. 1). The DMT Code of Ethics is maintained and presented on the website.

Professional licensing information is also provided. When one graduates from an ADTA accredited institution, which must include courses in both dance/movement therapy and counseling/psychology, one is eligible for the title registered dance/movement therapist. Applicants for the R-DMT (registered dance/movement therapist) title may also apply for alternate route status, which can include a masters in psychology or social work with additional training in dance/movement therapy from ADTA approved programs. Post graduation, dance/movement therapists in training must complete 3,640 hours employed as a dance/movement therapist and 48 hours of supervision within that time frame in order to become licensed as a BC-DMT (board certified dance/movement therapist). They may enter private practice at this time (Dance/Movement Therapy Certification Board, 2013).

Upon graduation from an approved graduate program, registered dance/movement therapists are also eligible to take the state test for licensure in counseling. The process for state licensure varies state by state. In Illinois, upon graduation from an approved
institution that provides 48 semester hours within a two-year period in counseling and psychology, one is eligible to take the licensed professional counselor exam. Once passed, a student is considered a licensed professional counselor (LPC), per the Illinois Mental Health Counselors Association (IMHCA, 2013, para. 1). Once 3,360 hours of clinical practice are completed under supervision, one can take the test to become a licensed clinical professional counselor, which enables one to be in private practice as a counselor (IMHCA, 2013, para. 2). Scope of practice and ethics as applied to post graduation employment will be discussed further in Chapter IV.

First principle: The body and mind are inseparable and vice-versa. The first and most foundational principle is: the body and mind are inseparable, hence you can move the body to move the mind and vice versa (Bartenieff, 2002; Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009: Hackney, 2002; Levy, 1992, 1995; Payne, 1992; Sandel, Chaiklin & Lohn 1993; Stanton-Jones, 1992; Wiener, 1999). Schoop rephrases it as, “Mind and body are in constant reciprocal interaction” (Bernstein, 1982, p. 38). Espenak (1982) reframes it in terms of psychology:

And so one could observe the psychological changes, occurring in students of longer standing when the physical development towards better functioning and harmony had gained time to become part of the personality. It also became observable that it was always the same personality traits, which appeared parallel with the same particular physical problems, apparent in gait or posture. Over many years of consistent recurrences it became clear that these parallels could not always be coincidental. (p. 72)
And as seen through the lens of movement, students of Evan describe the primary concept of her theoretical model here: “The human body functions only by movement: the inner moving processes of muscles, joints, nerves, glands, and the five senses live by movement. Mentality and spirituality derive from a body in motion internally and of necessity externally” (Rifkin-Gainer, I., Bernstein, B., & Melson, B., 1984, p. 3).

The body-mind connection is foundational to the work of Chace as well. The first core concept she cites is titled body action. This concept has several components to it, but the underlying principle remains that you can move the body to move the mind (Bartenieff, 2002; Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Hackney, 2002; Levy, 1992, 1995; Payne, 1992; Sandel, Chaiklin & Lohn 1993; Stanton-Jones, 1992; Wiener, 1999). Chace says that, “distortions in body shape and functions (are) maladaptive responses to conflict and pain” (Sandel, Chaiklin & Lohn, 1993, p. 77).

**Medical model approach to mind-body integration within DMT field.** With body at the core of the practice, some therapists who use the medical model approach work somatically and look for clues in the malfunctions they might see in the breath, different body parts, posture, movement of body parts, or kinesphere, to name a few. Dance/movement therapists assess many different parts of the body objectively, along with bodily functioning as a source for movement interventions, which are in service of connecting the body and mind more seamlessly (Bernstein, 1982; Hackney, 2002; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Wiener, 1999). One such example might look like this: “If a movement is integrated in a directing way, it is probably impossible at the same time for the person to be thinking in a wandering, unfocused fashion” (Davies, 2006, p. 77).
Moving through blocks, frozen parts, or held breath can loosen emotional and psychological material in order to free the patient for premium functionality of both the body, and subsequently of the mind (Bernstein, 1982; Hackney, 2002; Levy, 1992; Wiener, 1999). “Breath is the key to life, movement, and rhythm...healing of the Body-Mind is directly connected with restoring full functioning respiration” (Hackney, 2002, p. 51-2). Siegel (1982) said that it is important to move clients through movement interventions incrementally in order to achieve sustainable results. Movement interventions in service of being aware of maladaptive body patterning must later be connected to the mind, so that a client may understand the initial cause in order to prevent repeating the negative pattern ad infinitum.

For instance, a patient who was initially frightened to breathe deeply and regularly may finally overcome this resistance and be delighted with the elation or tranquility that are the results of egosyntonic respiratory patterns. If he does not understand what circumstance forced him into ‘holding his breath’ in the first place, he will revert to his former mode at the first time of stress in his life. Restraining must be accompanied by insight (in order to change the breath pattern). (Siegel, ed Bernstein, 1982, p. 89)

This applies not only to the most foundational of patterns, the breath, but also to the functioning of specific body parts, such as the spine. “There is a close relationship between the integration of postural changes and the shift of psychic attitudes” (Sandel, Chaiklin & Lohn, 1993, p. 77). Spinal posture can be seen as a source of individuation in a person, and as a way of working with a client’s psychological and emotional material.
Further, healthy upright postures might indicate pride in oneself, whereas a concave spinal shape could indicate depression; conversely convex shapes could indicate overly rigid characteristics within a person (Hackney, 2002).

**Patterns of total body connectivity, a method to facilitate mind-body integration.**

There are six total patterns of body connectivity, as defined by Hackney and derived from the work of Bartenieff. They are the breath, core-distal, head-tail, upper-lower, body-half, and cross-lateral. Continuing with the spine as mentioned in the section prior, the head-tail connectivity is often worked with as a means to an end in the service of finding a realistic place of verticality for a person. Awareness of the fact that the spine includes both a head and a tail provides further access points for client understanding (Hackney, 2002). If the head is too far forward on the saggital plane, or is retreated backwards, this may have particular meaning for the client. The same could be said for the tail. Additionally there is an organic, direct relationship between the head and the tail in movement (they move both forward and backward together), and this connectivity is a tool that dance/movement therapists can use to facilitate more integrated spinal posture within a client (Hackney, 2002). Inherent within this process is also a more integrated mind-body connection, not only through the objective use of the head-tail connectivity, but also the psychological awareness of the body posture and the underlying meaning of why it came to be (Bartenieff, 2002; Hackney, 2002; Levy, 1992).

**Successive movement as indicator of mind-body integrative health.** While there are six patterns of total body connectivity, at their core is the concept of successive, seamless movement between body parts in the service of facilitating deeper integration of the mind-body connection (Bartenieff, 2002; Hackney, 2002; Levy, 1992). Bartenieff
developed her somatic movement sequences as a result of her initial studies with Laban (Bartenieff, 2002; Hackney, 2002; Levy, 1992). As one might recall, Laban’s initial studies of the body came out of the ancient historical theorists on proportion (Moore, 2009). In his drawings of the body, and referring back to Laban’s “adherence to the classical proportional canon” (Moore, 2009, p. 72), one can infer that the awareness of anatomical subparts of the body can bring functionality to optimal capacity by bringing greater awareness to the possibility of successive movement. Laban worked three-dimensionally with his drawings as well, which led him to a concern with the organic source for movement through accurate representation and understanding of anatomy (Doerr, 2008; Maletic, 1987; Moore, 2009). Laban’s theories are considered grounded because of his anatomical study and interest in the initiation points of movement (Bradley, 2009; Moore, 2009). Finally, Laban himself said it best when he wrote:

> A movement makes sense only if it progresses organically and this means that phases which follow each other in a natural succession must be chosen. It is, therefore, essential to find out the natural characteristics of the single phrases which we wish to join together in order to create a sensible sequence. (Bartenieff, 2002, p. 29)

This is an objective process in which Laban is looking purely for organically functioning anatomy within movement phrases. Additionally, in reviewing the previous quote and looking at language on a metaphoric level, making sense implies an organized mind, which would again point to the mind-body connection. Though in this case it would seem that a sound physicality would be the indicator for a sound mind. Though again Laban was not a dance/movement therapist, when considering his early concerns with
anatomy, one might make the natural extension to common practices within the DMT field today. A dance/movement therapist might ask a client to perform successive movements from an organically sound insertion point within the body, in order to discover blocked or frozen parts. These parts could be indicators of deeper problems within the psyche as well (Bartenieff, 2002; Hackney, 2002; Sandel, Chaiklin & Lohn, 1993).

**Expansion within the kinesphere as indicator of mind-body connection.** Additionally, referring back to Laban’s study of Da Vinci’s Vitruvian Man, one can easily see the outline of anatomical breadth within the kinesphere, as Laban began to look at space surrounding the body as an extension of it, and his students began to make use and meaning of it toward client ends (Bartenieff, 2002; Bradley, 2009; Hackney, 2002; Moore, 2009). The ability to expand to one’s full range within the kinesphere can be an indicator of a healthy body-mind connection according to some dance/movement therapists, or at least inferred from the fact that kinesphere is often considered while assessing a client (Bernstein, 1984; Chaiklin & Wengrower, 2009; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).

In sum, many, if not all, dance/movement therapists work with the first principle, you can move the body to move the mind and vice versa, at the foundation of their practice. If viewed through the lens of the medical model, where pathology is sought out as a source for intervention, Bartenieff and Hackney might say that several different functional aspects of the body could be worked with in order to alter the brain of the client, which, by extension, I postulate also changes client psychology. It is important to note that DMT theory does not state this as such. A few different approaches towards
assessing a client were discussed, namely the six patterns of connectivity (specifically the head-tail), successive movement, and the expansion of the kinesphere, though there are countless others that could be considered.

**Second principle: Movement is functional, expressive, and communicative.**

Many dance/movement therapists begin working with clients on the functional level (Bartenieff, 2002; Hackney, 2002; Levy, 1992, 1995; Sandel, Chaiklin & Lohn, 1993). While the six aforementioned total patterns of connectivity could be seen as purely functional on the surface, Hackney considers them to be functional, expressive, and communicative. They are based on the observation of developmental movement patterns. These movements are assumed as inherent in all human beings, and are primary in forming a neurologically sound mind-body connection (Hackney, 2002).

“Neuromuscular knowledge is patterned knowledge” (Hackney, 2002, p. 75). A dance/movement therapist may choose to begin working this way with a client if she feels that developmental stages may have been missed, or if the client is not familiar with movement or embodiment practices (Bartenieff, 2002; Hackney, 2002).

**Functional movement as it transitions into expressive movement.** A foundational principle within the Bartenieff Fundamental system is: “Functional and expressive aspects of movement are in an intimate relationship. Their integration in a specific context creates movement meaning” (Hackney, 2002, p. 40). The dance/movement therapist works with functional, or somatic, movement until it naturally becomes expressive, as mind begins to connect with body, and psychological information and emotions along with it (Bernstein, 1982, 1984; Bartenieff, 2002; Chaiklin & Wengrower, 2009; Hackney, 2002; Payne, 1992; Sandel, Chaiklin & Lohn, 1993;
Stanton-Jones, 1992). This would be considered communication from the client. As the client begins to reveal herself, the therapist has more to work with, as the therapist can begin to connect the material that is unfolding with various psychological frameworks, if they so choose. Often, symbolism can be observed and interpreted within expressive movement, as dance/movement is inherently a poetic language, and poetry is often indirectly expressed through metaphor and symbol (Levy, 1995; Payne, 1992; Samaritter, 2009).

Expressive movement as observed through symbolism. The second of Chace’s four core concepts is symbolism. “Symbolism in dance/movement therapy provides a medium by which a patient can recall, re-enact and re-experience” (Sandel, Chaiklin & Lohn, 1993 p. 79). Thematic material from the past that was not fully processed through, mentally, emotionally, and physically, often surfaces in clients through symbolic action in movement, and it is common for dance/movement therapists to work with symbol (Levy, 1992). Therapists might use a Jungian approach in order to make meaning out of these symbols (Bernstein, 1982, Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984; Payne, 1992; Stanton-Jones, 1992). It may come organically as images arise from the unconscious. These images can be further cultivated through the encouragement of fantasy or the use of visualization. This is often a safe way for clients to process what otherwise could have been very difficult emotional material if handled directly. The material of dreams can also be a starting point for movement in a private session (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Payne, 1992; Stanton-Jones, 1992; Wiener, 1999).
Symbolism as communication. Needs of the client may also present themselves through the aforementioned Chacian concept called symbolism, and problems can be worked through with symbolic movement action between the client and the therapist. As the material starts to develop, the therapist might add to the action by introducing new symbols, or by providing movement interventions in service of the clients. If emotions begin to arise as a result of the psychological themes that are presenting themselves within clients, the therapist might gently introduce an action oriented metaphor that could lead a client to moving the emotions. This suggestion would be offered in service of a release of the emotions from within the client, with the goal of providing new insights, new options for moving forward in life, and the growth that follows as a result. The goal is acceptance; the therapist hopes for unconscious symbolic material to present itself to consciousness within the client organically through movement (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Payne, 1992; Stanton-Jones, 1992; Wiener, 1999).

In summation, the principle that movement is functional, expressive, and communicative can be seen as demonstrated by the structures that dance/movement therapists have devised over time based on what they observed in client needs. Dance/movement therapists assume that internal psychological states will be made manifest through movement that is expressive and communicative so that they may better serve the client in understanding herself. The dance/movement therapist hopes to assist the client in coming to a resolution of the potential conflicts that brought them into therapy in the first place.
Third principle: Creativity is fostered and enhanced. As a result of the unconscious becoming conscious, there is more psychological and emotional material accessible to the client. From a Jungian approach, archetypal imagery (universal symbology) may also begin to surface, and is important to notice in a client when an emotional charge is connected with it (Chodorow, 1991; 1997). “Jung sees archetypes as the inborn tendency to form conscious images and as psychic correspondents to the instincts on a psychological level” (Noack, 1992, p. 184). In other words, physical movement in a client can also create psychic movement, which can present itself in the form of imagery (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Payne, 1992; Stanton-Jones, 1992; Wiener, 1999).

Working with imagery and symbol can help a client to access her creativity. As the psyche becomes more available, so do the emotions, and as the emotions release, so can the body. A broader spectrum and range of movement may become available. “Definite use of specific body parts could touch upon definite emotional problems, sometimes eliminate inhibitions or fears, allowing for a freer artistic flow of expression in the dance,” (Espenak, 1982, p. 73).

The use of improvisation as a method to expand creativity. Improvisation is a useful tool for therapists to achieve creative expansion in the service of finding new ways for clients to cope.

…improvisation may bypass repression and diminish repetition. It favors disconnection from usual meanings and responses, looking at them from different perspectives and offering opportunities for exploration of
unknown styles and movements, opening the way for change or innovation. (Chaiklin & Wengrower, 2009, p. 27)

Many dance/movement therapists work with clients in an improvisational way, allowing unconscious or conscious material to surface without a pre-imposed structure, and yet holding a background framework (whether psychological or movement analysis based) at the same time (Chaiklin & Wengrower, 2009; Levy, 1995; Whitehouse, Bernstein (Ed.), 1982; Wiener, 1999). One such structure might be free association with movement to client-selected music (Siegel, Bernstein (Ed.), 1982).

Dance/movement therapist Evan used improvisation as “insight-oriented dance, characterized by free association in movement and guided by psychological, physical, or psycho-physical themes. Four examples of improvisation techniques, as defined and created by Evan, are: externalizing, enacting, physicalizing, and rehearsing” (Bernstein, 1995, p. 46). Externalizing involves making the inner world of fantasy or dreams outwardly expressive, enacting is a recreation of a literal event, physicalizing is a movement-based exploration from an initial idea, and rehearsing involves improvising multiple endings to a life event whereby the client can be freed up to make new choices (Bernstein, 1995).

The use of structure to facilitate improvisation. It could be said that Evan used a codified process for improvisation. Though completely different from any particular Laban structure in specific, this paradoxical balance of both the use of a structured and safe container along with open freedom could perhaps trace its roots back to Laban:

Laban was already then a great theoretician, someone the modern dance world was in great need of; and Wigman, being extremely intelligent, was
an ideal follower, as she contributed of her own creative talent to Laban’s organization of space and dynamics. Unintentionally this combination gave dance therapy its two most important facets; the free improvisation by the creative, emotional self and the organizational structure needed to harness and project the emotions. (Espenak, Bernstein (Ed.), 1982, p. 72)

The use of an imposed structure to create safety so that a client can explore her or his own boundaries and perhaps break through them naturally implies that a guide, or therapist, is assisting in creating that very container. Therapist permission may additionally assist in helping the client explore her own creative expansion in a way that feels safe, and may not have occurred otherwise (Bernstein, 1982).

**The use of the therapeutic alliance to foster creative expansion.** A foundational part of the structure within a session is the therapeutic alliance that begins to form between the therapist and client (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992). When the therapeutic alliance has been made secure and solid for a client, paradoxically, that holding container may free up the client to feel expressive enough to expand to their fullest potential creatively. This may enable clients to adapt to change more readily in their lives:

…the creative person can make adaptations and function adequately in the face of change (including economical, social, environmental, and role changes). Within a DMT session is the opportunity to face change (shifting levels, varying rhythms, negotiating personal space) and to react to it. In the secure atmosphere of a session, coupled with a firm
therapeutic alliance of mutual trust and respect, patients might be inclined to be more flexible in their choices and decision-making and seek alternatives to situations presented. (Chaiklin & Wengrower, 2009, p. 89)

As the creativity expands, the dance/movement therapist has the dual role of making sure it is understood and made useful to the client in the end. The therapist might also offer interventions where she feels the client is limiting their movement, which can often have a direct effect in helping the client to find more creative options in their movement repertoire, and by extension in their life (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Chodorow, 1991; 1997; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).

In working with a dance/movement therapist, a client may become more creative as a result of utilizing movement and imagery within the safety created by the therapeutic relationship. Additionally, the underlying framework of Jungian psychology seems a good fit for working with imagery and symbol, though there are certainly other psychological theories that could be applied. A dance/movement therapist may use the tool of improvisation, which can in turn liberate the client in newly found creative ways. Expansion in movement can create expansion in the mind, offering the client new ways of thinking about old problems. Therefore creativity is fostered and enhanced in the dyadic relationship between client and therapist, which leads to the next principle: movement is relational.

**Fourth principle: Movement is relational.** When one hears the DMT principle, movement is relational, one immediately thinks of a relationship between two people, and even more so, the primary relationship between the client and therapist. This relationship
can also be considered to be between the self and an object – whether alive or not, or the self to self. As stated by Fletcher:

> Sometimes the objects towards which one’s actions intend is directly perceived and related to in the external world. However often the implied object and related associations are only unconsciously represented. The body work can often help bring to conscious foreground the subjective impulse toward action. However, the work is incomplete until the object and the relation to the object is brought out. Much of the work of therapy has to do with uncovering and articulating this area of meaning, that is – the relations between the many parts of the self with their conflicting impulses to their many objects. (Bernstein, 1982, p. 135)

These ideas expound upon Klein’s object-relations theory, in which the infrastructure of the psyche can be more completely understood through the way ego-object relationships organize the mind. In other words, the human organism cannot know itself in a vacuum – it needs externalized objects on which to project itself in order to construct psychological meaning, as well as a breathing organism with whom to self-regulate (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Payne, 1992; Stanton-Jones, 1992; St. Clair, 2004).

Additionally, the self to object relationship within the context of DMT could also include movement itself as the object. The therapist observes client movement, whereupon it becomes, of itself, an entity to be considered and perhaps analyzed. The therapist and client are then in constant reciprocal relationship between one another, with the movement as the third entity for additional focus (Bernstein, 1984; Chodorow, 1991; Lewis, 1984). Within this line of reasoning, one might also postulate that client therapist
transference arising out of the movement witnessing experience could also be considered a third entity for discussion between client and therapist (Chodorow, 1991).

The relationship between self and therapist. When the object is a human being, the relationship becomes entirely more complicated, as the issues of transference can arise. This material is rife with potential for making meaning out of potential conflicts and for deeper organization of the psyche within a client. A skilled therapist works towards creating a trusting relationship with her client so that she may be a safe object onto which the client can project her feelings or psychological needs (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Chodorow, 1991; Payne, 1992; Stanton-Jones, 1992).

Though discussed here as a primarily psychological process, the internal life of a client is manifested through the body as well. A dance/movement therapist hopes to work with both psyche and soma as access points for movement interventions within the therapeutic relationship (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Stanton-Jones, 1992).

Early DMT pioneer Schmais (1974) stated that one of the three fundamental assumptions based on Chace’s work is: “Relationships established between the therapist and patient through movement, support and enable behavioral change” (p. 7). One simple but powerful intervention tool within the therapeutic movement relationship between therapist and patient is called mirroring. Here the therapist will face the patient and replicate, or mirror, the patient moving, or vice versa. In this process the therapist becomes the therapeutic object onto which the patient may begin to form an attachment. As the patients begin to attune to a healthy and stable ‘good mother,’ they too can begin
to regulate their systems and form healthy attachments moving forward in their lives (Bernstein, 1982, 1984; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Sandel, Chaiklin & Lohn, 1993). The mirroring movement intervention could be thought to have its roots within the infant-mother relationship, in which there exists a powerful neuronal-emotional transference between the two (Berrol, 2006).

The medical model as applied through the use of developmental theory in assessing client growth within the therapeutic relationship. Developmental theories, such as those posited by Anna Freud, measure progress by clear and progressive stages in human development from childhood to adulthood (Bernstein, 1982). It is assumed that:

If certain external interpersonal elements are not present, individuals are considered to have been abused or neglected, and their further development will likely be arrested. Although they continue to chronically age, their emotional age becomes stuck and childlike, and dysfunctional or addictive behavior replaces age-appropriate adaptations. It is the role of the therapist to identify the arrest, help the individual recover the trauma, confront any addiction and free their restricted inner child. Once this is done, a healthy re-choreography of childhood can occur. (Sandel, Chaiklin & Lohn, 1993, p. 155)

Many different movement interventions may apply, but it is suggested that within the therapeutic movement relationship, it is better to “work from what you see and never impose a movement pattern. (One should) broaden and enlarge (the patient’s) existing movement repertoire rather than affixing non-idiosyncratic ways of functioning onto his personality” (Bernstein, 1981, p. 10-11). It is possible to work this way and mirror a
client by gently introducing movement patterns that might provide better stability and support (Bernstein, 1982, 1984; Levy, 1992, 1995; Sandel, Chaiklin & Lohn, 1993). Still, it is important not to interpret client movement, but rather, to work with them in order to bring meaning to the surface: “The idea inherent in this practice of non-interpretation of movement patterns comes from the influences of gestalt therapy and humanistic psychology where it is the client, for whom the meaning has relevance in the personal situation, who, together with the therapist, gives meaning to the work” (Payne, 1992).

**The use of developmental movement patterns as a tool to assist client towards integrative health within the therapeutic relationship.** Another way to work with clients within the therapeutic movement relationship is to work with the variety of movement sequences and systems that have been created, based on developmental movement patterns as observed in infants. These systems had been originated by Bartenieff, and were further developed by Hackney into the total patterns of connectivity and by Bainbridge-Cohen into body-mind centering (P. Hackney, personal communication, October 25, 2012). Bartenieff studied with Laban, and went on to develop the Bartenieff Fundamentals – six movement patterns that can assist patients to reorganize and heal internal malfunctioning that may have become ingrained patterning over time (Bartenieff, 2002; Hackney, 2002). In Bartenieff’s work the infant movement behind the fundamentals was implied, and Bobath, who worked with neurological wiring and primal patterns, was the connective link between the Bartenieff Fundamentals and Bainbridge-Cohen’s work, which was almost solely focused on infant movement studies in its beginnings. In working with developmental movement repatterning, the hope is for
deeper integration within the client (P. Hackney, personal communication, October 25, 2012). As the client becomes more secure within themselves, the hope is that they will feel more secure with the therapist as well, and this might have the benefit of assisting the client in feeling safer in the world, depending on what kind of parental attachment the client arrived with at the inception of the therapy (Winters, 2008).

This section focused on intrapersonal as well as interpersonal relationships, as seen through the lens of object relations theory. On the level of psychological movement between the therapist and client, the basic concept of movement as object, including the concept of transference, was discussed as an additional way to understand how movement can be relational as a third entity between the therapist and the client. To demonstrate the intrapersonal relationship between client and therapist through specific method, the movement intervention of mirroring was also discussed. Progressing forward, developmental psychology to be applied as an assessment tool when viewed through the medical model lens was discussed. The developmental movement sequences were introduced as a parallel method to be applied as potential movement intervention within the client and therapist relationship.

Fifth principle: Movement is contagious and increases one’s motivation for action. “The ebb and flow of the breath and the steadiness of the pulse are very personal human rhythms, yet a group moving together seems to have one breath and one pulse” (Sandel, Chaiklin & Lohn, 1993, p. 80). This idea of uniting a group through movement was discovered early on through dance/movement therapist Chace. The group rhythmic activity concept can be used as a movement intervention, and can establish trust, safety, and unity within the group. It is also foundational because it brings each
group member back to their bodies, and even more specifically, to their hearts and lungs—systems that are basic to human life. This practice arose organically in primitive cultures, often as a ritualized practice, and for community bonding purposes, uniting people through a common heartbeat (Bernstein, 1982; Levy, 1992; Sandel, Chaiklin & Lohn, 1993).

The simple structure of the regularly pulsing heartbeat provides a solid container for clients. “The everyday activities of speaking, walking, working and playing would be chaotic without structure in time” (Bernstein, 1982, p. 19). Another useful structure for DMT groups is the circle. “The circular structure is useful as it provides tactile contact on either side and inclusive group eye contact and visibility. The circle is also a relatively easy and familiar shape to create and is a stabilizing, centering position for both warm-up and closure” (Chaiklin & Wengrower, 2009, p. 98). The combined use of music, drums, and perhaps body percussion are additionally symbiotic to the circular structure and the internal heartbeat within rhythmic group activity. Music can serve to hold the container in place and provide a rhythmic structure for movement at the same time, which can serve to be both activating, and mobilizing for clients (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993).

These structures are not only centralizing, but have a way of spreading the movement between people. “Chace recognized rhythm as organizing individual behavior and creating a feeling of solidarity and contagion among people” (Sandel, Chaiklin & Lohn, 1993, p. 80). When a dance/movement therapist works with groups, she is assisting the clients to connect to their bodies through movement. Many of these clients
are not familiar with working on a body level in ways that are not simply functional. Bodies in motion can often bring up old wounds that might begin to express themselves through the emotions. “The body does not lie to those who can read its message. Rages and sorrows, tears and agonies are frozen history in the contracted musculature that unconsciously conditions our life and feeling. We might desperately try to transcend the body because we cannot release the burden held in the bodily armor,” (Conger, 2005, p. 12). Working with movement often has the healing effect of creating new openings as old blocks and body armor begin to fall away (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993).

**Attunement and mirroring as a lens for understanding contagious movement.**

Additionally, clients may attune to the therapist and others who are more mobile within the group, which may also contribute to increased movement and new openings within a client (Levy, 1992; Sandel, Chaiklin & Lohn, 1993). This can be more deeply understood through the aforementioned concept of mirror neurons and attunement, particularly through mirroring techniques:

The research on mirror neurons is particularly pertinent to the work of dance/movement therapists in that it provides scientific support for the mirroring technique used in dance/movement therapy practice. The purpose of using mirroring in dance/movement therapy is to both attune to the client and create an empathic connection. By physically and empathically attuning to clients, dance therapists activate their patients’ mirror neurons, thus creating a stronger therapeutic relationship. (Winters, 2008, p. 90)
As client neurons begin to attune to therapist neurons, they begin to mobilize. Working with the assumption that the therapist has more experience with movement, as well as a more integrated mind-body connection, the clients seek what she has and begin to attune to her (Winters, 2008). In a study by Winters, “…the participants, trained in dance/movement therapy, had a heightened awareness level regarding the relationship between body and emotion. Their responses may possibly have raised the agreement level in this study more than if none of the participants had been trained in dance/movement therapy,” (Winters, 2008, p. 98). It can be said that the activation of the emotional body has a mobilizing effect on clients, and that clients in a group have a resonant effect on one another into movement (Winters, 2008).

Emotional as well as psychological material begins to emerge from clients, and as the unique voices and needs of each client begin to meet one another, a greater gestalt begins to move the room. All are more awake – more enlightened, as a result of each person’s darkness and light reflecting upon one another (Bernstein, 1982; Chaiklin & Wengrower, 2009; Payne, 1992; Wiener, 1999). The group is:

…a living organism made up of differentiated parts that must work as a whole to function effectively. For the self-centered, disoriented, retreating psychiatric patient, the group is a ‘connective’ device connecting the patient to the environment, to the session, to other group members, and to the therapist. (Chaiklin & Wengrower, 2009, p. 97)

For some clients, simply connecting at all is enough, for others, becoming more active is a desired result.

Movement is motivating. Movement is, at the most obvious of levels, mobilizing.
In addition, mobilizing physicality might influence emotional mobilization, which could, in turn, mobilize the psyche. When a client is able to connect their thoughts and emotions to their movement, the body may become more animated, lively, and expressive as a result (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Wiener, 1999). This can have the additional effect of motivating clients to take action in their lives outside of the group as they “discover the metaphorical connection between how they move through life and the problems they are facing” (Chaiklin & Wengrower, 2009, p. 133). The dance/movement therapist hopes that a client will be motivated to act with increased clarity and intention once they have found a new perspective on how they are interacting with their life issues (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1994; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Wiener, 1999).

In conclusion, the first part of this principle, that movement is contagious, might be thought of intrapersonally, but most naturally one thinks of interpersonal relationships here. The relational systems of rhythmic group activity and the structure of a circle were discussed as a way of understanding contagious movement between people. The concepts of mirror neurons and attunement were additionally discussed as a further way of understanding the contagious aspect of movement. The second part of the principle, that movement motivates one to act, was demonstrated by the example of the use of the drum. The heartbeat (and the externalized heartbeat – the drum), were included as they are inherently motivating for clients. Increased heartbeat implies that a client has been in motion, and drums often inspire the client to move.

DMT Methods Developed by Chodorow
Methods are like theory in action, or, applied theory. Even though several methods have already been discussed within the DMT principles section, the specific methods of dance/movement therapist Chodorow have been selected to investigate in depth. These methods could be seen as a deeper exploration within the DMT field. It is important to note that I think of these methods in the context of working one on one, though they can be applied at group level as well. Chodorow developed a combined approach with both dance/movement therapy methods, and the methods and theory of psychologist and artist Jung. Jungian theory is also a good match for the EXA-based Halprin system because of the use of archetypal imagery coupled with the exploration of the unconscious, and so this examination of Jungian methods by dance/movement therapist Chodorow is presented now.

**Jungian theory and the developed methods of Joan Chodorow.** Briefly, Jungian theory has a few very pertinent tenets that apply themselves well to the DMT field. Namely, that self realization comes out of the individuation process, whereby a person begins to integrate the opposites, defined by Jung as both the unconscious and conscious, as well as the animus and anima (male and female aspects of the psyche) (Chodorow, 1991, 1997). As Jung began to explore his own unconscious he discovered that the imagination was intricately connected, and that it often organically presented itself, in tandem with emotional material, through symbol and imagery.

In psychotherapy, the first thing to keep in mind about the imagination is that it tends to take us directly to the emotional core of our complexes. The second thing to remember about the nature of the imagination is that it’s a symbolic process. Just as the imagination takes us to the emotional
These are some of the basic ideas that are behind the symbolic play and active imagination methods to be further examined below.

*Symbolic play.* The main methods that Chodorow is interested in as her work has deepened over time were firstly derived out of the theories and practices of Jung. Dance/movement therapists adopted the use of his methods, but with an emphasis on movement rather than painting or writing, though those applications are also welcomed. The first of these methods is symbolic play, which is very closely aligned with the method of active imagination, the method most frequently mentioned in the literature by dance/movement therapists (Bernstein, 1982; Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984; Payne, 1992; Stanton-Jones, 1992). However, symbolic play is a method that has also been used as it developed into active imagination by Chodorow as well (Chodorow, 1991, 1997).

Jung was led to develop these concepts and methods out of a need to heal himself as he experienced a deep crisis and state of inner distress upon breaking his ties with Freud (Chodorow, 1991, 1997). Jung sensed that he needed to connect his unconscious with consciousness and firstly leaned into a method he later called symbolic play, which, essentially means to connect to the imagination, much as a child would. The process of symbolic play often has a regressive quality, as it leads one back into the play of childhood.

… symbolic play inevitably involves some regression, because the process takes us to the emotional core of our complexes. But play does more. Symbolic play activates the image producing function of the psyche (i.e.
the imagination) which puts us in touch with ourselves. In Jung’s case, he not only retrieved long forgotten memories from his past; a flood of fantasies were released that ultimately reshaped his future. (Chodorow, 1991, p. 104)

This method is a most natural fit with children, though often can be applied as a tool in sessions with adults.

*Active imagination.* As symbolic play developed further for adults, it grew into the second method in use by Chodorow, the active imagination method, a very directed use of exploring unconscious material to bring it to consciousness (Chodorow, 1991, 1997).

The first dance/movement therapist to utilize and develop active imagination within the field of DMT was Whitehouse. Chodorow studied directly with Whitehouse (Levy, 1992), and learned of the Jungian connection to DMT through her. Chodorow was so deeply devoted to the process that she has developed and written books on the subject (Bernstein, 1982, Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984; Payne, 1992; Stanton-Jones, 1992).

Chodorow was initially led to the work naturally, both through her studies with Whitehouse, but also with an inherent leaning towards allowing psyche and soma to connect through movement. She became fascinated with the effect of inner process becoming externalized through movement when working one on one with the high functioning client.

Through the years I have found myself drawn increasingly to such an inner directed way of working. To engage in this work, the mover needs to
develop the capacity to bear a certain quality of tension. The opposite of conscious and unconscious have to be consummated and somehow contained. (Chodorow, 1991, p. 36)

The active imagination process, simply put, is about connecting the unconscious to the conscious through the use of the imagination, as it might express itself through imagery (or other artistic forms) that might arise as guided by the therapist. Chodorow was naturally guided to this process as she discovered Jung and became a Jungian analyst (Chodorow, 1991, 1997).

_active imagination as applied within DMT method._ Opening up to the unconscious becomes the impetus for movement, and while consciousness is present for the experience, it is not directing the process. The unconscious and conscious, as they dance together, often have the effect of moving indirectly and even simultaneously at times, in a fluid exchange of images, inner words, perhaps poetry as it might arise, and sounds one might hear, while in movement. The client is guided to allow an interplay between them all to occur during the movement exploration, to be processed later (Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984, 1993; Payne, 1992; Stanton-Jones, 1992). From the point of view of Chodorow, movement is primary, however. “Although I am interested in all aspects of the analytic process, I am particularly drawn to understand and develop dance/movement as a form of active imagination” (Chodorow, 1991, p. 112).

Movement has a way of overriding the censor within us, and is an excellent way to discover the true motives of the psyche.

One reason that the movement form of Active Imagination is so valuable
is that it is extremely difficult to censor. One moves before one knows what is happening. One can stop oneself from writing words; one can prohibit certain pictures in painting more easily than one can stop certain movements that come out of preceding ones. (Bernstein, 1982, p. 59)

Though imagery and words, or additional forms of artistry, can be a bridge between the conscious and unconscious worlds, movement is the most immediate. In the active imagination method, where first the unconscious is invited to express itself, and then the conscious is invited in to make sense of it, the transcendent function becomes invoked. The transcendent function is also known as the imagination, and includes elements of both the unconscious and conscious within it. It can be considered a method in and of itself, but more commonly the term active imagination is used (Chodorow, 1991, 1997).

It must be added that opening up the psyche within a client can additionally allow for the collective conscious, or shared consciousness between all people, to be invited in. When this happens, archetypal, or, universal symbols that can carry ancient mythological themes, may also present themselves (Bernstein, 1982, Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984, 1993; Payne, 1992; Stanton-Jones, 1992).

The ‘now’ of our experience is archetypally based, but what we experience, i.e. the conscious image of the respective archetype, is singular, personal, and individual; it is the personal Gestalt of the transpersonal, which has taken form for this particular individual and has thus become conscious. Archetypes are, according to Jung, the transpersonal factors which direct the history of human development.
To recapitulate, the client won’t be in danger of absorbing all of the archetypes through time, but rather will only pick up on what is already resonating within them, as the rich material that is waiting to be born anew through conscious exploration connects to something greater, on a transpersonal level (Bernstein, 1982, Chaiklin & Wengrower, 2009; Chodorow, 1991, 1997; Levy, 1992; Lewis, 1984, 1993; Payne, 1992; Stanton-Jones, 1992).

The use of the active imagination method within DMT can have very powerful effects. Opening up to the unconscious through body movement can have a direct connection to the release of emotional material. Chodorow is a proponent of this type of organic catharsis. However she does feel, in some cases, that it might become a false release for some clients:

…there is value to emotional catharsis. It releases tension and most people feel better afterwards. Also it can reverse the process of denial and repression and help people experience themselves and relate to others with depth and authenticity. But, on the other hand, cathartic expression alone doesn't necessarily lead to psychological integration. There are situations when people simply get to be good at crying or shouting and it becomes a defense against genuine feeling and relationship. (Chodorow, 1991, p. 37)

Assessing the unfolding of each client becomes of the utmost importance then, as every client is unique, and some have a greater facility, or longevity, with the work. Chodorow considers this in every therapeutic relationship she enters (Chodorow, 1991, 1997).

To summarize, Chodorow developed the DMT work by applying a Jungian
psychological framework in depth. She utilized the methods of symbolic play and active imagination in order to allow the unconscious within a client to arise. This process may involve the evocation of imagery, and perhaps archetypal imagery, or story, and perhaps mythological story, related to the collective unconscious but in a personal way. The transcendent function is the bridge between the unconscious and the conscious. The client works with the therapist as witness to the process in order to reintegrate the material and bring the client to greater wholeness. Looking at the methods that Chodorow applies in her work becomes a natural segue into the next section of this literature review. The use of multiple art forms in the service of accessing the unconscious and bringing it forth for greater client health and self-knowledge, is a foundational philosophy of the EXA approach.

**EXA Concepts and Theory**

The basic premise behind the field of EXA is that the use of all art forms (dance, movement, art, music, theater, poetry, etc.) within a therapeutic context, inherently heal all aspects of a person because of their unique ability, in combination, to approach all of the various potentially separated parts (within both psyche and soma) in the ultimate service of complete, and holistic, reintegration. When applied to the psyche, EXA is a distinctive field that encompasses the use of all art forms toward the end of approaching the multiple parts of a client that make up the Ego, or the ‘I’. When applied to the body, it is considered an holistic approach as it can awaken all of the different sensorial aspects of the human organism. When applied to both (as it inherently does through the bridge of the unconscious and the imagination), it becomes a total synthesis of the human organism through the organized creative intelligence as expressed through the cells of the body.
Additionally, the EXA approach has a wide reach among multiple types of people as each individual has different preferred learning styles and ways of processing. In other words, the unique talents and gifts of each client may be accessed more efficiently through a specific art modality usage. However eventually, all EXA inroads lead to the same place: the imagination, where the real transformation can begin to happen (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; Martin, 2001; McNiff, 2009; Sherwood, 2008; Snyder, 1997; Sommers-Flanagan, 2007).

"Whether through fantasy, dream or artwork, the imagination has the capacity to utilize every sensory modality in the creation of new meaning. Imagination is intermodal in its very essence" (Levine, E. & Levine, S., 1999, p. 35). Additionally, utilizing “the process of creative imagination unifies the multiplicity of experiences that often cause our emotional fragmentation” (McNiff, 2004, p. 152), which can serve to synthesize client life material into seamless integration of the mind, body, and spirit.

The International Expressive Arts Therapy Association (IEATA) defines EXA as:

The expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. IEATA encourages an evolving multimodal approach within psychology, organizational development, community arts and education. By integrating the arts processes and allowing one to flow
into another, we gain access to our inner resources for healing, clarity, illumination and creativity. (IEATA, 2012, para. 2)

**Regulation of the EXA field.** As a governing association, “IEATA provides a professional guild and an international network for bringing the arts into the world for growth, healing, communication and collaborative learning” (IEATA, 2012, para. 3). Like the ADTA, IEATA also provides information on licensure and code of ethics within practice.

One of IEATA's key missions is to promote professional excellence and ethical standards of practice. To this end, IEATA has established an application and registration process for Registered Expressive Arts Therapists (REATs) and Registered Expressive Arts Consultant/Educators (REACEs). These practitioners are guided by an established professional code of ethics, an expression of values and goals that help define our work as a professional community. (IEATA, 2012, para. 4)

Unlike the ADTA requirements that include psychology courses within the masters degree in DMT, IEATA has a number of options for education towards licensure including: a master degree in expressive arts therapy (including psychology courses for state licensure), a masters degree in psychology with additional training in expressive arts therapy, a masters degree in fine arts plus training in expressive arts therapy and therapeutic process, or a doctoral degree in expressive arts therapy. Additional requirements include tracked practicum hours, transcripts, 2,000 hours of supervised work within a two-year period (200 hours of group supervision, 100 hours of individual supervision, or a combination
thereof), and letters of reference from two past supervisors. One can also apply for the REAT credential in the exceptional category. The application clearly states the requirements, which include “a master’s degree in a related field, exceptional professional qualifications, the practice of EXA for over ten years, and demonstrates a clear contribution to the field and is respected by their peers (IEATA, 2013).

As far as state licensure towards becoming a counselor is concerned, that again varies state by state. Lesley University offers a master’s degree in expressive arts therapy that additionally makes one eligible to be a certified counselor in the state of Massachusetts, and California Institute of Integral Studies also has a dual program, where licensure in the state of California may additionally be pursued.

**EXA as separate from creative arts therapies.** Expressive arts therapists apply the use of multi-modal arts. They can use one art form after the next, and are sensitive to the application of the correct form at the right moment, as client needs arise within their process, but they can also use a blend of several forms, as appropriate to client needs (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009; Sherwood, 2008; Snyder, 1997). This does not mean that an expressive arts therapist does not honor the depth of knowledge incurred in the study and practice of one discipline however:

Those of us who work with all of the arts in therapy have agreed to use the term expressive arts therapy to describe our discipline. We respect the choice that others make to work exclusively with one art form or one
mode of expression within an artistic discipline...as many of us who
practice expressive arts therapy are actively involved in one or more of
the...(singular) domains. (McNiff, 2009, p. 4)

Within these singular arts therapies exists a term that encompasses all the
individual therapies: creative arts therapy. It is mentioned here in order to dissolve any
confusion that creative arts therapy might be the same thing as EXA. Creative arts
therapy is a common umbrella term in use by varied organizations that might seek a
drama therapist or a dance/movement therapist (or any other arts-based therapist) equally
and non-discriminately. Therefore the term creative arts therapist might apply in these
cases, but the term does not define the field of EXA (McNiff, 2009). Goodill & Nolan
also define the difference as this: “Expressive arts therapies practitioners may draw on
many different arts forms (multimodal) and rely primarily on transformation through the
arts. Creative arts therapies practitioners use only the art form in which the therapists
have in-depth artistic skills and understanding” (2011, p. 123).

The well-trained expressive arts therapist must hold each art modality individually
within the context of the greater gestalt of client process. EXA is complex, and yet when
one holds a rich container for the client, the process unfolds organically as EXA is a
synergistic fit with the creative nature of human beings:

The arts certainly have their distinct qualities and they present different
challenges in terms of expressive arts therapists being able to work
effectively in the individual domains. I view art forms like persons, each
one offering endless variations, but ultimately they are all linked to a
common creative purpose. In my experience, an integrated use of the arts
has repeatedly deepened the range and imagination of expression and my ability to engage the whole person in the therapeutic process. (McNiff, 2009, p. 3)

There are several concepts behind the theories of EXA, and for the purposes of this literature review, only five of the most commonly mentioned concepts within the literature will be covered with an in depth focus.

**First concept: The art speaks for itself.** The first concept to be covered within this literature review is that client created art speaks for itself without expressive art therapist interpretation. Within this concept the use of the word art can apply within a broad range of expression, including movement phrasing, art piece creation (drawings, paintings, sculpture, etc.), poetic dialogue, theatrical expression, song or dance. Of course the goal of therapeutic sessions is client understanding, but the expressive arts therapist acts as a reflective mirror for the client, allowing client understanding to emerge out of the artistic creation itself (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009).

**The early historical emergence of art as communicator.** The historical background behind this concept is that ancient mythological, or, ritualistic activities since the dawn of time allowed for the human need for expression and meaning making to emerge through the creation of art. This can be seen as expressed through cave drawings or carved talismans, group dances, chanting, and ancient rituals (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009). These expressions might otherwise be grouped under the concept of the Greek word Poeisis, which “refers specifically to art-making but also has the more
general sense of any activity that brings something new into the world. Poeisis is central to the conception of human existence, the Menschenbild [or, image of man], that underlies expressive arts therapy” (Knill, Levine, E., & Levine, S., 2005; p. 16).

**The therapist as assistant in meaning making out of client art.**  Synchronous to the emergence of the expression of early man that conveys meaning, the expressive arts therapy approach is about assisting the client with making meaning out of their life material as, “Each piece of music we play, each dance, each drawing, each episode of life, reflects our own mind back at us, complete with all its imperfections, exactly as it is” (Nachmanovitch, 1990, p. 25). There must be a relationship between the client, their art making, and the therapist.

The primary philosophy behind the EXA approach is the idea that the art speaks for itself, without the lens of any psychological theory applied.

The role of the therapist or change agent is to hold aesthetic responsibility for the session, intervening when necessary in order to augment the client’s effective reality and helping the client to understand his or her experience through an aesthetic analysis of both the process and the work. (Knill, Levine, E., & Levine, S., 2005, p. 12)

Literature also supports the use of psychology as an inherent part of the EXA process, as reflective of the holistic mind-body approach the field embraces (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009). Using a psychological frame of reference can also determine and provide illumination towards client direction. The metaphor of re-building consciousness can be used “for the effective reality of psychotherapy. From here we
have not only established a value judgment, but also a purposeful direction that needs to be further elaborated,” (Knill, Barba, & Fuchs, 2004, p. 111). However, the art comes first, and a skilled practitioner is the determinant for when the psychological lens can be inserted within the meaning making process. “The interplay between psychological and artistic processes is the ground from which disturbance and new options for insight, change, and health are explored” (Halprin, D., 2005). One might think of the application of creativity theory here as an apropos fit, where client psyche meets external reality is the place to begin the search for meaning. “Creativity occurs in an act of encounter and is to be understood with this encounter at its center,” (May, 1975, p. 77). This theory might also recall the previously mentioned empathy and object relations theories as additional lenses from which to view the third entity within the therapeutic relationship.

Another way to think about assisting client health within the EXA framework where the art speaks for itself is the mere facilitation of creative process as it flows through the client in the here and now (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009). The here and now method (directing the client back to their senses within their experience as it unfolds), was initially created by Perls in relation to his gestalt theory where the main aim was to create awareness. This is an objective process whereby the client can remove himself from his thoughts and feelings to be in the purely somatic experience of sensing (Perls, 1973).

The creative process might also be thought of or termed life force. Life force moving through a client can be understood as the material that animates, the material that sustains, it has a here and now quality, and can be additionally thought of as spirit or soul
If the ability fully to inhabit the here and now is facilitated, then that person is liberated; they can begin to act with spontaneity and immediacy – they can become more authentically themselves. The experience of re-embodiment is often the first experience of feeling differently, of moving out of stuckness and into growth. (Duggan, M. & Grainger, R., 1997, p. 126)

Another way of thinking about how to facilitate the here and now process is to allow the client to be present in the moment, as each moment unfolds. “Rather than willful self-assertion, it is a ‘letting-be’ that allows Being to appear in its passing and arrival,” (Knill, Levine, E., & Levine, S., 2005, p. 38). Of course, as an expressive arts therapist, allowing client artwork to unfold is the same as allowing their therapeutic process to unfold as the two are considered to be the same thing (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

Leaving analysis behind, expressive arts therapists view the facilitation of making meaning in a different way. They don’t make assumptions about what the artwork means, but rather have a dialogue with the living, breathing image, as if the artwork were an extension of the life force of client expressing itself in a very alive way:

The conversation we must be in, to achieve such deepening, is rather ‘from or to the image’ rather than ‘about the image.’ Therefore, the story that the tree tells in an image, or the song created to those trees, intensifies...
the psychological potential of the painting more than the reductionist explanation of the image-tree. Certainly those stories, poems or songs from or to the image need answers in a therapeutic relationship that deepened the understanding. Interpretations that find understanding in the speech of images and, in the answers to them, keep symbols alive. (Knill, Levine, E., & Levine, S., 2005, p. 43)

The therapeutic relationship remains of utmost importance, but the lens shifts in a two-fold focus to a dialogue between the client and their artwork, with perhaps focused and strategic questions facilitated by the therapist (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004).

The concept of the art speaking for itself is primary in the EXA approach, although psychological theories, such as the theory of creativity, can also be applied. The EXA field views the psychological unfolding as parallel to the artistic unfolding however, and so the primary principle still applies. Artmaking has a resonant quality from the dawn of time, and the needs of woman to make meaning out of her/his life has been witnessed for thousands of years. The implied understanding here is that the meaning making process, or psychological process, of woman again is parallel to the artmaking and expressive qualities that the EXA approach embraces.

**Second concept: Decentering.** Perhaps initially discovered in the theatrical rituals of ancient times, the creation of performances in the service of altering audience reality through artmaking might be the first place to look in understanding the decentering concept.
“The[se] performances can be likened to a form of surreal theater which entails what I call a ‘performance reality,’ which is different from the realities of daily life and often generates a certain degree of creative tension since the performers are engaged with intensely concentrated actions and they do not directly interact with one another. This suspension of typical reality creates a dreamlike setting, which is fascinating to observe. (McNiff, 2009, p. 237)

During the process of therapy and multi-modal work however, a client begins to break down what was, including pre-existing painful parts, in service of the awareness of those parts and in the hope for greater integration and wholeness on the other side. Part of this process includes a kind of disintegration, and decentering is a way of ‘holding space’ in order for that disintegration to safely occur. “In creative expression, there is a period of beginning when the foundation is laid for the work that is to come, when the body and mind are prepared to enter sacred space, when we open ourselves to listen with awareness for inspiration,” (Atkins [et. al], 2003, p. 27). Additionally backed by the author of creativity theory, “Receptivity is the artist’s holding him or herself alive and open to hear what being may speak. Such receptivity requires a nimbleness, a fine-honed sensitivity in order to let one’s self be the vehicle of whatever vision may emerge. It is the opposite of the authoritarian demands impelled by willpower” (May, 1975, p. 80).

The creation of sacred space is due, in large part to the container the therapist provides for the client. In this sense, the therapist might be thought of as a shaman (Atkins [et. al], 2003; Levine, S. 1992; Levine, E. & Levine, S., 1999; McNiff, 1982, 2004, 2009). Shamans can be thought of as midwives to the soul, and healers of the sick,
even if that sickness is the psychological dis-ease of the client (Levine, S. 1992; Levine, E. & Levine, S., 1999). The shaman held the role as healer in ancient cultures, but today must hold the role of the bridge between the ancient and the contemporary worlds, perhaps connecting the two through the timeless concepts of the collective unconscious and archetypal psychology (Levine, S. 1992; McNiff, 2009).

The destabilizing effect that clients often feel while unconscious material becomes conscious occurs organically, as this practice intends to circumnavigate the often linear, rational trains of thought that have clients stuck in everyday ruts regarding life problems – the very reason they seek therapy in the first place. Clients want alternative viewpoints and varied solutions to arise out of the therapy, and these are often created by the use of the multi-modal arts and a potential resulting experience within them, that of decentering (Halprin, D., 2005; Knill P., Levine, E. & Levine S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

**Liminality as a parallel term to understand decentering.** As decentering is another important concept within EXA, it is congruent to the concept of liminality, in which an alternative space and time exist for a client. It is the sense of the loss of the self and an absorption into the timeless in order to break down prior ego constructions or other self-identities in service of the emergence of the new. Decentering specifically applies to the arts process, and how it can assist a client to approach old problems in a completely new and unexpected way by creating within multiple arts modalities (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill P., Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).
When viewed through ancient rite of passage rituals, the period where the initiate has yet to pass over the threshold into the new is one of moving through the unknown. “…the liminal condition (is) one in which all familiar structures have been given up and new ones have not yet appeared. It is thus a time of destructuring, a chaotic experience before the new stable structure arrives” (Knill, Levine, E., & Levine, S., 2005, p. 43).

Expressive arts therapists (also termed ‘change agents’ by Knill), can create ‘rites of restoration,’ where clients come in ‘broken’ and end up healed.

All ‘rites of restoration’ (as we call the professional practice of change agents in general) have a spatial and temporal frame that distinguishes them from everyday reality. We have considered, in these containers of change, the role of the ‘professional’ change agent, who is ordained or specifically trained for this role. There also exists the separation of realities that occur in the performance of these rites of restoration. (Knill, Barba, & Fuchs, 2004, p. 15)

One can associate the previously termed shaman role with the more contemporary term change agent here, and can also again notice the presence of liminal space as understood through the lens of the time and space shift in reality.

Another way to think about the concept of decentering, or, liminal space, is that it can be used in order to circumnavigate the thinking mind. “Virtually every person who uses art in psychotherapy believes in the ability of the image to expand communication and offer insight outside the scope of the reasoning mind” (McNiff, 1992, p. 2-3).

**Jungian concepts and methods as a way to understand and utilize decentering.**

One might think of Jung here and the phenomena he named in order to better understand
liminal space – those of the collective unconscious and archetypes (Hillman, 1991, 2004; Knill, Barba, & Fuchs, 2004; Lewis, 1993; McNiff, 2004; 2009). His practical application of making these accessible to clients was explained through the techniques of dream analysis and the active imagination (Chodorow, 1991, 1997). Both exist within liminal space, outside of the realm of everyday thought, and in this non-linear realm, unconscious thought, images, feelings and sensations begin to float and perhaps intertwine with one another. If self-guided within liminal space, clients may be able to come to greater clarity, though they may have to consciously reflect on the session later with a therapist (McNiff, 2004).

What becomes important, as the client may be having a deeper internal experience that the therapist is not privy to, is to carefully navigate the space between worlds. In order to guide the client gently back, a therapist might bring objective awareness to the here and now by drawing attention to the senses, or guide the client out by shifting to an artwork modality that might most naturally bring the client into the next phase of process unfolding (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004).

In sum, the decentering process is about taking the client out of linear time into suspended time and alternate reality. There is a sort of disintegration and a reintegration that is needed with client process in order to move forward with a new perspective or some kind of change. The therapist can be thought of as a kind of shaman who assists the client in transitioning into liminal space, like crossing a threshold. This process is facilitated in the service of circumnavigating the rational mind so that the client may find new approaches through their artmaking and subsequent understanding thereof.
**Third concept: The use of the multi-modal arts.** The third most foundational concept is the use of the multi-modal arts to facilitate healing. With this concept comes the practice of using all of the art forms in order to heal a client. From movement to drawing or painting, to writing and drama, to music and ultimately to lively play between them all, clients have access to the many aspects within themselves through multiple modality choices (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005). “Improvisation, composition, writing, painting, theater, invention, all creative acts are forms of play, the starting place of creativity in the human growth cycle, and one of the great primal life functions. Without play, learning and evolution are impossible” (Nachmanovitch, 1990, p. 42).

**Multi-modal arts as a method for accessing multiple aspects of a client as well as multiple clients.** Working multi-modally with clients also has the possibility of opening up multiple levels within them – the mental, emotional, physical, and sometimes even spiritual realms can be addressed and worked with in a deeply integrative way (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Jahner 1997; 2001; Martin, 2001; Sherwood, 2008; Sommers-Flanagan, 2007). Working in a blended way with multiple art modalities and psychological material can have a deeply unifying and synthesizing effect on clients as it can help them to strip away what is not essential and come into their own true natures (Halprin, 2002; Jahner 1997; Martin, 2001; Sherwood, 2008; Snyder, 1997; Sommers-Flanagan, 2007). Natalie Rogers, daughter of Carl Rogers and the founder of the Person-Centered Expressive Therapy Institute, did her movement training with Anna Halprin among others, and finds that using more than one art form can help clients that may not have taken to just one form
A lot of my own personal growth came when first I went to a dance-training program and then authentic movement classes. People learn differently. I’ve come to understand that people learn through different modalities. Actually, I learn the most about myself through movement, even though I’ve been trained more as an artist and probably do more art. But other people find visual art as a channel. We just include it all and let people do what works for them. (p. 124)

In other words, expressive arts therapists work with multiple modalities in order to access a myriad of clients in different ways so as to find what channel will specifically connect for them (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Sherwood, 2008; Sommers-Flanagan, 2007).

Additionally, this therapy can open space for clients to explore multiple aspects of their ego, helping them to express internal conflicts that might exist within their personality (Snyder, 1997). When used in complement with Assagioli’s psychosynthesis concepts and his work with subpersonalities, EXA has the possibility to bring greater expression and awareness to all the different parts of a person, so they might begin to have a rich dialogue and get to know themselves better, bringing greater cohesion and unity as a result (Halprin, D., 2005).

**The use of play to balance potential client overwhelm as a result of the use of multi-modal arts.** Play can be a safe and useful way to approach client issues in a light-hearted way (Chodorow, 1997). This is an important inroad as the use of multi-modal
arts can potentially be overwhelming and or frightening for newcomers to the practice.

“The idea of using all of the arts in therapy, a source of excitement to many people, provokes fear in others,” says McNiff. He likens the use of multi-modal arts to the ancient figure Pandora, saying:

Pandora’s ‘many things’ came to be perceived as ‘too much.’ The word pandemonium, meaning the universal release of daimons/spirits, became associated with a state of being overwhelmed. The linear mind does not respond favorably to the stream of images and sensations flowing from Pandora’s original ‘vase,’ which became known as a ‘box.’ Within general culture the Pandora image often represents what ‘we do not want to do:’ don’t open the lid and let everything out; keep it all under control or it will overwhelm you. Those of us who are stimulated by a creative interplay of diverse participants are more apt to welcome the endless possibilities suggested by the original image of Pandora. (McNiff, 2004, p. 151)

The Pandora figure can also be likened to the bridge, or barrier, from the unconscious mind into the conscious mind, depending on whether or not the box is opened or closed. Within the brain structure it could be likened to the hippocampus, the center for conscious processing. Unresolved, unconscious material housed in the body (perhaps traumatic memories or previously unprocessed emotions) is not able to come forth until a client is ready to see it consciously, (Siegel, 1999). The EXA practice is a powerful one to assist in releasing this material, as the images invoked through connecting both psyche and soma can be more powerful than expected, especially when they arise from the

An additional way to assist the client in re-assembling herself once the unconscious has been organically opened up, is the application of psychological theory, in which all expressive arts therapists are trained, in addition to arts therapy theory. Here a linear approach might be helpful. Stages are embraced by Jung within the progression to wholeness as well:

For Jung, early development is always partial; one can only actualize a limited amount of one’s potential capacities. As a person matures, he or she comes to realize the limited character of their lives; one could say their unlived life comes to haunt them, in the form of dreams, fantasies and feelings that seem foreign to the ego. Often this sense of an unfulfilled existence leads to a crisis or breakdown, whether it be in mid-life or at a later stage. Therapy then, through an exploration of these feelings and fantasies, becomes the means of finding the unactualized parts of the psyche and bringing them to conscious awareness. The image of the wholeness of psychic life that guides the process is called by Jung the ‘Self’ (Knill, Levine, E., Levine, S., 2005, p. 51).

Here the use of psychological theory as an objective tool for better understanding client process can be immediately beneficial. Seeing the process from a distance can aid in reducing client overwhelm. Though Jungian psychology is applied here, there are
countless other theories that can be applied as needed (Halprin, 2005; Knill, Levine, E., Levine, S., 2005; McNiff, 2009).

In sum, the use of the multi-modal arts in therapy can be deeply integrating in several different ways. Firstly, multiple aspects of a client may be holistically approached, specifically the mental, emotional, and physical realms. Secondly, many different clients may find appropriate matches to their learning style, whether that style is kinesthetic, visual, or verbal, different art forms may have a better fit for certain clients. Additionally, the use of multi-modal arts may assist clients in approaching multiple parts within their personal psychology, or ego. Once these aspects of a client have been opened up, there could be resistance or fear initially. The expressive arts therapist hopes that with their constant assistance in facilitating client process, including the use of psychological theory as an objective tool, the client will be safely brought back home to themselves.

**Fourth concept: Intermodal transfer.** Closely related to this concept is the intermodal transfer. As coined by Knill and described by Daria Halprin, “The intermodal transfer is the shift from one art medium to another, according to what will enhance the focusing process, emotional clarity and the imaginative range” (Halprin, 2005, p. 75). The intermodal arts shift could be likened, in the art world, to performance art, where the artist is working within multiple art forms, but is seeking the very specific mode at the right time to most accurately convey her/his message. Conversely, the artist might be working poetically, offering various impressions through art forms, allowing the viewer to come to her/his own conclusions (Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009).
Tailoring art form to fit client preference and assist with optimal integration.

The use of multiple arts modalities can bring unconscious material into greater focus eventually, however, by accessing it from multiple avenues until the meaning becomes clear. In tailoring the arts practice to client strengths and preferred modes of perceiving the world, the client might feel safer working in realms organic to their own natural mode of processing. An example here is to begin with writing, instead of movement or imagery, if client strengths lie within the verbal realm. The unconscious can then be gradually approached through a change in modality, as the client is ready (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

Interestingly though, just as one modality might be appropriate for one client and not for another, fragmented information within a client might be more well suited to one type of art form than another. The most accurate change in modality at the optimal time to assist client material in being born is a practiced skill that many expressive arts therapists find to be a constant source of learning within their practice (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

The delicate dance between holding open space and suggesting intermodal interventions. What becomes difficult is the paradox between holding artistic and therapeutic knowledge internally as an educated therapist, while allowing open space for process to unfold. Expressive arts therapists must be present to client process without interpreting it. Pre-empting client unfolding with preconceived solutions can actually have a negative effect.
Fixing implies doing away with the painful parts of the self, whereas healing means accepting, embodying them and bringing them into new relationships with the more creative aspects of the self. We need to give expression to the separated parts, to the fragments of our life stories, and to express the shadow through the metaphors of our art. (Levine, E. & Levine, S., 1999)

Art expressions can be understood as the psyche expressing itself. Perhaps a client comes to the therapist with disintegrated psychological material. It is the charge of the therapist then, to assist in that re-integration. And yet it must be allowed to unfold. “This commitment to the native healing properties of psychic life corrects the one-sided preoccupation with strategic interventions and treatment plans that tend to characterize the practice of therapy” (McNiff, 2004, p. 173).

Therapists must become an empty vessel, staying objectively present in the here and now of client experience in order to allow the process to unfold moment to moment, attuning to and sensing the intermodal transfer as necessary. It “requires a paradoxical discipline of letting go while staying focused and allowing the creation to emerge. Nothing will happen, however, unless there is sustained movement from one thing to another” (McNiff, 2004, p. 158).

And yet, interventions do have their place. In attuning to the client, the opposite may also occur, where the client is stuck in rational thought, judging themselves, and unable to move forward creatively. In this case the therapist will need to give the client a bit of a nudge, offering encouragement, or ways to approach the modality, often reminding the client to lighten up and just play as a child would (Halprin, D. personal
Optimal intermodal shifting. In addition, the therapist must be skilled in intuiting whether or not a client needs to decenter, or disintegrate within their process, or reintegrate, or ‘crystallize’ (the final concept to be discussed), in order to reemerge anew (Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005). A therapist might listen for cues while a client is speaking (language around movement metaphors for example), look for movement keys in a drawing, or observe a timbre within client movement that might suggest a particular resonant sound or music that might best accompany, or contrast client process, depending on what needs to unfold next (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005).

An expressive arts therapist might use one form in order to transition to the next with maximum enhancement of the next form. McNiff has found that some forms have a universally powerful impact on clients, and can be used to assist in evoking more out of them. “…I have discovered that drumming helps people to make bolder and more expressive gestures. In situations where we might encourage spontaneous expression on large surfaces with wide brushes or oil sticks, the drum furthers the use of the whole body” (McNiff, 2004, p. 153). Here we notice an example where music enhances the kinetic painting quality as it enhances movement within the physical body. Clients who feel stuck as to what to paint (if they are caught in the trap of judging themselves), might be freed up with an access point through music (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004).
Intermodal shifting while layering a different form for greater understanding, can also be used after the artifact has been created, such as the use of vocal sound in response to, or in dialogue with, the kinetic qualities within a painting (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004). Or on the converse side of this method is the use of the same art form to further enhance and heighten the awareness around what has been created within that form, such as using a Jungian archetypal imagery frame of reference in order to decenter the client while looking at an art piece that they have already made (Chodorow, 1991, 1997; McNiff, 2004).

However the goal that remains is for greater wholeness within the client, and to come, perhaps, full circle from whence the client came initially. “Those who work with different art forms in therapy know how the process of expression naturally calls for changes in media in order to complete itself” (McNiff, 2004, p. 177).

Once the information is integrated, clients can move forward into their lives in a more unified, more conscious way, and the client may begin to move more seamlessly through their outer world as the inner cacophony softens (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 2000; McNiff, 2004, 2009). What softens that inner dissonance is the integration of the physical and emotional being, which results in mental clarity. “The intermodal transfer facilitates crystallization through the development and the clarification of the psychic material (images, feelings, and meanings)” (Halprin, 2005, p. 75).

**Fifth concept: Crystallization theory.** “Crystallization theory is built first and foremost upon the phenomenological premise that meaning in a psychotherapeutic
encounter emerges exclusively from the material that comes forth between therapist and client as they relate to one another” (Knill, Barba, & Fuchs, 2004, p. 31). As such, the informed therapist would be benefitted by the use of the psychosynthesis theory, whereby working with client psychology unfolding becomes a flowing dance in that the therapist can choose any theory and method that might best suit client needs (Brown, 2004). As an image, the dazzling crystal is multi-faceted. Psychosynthesis theory embraces a multitude of approaches, including, but not limited to, the use of movement and staying consistently with whatever arises in the inherently correlated client psychology as well. This process includes the therapeutic relationship, in that “The roles of guide and client are transcended and we become what we really were all along anyway: two people co-creating our world together, helping one another, learning from one another” (Brown, 2004, p. 51).

However crystallization theory is equally built upon “the understanding that the client is the expert of his suffering and will be the one who will, it is hoped, find clarity” (Knill, Levine, E., & Levine, S., 2005, p. 123). As therapist, “One of the best ways we can support each other’s growth is to help each other stay with our experience, expanding and intensifying our awareness of it from moment to moment” (Brown, 2004, p. 50). With the awareness of therapist countertransference comes the ability to more accurately assist the client in their own unfolding, whereby, “Psychosynthesis guides persistently encourage clients to stay with whatever they are feeling, thinking, sensing, perceiving, and imagining” (Brown, 2004, p. 50). Additionally, and especially apropos in the EXA field, providing an artistically rich environment for the client to grow in can assist the
client in producing small seeds of authentic creation that will unfold over time “with the clarity and order of a crystal” (Knill, Levine, E., & Levine, S., 2005, p. 123).

The therapeutic relationship as a facilitator in the crystallization process. The artistic relationship is also a key piece in this process, as it is understood that the information and artwork that emerges out of the client is perhaps evoked through client-therapist attunement. Phrased differently, a greater gestalt begins to resonate between the two as the transference and countertransference speak through the artwork (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Perls, 1973). It is assumed that the therapist is more deeply integrated than the client, and that the client is brought to greater wholeness and awareness by sharing their creative and psychological process within the setting of the artistically rich container that is created through the therapeutic alliance (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

The art creation can also be considered within this relationship as a third entity in this process, the living breathing creation that exists between client and therapist that needs to be understood in order to be embodied and reintegrated for client health. Again, the role of the therapist is crucial here and their artistic and therapeutic knowledge come into play as “…the emerging imaginative reality has a ‘thingly substance’ and is therefore available for both therapist and patient as a third or transitional object that is manifest as a work of art” (Levine, E., & Levine, S., 2005, p. 48).

The work in EXA often embraces multiple aspects of a client as multiple art modalities are in use, much like the many colors and facets of a crystal. It could be said that a talented expressive arts therapist has a depth of knowledge of each form and knows
how best to assist a client in using each form. “The therapist’s interventions resulting from such attentiveness may include suggestions about the use of paint material, change of roles in a theater, the use of breath in a song, giving attention to the feet in a dance, and so on” (Levine, E., & Levine, S., 2005, p. 48).

**Multiple art forms as facets of a crystal.** On an even deeper level, each art medium can be said to have a most crystallized version of itself, even though the arts interweave and contain seeds of one another within them. For example, verbalizing or dreaming about images is a real experience, but until the images are crystallized into a painting or sculpture, they don’t have a resonance of their highest form. The same could be said of being moved by an artwork, or the use of the term ‘motion pictures,’ but movement itself is most crystallized through the art form of dance. Equally true of music, which can exist in various forms such as rhythmic strides in gait, in the sounds of a city, or within daily speech, but music comes together most monumentally through the artistic composition of a piece, (Knill, Levine, E., & Levine, S., 2005). In that way it is best to urge the client to utilize their full potential within form, and to encourage them to dive deeply into artistic exploration of that chosen form (Knill, Barba & Fuchs, 2004).

**Crystallization of the psyche.** The ultimate goal in therapy is to come out of the experience with a deeper integration of the body and mind, which, has the effect of bringing awareness, wakefulness, and clarity to the psyche (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

Crystallization theory pertains to the basic human need or drive to crystallize psychic material; that is, to move towards optimal clarity and precision of feeling and thought. When material is effectively crystallized,
we experience it as being fitting, clear, right and true. We have found that the arts are uniquely suited to assisting us in reaching nearer to crystallization as a therapeutic goal. (Knill, Barba & Fuchs, 2004, p. 30)

In sum, crystallization theory regards the self-actualization of the client in terms of the complete integration of body and mind through the use of multiple art modalities. This crystallization brings greater clarity and brilliance to a client as they understand, and begin to know themselves on a deeper level. As the aforementioned EXA concepts come to fruition through the crystallization theory, so they can be seen as applied in the methods of one expressive arts therapist, Daria Halprin. An examination of her methods and processes follow here.

**EXA Methods Developed by Daria Halprin**

Though there are several EXA methods that have developed over time, this literature review will focus on the work Anna Halprin began and that Daria Halprin developed with the intention of using the multi-modal arts towards therapeutic ends: PKIP, the three levels of awareness (mentioned in brief), the five part process, and the body part metaphors system. Though the Halprin life/art process is another widely used tool for self-investigation towards non-therapeutic artistic ends, it is not a method or system in use by the EXA field, but rather a way of life. It will be briefly touched upon for greater clarification purposes.

**PKIP as method.** The intermodal transfer is considered a pivotal working piece of the process in the field of expressive arts therapy (Halprin, A., 2002; Jahner, 1997, 2001; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Martin, 2001; Sherwood, 2008; Sommers-Flanagan, 2007). Daria Halprin has developed the method of
working with the intermodal transfer into a codified system called PKIP. This method typically begins with movement, follows with drawing, and then with expressive writing or poetic dialogue. All three of these modalities can be interchanged as necessary at any time, however (Halprin, A., 2002; Jahner, 1997, 2001; Martin, 2001).

What we are doing with the psychokinetic imagery model touches on a complex network of pathways. Working with the interplay between the kinesthetic body, visualized images, and the felt experience, the psychokinetic imagery process lets us bypass our preconceptions and allows resources from the unconscious to surface. The movements, symbols, and images that arise out of the psychokinetic imagery process are much like dreams, which occur in an awakened state, spilling into the dance or onto the paper, conveying information not normally apparent to us. This gives us material to work with which we do not always have access to through ordinary therapeutic or artistic means. (Halprin, A., 2002, p. 131)

Daria Halprin also discusses the three levels of awareness, which are considered to be mental, emotional, and physical. PKIP is used to interweave the different levels of awareness, and allows the practitioner to move between them seamlessly, as needed, in an organic way (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

While movement can most directly affect the somatic or physical level, images may also arise out of the moved experience. Images may initially bubble up from deep within the unconscious mind, but become more vivid and made clear through physically drawing them. Emotions that are initially connected at the somatic level can be given
voice through imagery and writing. The drawing process often occurs at the unconscious level and can feel as if it is arising from a dream-like state, however when one begins the process of writing, thematic material is made more fully conscious and can be brought into verbal processing or poetic dialogue (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

Further, one can move aspects of the drawings they have already created in order to deepen the process. Colors, shapes, and textures can be taken as movement keys and considered as aspects of the self as projected onto the paper. Moving the images after they have been created deepens the personal gestalt around the issue that has surfaced, and creates further awareness around themes in an organic way. This can provide multiple viewpoints and potential solutions to previously problematic material, which can later be synthesized (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

PKIP can be an efficacious therapy for clients as it can serve as a container for multi-layered aspects of a person to emerge within. Touching on the mental, emotional and physical levels, PKIP allows for multiple psychological narratives and varied aspects of ego to arise, be given voice, to dialogue, and to synthesize and reintegrate as a result of having had the conversation (Halprin, A., 2002; Martin, 2001; Sherwood, 2008; Sommers-Flanagan, 2007).

**The five part process as method.** In order to assist the psyche in the integration process, Daria Halprin devised the five part process which consists of five stages of development within both the artistry, as led by the parallel psychological process termed as story, life material, or personal mythology. The five part process consists of the
following stages as issues begin to present themselves: identify, confront, release, change, and lastly growth (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001). Explained further, as a client is moving, imaging, or writing, eventually out of the chaos comes the clarity of an issue that is presenting itself as a problem or challenge. The first step is to actually identify what the exact issue is. Once the issue has been identified, the client must confront it, that is, open to it and face it – whether that is in terms of moving a drawn image, moving the feelings that arise around the issue, or writing and responding. Often in movement a releasing action may occur, and this doesn’t always mean something that would look like a release, such as the flooding of a volcano that must burst (although that can be an example). It might look like pushing away strongly, or taking in lovingly. Whatever the release is, it is exactly what the client needs in that moment to shift the original issue or problem into a new phase where solutions may begin to present themselves. From here, change comes naturally, and as awareness and wakefulness are brought to the issue in daily life, growth follows as an organic step in the full circle completion of the cycle (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

**Body part metaphor system as method.** The body part metaphor system is another way to systematically approach and ‘mine’ the body for what lies within that might need to be released. It is a top down process, meaning that the first body part to be examined is the head, on to shoulders, spine, arms and hands, pelvis, and legs and feet. Obviously parts can be looked at in a different order from this, or on a more specific level, such as elbows or knees, but these are the gross categories. An example of a metaphor that might be applied is: a client might need some ‘elbow room.’ The client
will find this for themselves within their own movement exploration, or alternatively, a therapist might make several suggestions and the client could try them on until they find the metaphor that seems to fit most seamlessly with their experience. The therapist might guide them to explore the opposite of what they’ve chosen to see how that feels. It may perhaps bring them to a release, or to an awareness that what they need is a balanced place in the middle. Obviously client process is unique and cannot be predicted. The body part metaphor system is anatomically based, and provides a greater structure for which fluidity between art forms, use of PKIP, the three levels of awareness, partnering and mirroring, or any number of exercises and play may be utilized within (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

**The Halprin life/art process.** The last of the systems to be mentioned, though not considered a therapy system but rather a phenomenological approach, is the Halprin life/art process. This process is simple. Perhaps born out of Anna Halprin’s aesthetic and desire to see things that are purely authentic and ‘real’ onstage, this process refers to the making of art that is connected to life material, otherwise termed psychological process. Performers/artists may be aware of a topic or theme that is happening or presenting itself in their life, and they work with it in their artmaking process, whether it is a performance, drawing, or written work.

The idea here is that when the artist is truly connected to herself, her art has an immediacy about it, a true ‘here and now’ quality that has an automatic pull between performer and audience member. The connection to what is real within a performer tends to animate her and enliven her in ways that preconceived cerebral art might not. The connection to oneself and one’s life purpose and meaning become clearer to the
practitioner of this process, and so it can become a lived spiritual practice as well

The art also rings true, and has a deeper resonance with audience members who receive such embodied artwork. The aforementioned concept of mirror neurons could be another way of understanding this phenomena, only the concept can be applied here between performer and witness, rather than therapist and client. The emphasis while utilizing this process is towards authentic aesthetic ends, and though the process may have a therapeutic effect on the artist, it is not therapy (Halprin, A., 1995; Halprin, D., 2005; Jahner, 1997, 2001; Martin, 2001).

Conclusion

In summation, it is interesting to note the similarities and parallels as deciphered from the literature within both fields from early history forward. The EXA literature mentions of the Descartes mind-body split were correlated to the DMT literature regarding Laban’s early process of analyzing and thinking about body movement. Laban was the first to think about and experiment with the body in movement, and so in that way, even though he was still working dualistically, perhaps he began the momentum behind the process that would later develop into mind-body integration. Additionally, Laban was early in his experimentation as a multi-modal artist, working in nature, discovering improvisation, and utilizing art as a method for discovering theories of movement, music, and kinesthetic response. So while in some ways his ideas were influenced by the past, he was equally a pioneer of ideas and methods that would change future history simultaneously.
It could be said that Laban’s work contributed towards a foundational influence on the EXA field, especially when considering early influencers Anna and Lawrence Halprin. However, the greater zeitgeist during the Bauhaus movement, especially the *Gesamtkunstwerk* ideal, which embraced the concept of creating a total artwork where form followed function, was the larger umbrella under which all of these artists were operating. The Halprins developed it both in architecture and in the natural environment.

Architecture of the body is also an integral piece of both Laban and Anna Halprin’s work, where both have studied the Vitruvian Man image, and have applied it within movement explorations where form follows function. Laban’s ideas about movement began with externalizing movement from its organic source within the body, using sacred geometry – foundations which ancient architects have used through time. I have experienced working with the Vitruvian Man image in Anna Halprin’s class. Anna Halprin describes herself as a movement analyst, and I believe she views herself this way because she is also looking for the organic source for movement within the body, and seeks its uninterrupted successive sequencing by extension.

Additionally, Laban’s early work with the externalized relationship between art and the kinesthetic sense could be seen as the predecessor to the Halprin PKIP system. His experimentations with Wigman in nature that organically led to improvised movement, preceded that of Halprin’s. Though I am noticing Laban as predecessor to Halprin in many ways, there is no judgment around chronology, but rather, a noticing of shared interest. Where Laban broke ground, Halprin later developed it, though she was working with concepts that they both embraced, and wouldn’t herself necessarily say that she was developing his work *per se.*
With further progression in time, dance and psychology were being linked together, where the mind-body split was beginning to come together through movement. Both Chace and later Laban student Bartenieff were early in discovering this link toward healing ends. Dance/movement therapists such as Schoop, Evan, and Whitehouse (among many others) were exploring this idea, especially regarding the concept that dance is inherently communicative, as well. The EXA field would work with the idea that the arts, as communicators of psyche and soma, could be used for healing purposes as well, and by the seventies, both fields were in full development. The fact that I work eclectically and with a blended approach gave impetus to the importance of including the entire background history within chapter II, as the evidence of inherent crossover between fields is made obvious through the objective reporting of actual events.

As DMT principles were explored, it became apparent that the mind and body influence one another in a myriad of ways. The diagnostic approach, or, the medical model, can be directly applied within this principle, as some therapists will look for clues in malfunctions in the breath, in successive movement, or in the expansion of the kinesphere to name a few markers. The objective tool of viewing functional movement that was addressed in my personal theory can be seen here. One might begin utilizing interventions in the service of more seamless integration of the body and the mind after taking in functional movement and noting any discrepancies.

Working with movement in a functional, expressive, and communicative way can have beneficial effects on clients. Bartenieff and Hackney were chosen to demonstrate this principle in action, because as pioneers in this area, the work they developed began as functional and progressed forward into expressive and communicative movement.
This can be understood through Bartenieff’s history as a physical therapist and Hackney’s development of the Bartenieff Fundamentals into the patterns of total connectivity. Both Bartenieff and Hackney speak about how emotional and psychological material begin to interweave when clients work on a functional level, and the inference here is that this connection can increase expressivity. Expression naturally leads to communication, though not in all cases, but perhaps in some.

Increased outer expressivity can lead to an increase in creativity, as the palette for movement choices becomes broader, due to the client’s opening up to their inner life. Jungian theory was applied here in the understanding that the archetypes, or universal symbols, might begin to emerge as the client begins to creatively expand. The use of improvisation can be an additional tool. There was also mention that the therapeutic alliance might aid a client in feeling safe enough to try things they would not necessarily try on their own.

Implied throughout to this point is the client-therapist relationship, from Bartenieff’s physical therapy work, to the work between a dance/movement therapist and client as client communication grows and creativity expands. The movement is relational principle was exemplified through a term known within the DMT field as the therapeutic relationship. Additionally, the object-relations psychological theory was chosen as a way to more deeply understand the psychic movement between the therapist and client. Other relationships were discussed through the object-relations lens, as intrapersonal, and relationships to externalized objects (such as an art piece), also have movement between them and further explained the movement is relational principle.
Lastly, Chacian concepts such as the use of group rhythmic activity and the use of a circular formation were chosen to further develop the principles to this point whereby the movement is relational concept could be demonstrated at group level, which may, at times, be contagious and increase one’s motivation to act. Movement, dance, and their effects on the body were explored in depth within the DMT principles section. This makes perfect sense, as these are the focus of the DMT field. Additionally, psychological theories such as object relations theory and Jungian theory were explored in depth as they relate to and enhance the principles presented. DMT methods as developed by Chodorow were examined at length. Symbolic play and active imagination were discussed, and movement was selected as the best vehicle within which to explore these methods. That was Chodorow’s major contribution. The process by which the unconscious becomes conscious through actively engaging the imagination is similar in certain ways, to Halprin methods. The difference in the Halprin method is that the images that arise while movement, imagination, and the unconscious are in play are actually physically drawn out. This will be later discussed in chapter III.

EXA concepts had a strong focus on process. The foundational concept, whereby the art speaks for itself, was discussed at length through the concepts of ritual and myth. The therapeutic relationship was applied here as well, as the art object was understood as the third entity within the relationship. Object relations theory was implied within this relationship, though not discussed as such, and creativity theory was directly applied. It could also be discussed in terms of process whereby the psyche unfolding and communicating through the art is the integral piece to be examined. Gestalt method was lightly added as an objective tool for allowing the art to unfold in the ‘here and now.’
This concept is as primary to the EXA field as the dance is communicative idea is to the DMT field.

The use of the multi-modal arts system was equally foundational. The system was explained in terms of being of benefit to many aspects of a human being, as well as beneficial to many different kinds of clients. The balanced approach was also applied here. If a client felt over-stimulated when so many aspects of the self were accessible at once, the method of play might be used, as well as the application of psychological theory (Jungian theory in specific), as ways to counterbalance the potential overwhelm.

The rest of the concepts and methods mentioned were process specific. Decentering spoke to the sense of alternative space and time that a client experiences while in the art making process. This technique is used as a way to circumnavigate everyday thinking in order to find new and fresh ways of approaching old problems. The intermodal transfer spoke to the specific shifting in between art forms, and the optimal time for that shift, regarding best method for each mode of emerging expression. The closely related crystallization theory detailed that many aspects of the client, as accessed through the use of multiple art forms, could become more clarified over time.

Psychosynthesis theory was applied here as a natural bridge, as the interconnections that can be explored through the subpersonalities work can have a synthesizing effect for clients when working multi-modally.

Specific methods as developed by Daria Halprin were included as a comparison with Chodorow’s, as the similarities with the use of the imagination and symbol seemed apropos. The methods mentioned were at times therapeutically oriented and in one case was phenomenologically oriented – specifically the life/art process, which is not a
therapeutic method, but rather is a way of life. It is important to note the difference. Daria Halprin’s five-part process is the only method mentioned in this thesis that addresses full circle resolution of psychic material as it presents itself within therapy. It seems important to notice and highlight this method here, as it deals the most directly with the very need that the client has come to the therapy for in the first place. Conscious awareness that psychological themes may find resolution through these various stages is not dissimilar to the application of psychological theory wherein developmental stages are in use. The difference, however, is that the stages in the five-part process are client directed and may not have a linear progression at all, depending on what arises. Additionally, certain clients may not be able to move through the five-part process on their own, and may indeed need a skilled and educated expressive arts therapist to incorporate the use of psychology and psychological stages to assist the client in moving through their issue, if that is what is needed. For many populations, the five-part process works on a universal level, though there may be some that are simply not able to work this way, such as schizophrenics, for example.

The reader may have already begun to draw conclusions regarding similarities, parallels and differences between the two fields. They are at times obvious, and at times subtle. This summation was brief in that regard. Chapter III is quite lengthy and specific and details the comparison of the principles and concepts in full.
Chapter III: A Theoretical Comparison of the Literature

This chapter will focus on the places of convergence, variance, similarity, and complement between the aforementioned principles and concepts within each field. Each principle will be discussed separately, with a more generalized conclusion to be presented at the end of the chapter. As a structural device, this writer has chosen to use as many quotes from sources within the EXA field as they apply or relate to the DMT principles, and as many DMT sources to be applied in the EXA concepts sections as could be found. At times same field sources will also be cited. Examples from my own personal experience will also be included.

DMT Principles

Though there are thirteen foundational principles in total (originally presented by Imus in a course at Columbia College Chicago titled Dance/Movement Theory I), I chose to examine five. These principles speak as the most foundational to my personal theory and methodology, and have been selected as such. I feel that one principle naturally feeds into the next. There is much crossover between the EXA concepts and the DMT principles as the reader will begin to see.

**First principle: The body and mind are inseparable and vice-versa.** Much of the EXA literature refers to the Cartesian mind-body split. Created by the beliefs postulated by the philosopher Descartes, mind-body dualism began with the statement “I think therefore I am.” Perhaps history could be considered an influence here, as the timeline regarding the two fields and these ideas would show Descartes’ closer in time to Laban than to the EXA theorists. Though in part influenced by Laban, the EXA theorists
do not use the Laban taxonomy in full. They might borrow a few terms when describing movement, but are not restricted to any type of categorization.

**Use of Laban theory and how it might further the mind-body split.** Even though mind-body connection is true in theory for the DMT field, I must express now a place where I feel the field actually recreates the mind-body split, and that is in my experience of working with the LMA taxonomy as a dance/movement therapist. Though LMA is only one method for the observation and analysis of movement within the DMT field, two semesters are devoted to learning the concepts at Columbia, and so it would seem of much value to the program, and by extension, to the field. All other colleges that offer a master’s in DMT have LMA in their curriculum as well.

Thinking about being in the body is not the actual experience of being in the body. Thinking about movement divorces the viewer from the actual experience of absorbing what they are seeing on a sensorial level. Fixing movement in space and time is like trying to capture the wind. It simply is not possible. I feel that the system has a rigidifying effect overall, and does not work for me as a theory that I will move forward with in practice, except at the very simple level.

However I must admit my right-brained bias here. Further thoughts where science is concerned, are that when you do measure the wind, you can begin to start predicting weather patterns, and this is extremely helpful! Of course it is completely separate from the delicious experience of feeling a breeze on one’s skin, but it is both important and at the same time, different. Comparing the two is like comparing apples to oranges, as the phrase goes. But, perhaps, is of equal importance. If the therapist is able to be in the senses as well as objectively view movement through the LMA lens, much as
the witness to the thinking process within meditation practice, perhaps this process can be balanced and beneficial to both therapist and client. I have not been able to succeed at this unless I am able to pare down the movement taxonomy to its absolute basics.

Another problem for me with the LMA system in actual practice, is that I feel the mental constructs taught about movement are not necessarily anatomically based, although Laban theory is spoken of as a grounded theory in the literature (Moore, 2009). An example of this disconnect for me, on an experiential level, is the practice of the defense scale. It includes three polarities, only one of which feels grounded for me. I cannot dispute that the vertical dimension and affining of the effort factor of weight feels absolutely true in my experience. The physical practice of moving up feeling light and moving down feeling heavy is exactly true with the laws of gravity.

The horizontal dimension and its corresponding affinity of the effort factor space makes absolute sense to me in theory, but not in movement practice where the motion for direct is to cross the body with both the arms and the legs, and the motion for indirect is to softly scan without focus with the eyes and to move to an open position with the arms. Frankly this feels like the movement came after the thought and was forced to fit into the idea about it, and not the other way around. Grounded theory should come from the experience. For me, to be direct would be to point towards where I am going in space – whether it be forward, diagonally, sideward, or even behind me, I would not cross my body on the way to getting there. I would go there directly and it would involve travelling through it, though one could point and stand too I suppose.

And lastly, the saggital dimension as affined with time again makes sense on a mental level, but when in practice during the dimensional scale series of movement it
seems contrived, where moving forward slowly and pulling back quickly is like an idea. When I want something I go for it! I move forward as fast as I can! Additionally, I might want something that is to my left, in which case I will move quickly in that direction. Yes, as I do that I will change my facing towards the sagittal dimension again, but initially it would not have been considered the sagittal dimension as I am turning myself a quarter turn to get there.

LMA as tool for choreography, artistic focus in either field as potential for furthering mind-body split. Perhaps Laban constructs are most directly useful and directly applicable to the field of dance where the final aim in choreography is in creating art towards aesthetic ends rather than holistic ends. While aesthetics are still of value in the EXA field (stated as such in the literature but unstated in the DMT literature), the aesthetics are regarding the holism of the client and are not judged by traditional art criticism, but are valued for their pure form of expression for expression’s sake. The subsequent criticisms and judgments that come out of the dance field, however, can actually feel punishing to the choreographer and performers if not viewed favorably. It took me a long time to leave the field of dance, in fact my ego still strives in part for that one great review, and yet the punitive aspect of the criticisms do not feed my soul. That aspect of the field of dance only serves to make me feel smaller and afraid of making art at all. That said, I do feel that my choreography improves when I can pull out and look at it from an objective point of view, rather than solely creating from metaphor and feeling. It becomes more rounded out and balanced in that way. However, in the context of therapy, and true of both the DMT and EXA fields, the main aim is for holism, for healing that mind-body split, and so whatever movement or art that comes out of the
client is not judged, but rather is embraced and loved unconditionally so that the client feels accepted, and can feel a sense of self efficacy around artmaking and the creative life force that brings one alive as a result of taking the risk to be creative rather than destructive in the first place.

*The use of point of focus while considering the totality of client movement*  
*a propos in both fields.* Any rate, my point in all of this is that dissection of dimensions and affining of effort factors feels confusing, esoteric, and difficult to recall in the very real moment when a client is right in front of me. There is a DMT reference that addresses this potential confusion:

…movement is comprised of multiple, on-going changes in the use of body, space, and dynamics. When we try to pin down what we see, as we do when analyzing movement with the Laban system, the multifaceted nature of the movement can prove to be mind-boggling. For this reason, it is often very useful to choose a single point of concentration and to study that element of movement only. Such concentration sorts the complex movement experience into simpler and more familiar units and keeps the observer from being overwhelmed or frightened. (Moore & Yamamoto, 1998, p. 212)

Yet this raises an additional argument for me. How am I to take in the totality of a client when I am reducing my focus to one point? I admit that focusing on one point is helpful in a time of experiencing an overwhelming amount of information. I admit, as well, that I am in the midst of a learning process as I write. So I like to question everything and include as much information as I can in order to better understand my own personal
methods and theories as a result. I want to add, however, that pulling out of emotional or psychic attachment to client process by looking through the LMA lens as an objective tool has been a very helpful lesson for me to learn. I do have to make decisions about movement interventions at some point, however, and so the objective witnessing through the LMA taxonomy can provide more accuracy in viewing clients in movement, and becomes a more balanced approach overall.

Expressive arts therapist McNiff speaks to both the categorization of movement, and the overall big picture:

Critics of standardization on the other hand feel that no one system of diagnosis will ever begin to categorize the infinite varieties of human expression. Laban believed that there are four primary motion factors. In addition to these four categories, I am very much concerned with gestalt of the person’s movements and the ways the categories of action either cohere or remain separate from one another. (McNiff, 1981, p. 127)

Holding the greater client themes in mind while focusing on movement might be one way to consider both the gestalt of the client in action and also to hone in on the finer points. The most prominent movement quality that calls to the therapist might be the first to be addressed, in the effort to delimit and pinpoint the issue toward the end of therapeutic efficiency and accuracy. As a primarily right-brained processor though, I find myself more inclined to work with the psychological themes presenting themselves in movement, and inherently go to this point of focus. I have had the experience, however, of being overwhelmed with client story and just as confused, within the EXA system while looking at a client, as I have been by trying to analyze everything I see as far as
movement is concerned. So holding both a point of focus and keeping an eye on the overall gestalt seem an apropos approach in either field. As an example of a blended approach, I could choose the point of focus of time, and choose the intervention of slowing down in the service of shifting client story based on a psychological theme I might have seen presenting itself through verbal processing, as symbol in art, or while in movement. This would be considered an application of the LMA taxonomy, where the objective observation of movement might begin to tie in with psychological themes. It is important to note that if overwhelmed by the theme or multiple themes presenting themselves in combination with the ephemeral nature of movement, one can always choose an objective point of focus within the Laban system as a way to avoid scattered, ineffective postulations as to where to go next with the client. Once the therapist has distanced herself with the LMA system, she can perhaps return to the psychological themes, approaching the client with a more balanced point of view. Daria Halprin would call this a ‘theme close and theme far’ method, wherein the therapist and client can approach the thematic material from both a distanced, and also personal point of view (Halprin, personal communication, 2007). Perhaps this could also be thought of as approaching the client from the mind or witness (theme far), and the somatic, sensing experience of the body (theme close). Again, a balanced approach is in use here.

**EXA multi-modal arts as multiple access points to all the senses of the body as healer of the mind-body split.** The DMT and EXA fields are in absolute agreement on this principle. The only variance here is that the EXA field utilizes all of the arts as access points and entryways into the body-mind connection, where at a foundational level DMT works primarily with dance and movement. The senses of the body, namely sight
and hearing in this case could, in theory, be assigned a corresponding art form, though they need not be compartmentalized as such. The eyes, as the seers of the body, could correspond with visual art and art objects, and the ears to music. Though this is far too limiting in my opinion, as the hands and at times the whole body do paint together, the throat sings and the arms play music, etc. However the point is that utilizing all art forms can reach a complete and total human synthesis with the body and movement at its source:

Expressive arts therapy is distinguished from other modes of therapeutic practice by its emphasis on bodily expression. It is the body that dances, sings, makes music, paints, sculpts, and enacts scenes and speaks poetically. Through moving the body in dance, deepening the breath through singing and moving, and giving life to the imagination with the help of painting, storytelling and poetic language, the survivor may find his or her way home. (Levine, E. & Levine, S., 2000, p. 245)

I use this quote to demonstrate that the body has many modes of expression, but I also want to note that DMT also has a focus on movement expression. While clients may not sing, draw, or write poetry in a DMT session or group, they could. The mind and body work in union through movement and art, as the body engages with the psychological material that begins to surface in either a DMT or EXA session. Both fields have the same aim: to bring the body and the mind into greater synthesis.

The EXA field believes firmly in seaming the dualistic thinking of the Cartesian mind-body split, as does the DMT field, though dance/movement therapists could potentially suffer while utilizing the LMA lens. That was my personal experience,
because I was so busy thinking about what I was seeing and the implications of what the constructs were pointing towards that I couldn’t experience the client in the totality of my being. My experience felt dis-jointed rather than organic, in little parts and pieces rather than in a seamless whole. This might not have been the experience of others. This choice of assessment tool is one of many, however, and if therapists have difficulty using it, they can certainly make another choice for assessing clients. Perhaps the LMA tool could be of better use for creating interesting choreography (my suggestion). The use of art for the competitive arts fields might potentially further the mind-body split, however, depending on each individual artist experience.

The use of the LMA tool as an objective point of focus while at the same time taking in the overall client gestalt could be an excellent way of dispelling overwhelm and confusion within both fields. Regarding client holism, the EXA field utilizes all the senses, through the use of the multi-modal arts as method. The method uses multiple vehicles of therapeutic arts practice, in order to actively engage with the psychological material of a client. Expressive arts therapists feel this is a way to mend the mind-body split and bring the body from dualism to holism. Dance/movement therapists believe in healing the mind-body split as well of course, and though methods are slightly different here, the end goal is the same, that of working toward seamless integration of the body and the mind within a balanced approach.

**Second principle: Movement is functional, expressive, and communicative.**

The field of DMT contributes much in terms of the examination of functional movement patterns and their subsequent application as method. Whether through the Bartenieff Fundamental movement sequences, or the six total patterns of connectivity in movement
practice, much healing can come on a somatic level from repeating developmental movement patterning with adults. Moving through simple sequences can do much for the client that has an overemphasis on thinking in their daily life. The somatic focus on patterning and motor skills is unparalleled within the field of EXA, based on my observations within the literature.

Movement also of importance in EXA field, just not as developed as primary method. Movement is also of value in the EXA field, however. Daria Halprin refers to her process as movement based expressive arts therapy. Anna Halprin says, “I think of dance as the mother of all the arts because it has every other art form inside of it—sculpture, music, meaning, which is like writing—it has everything” (Landgraf, 2010). Stephen and Ellen Levine say that, “Movement experienced and explored with awareness, where the creative process and self-discovery are the intention, allows the three levels through which we experience and form our lives (physical, emotional and mental) to become consciously reconnected with each other” (2000, p. 136).

Movement transitions from functional to expressive when the client connects to the emotional and/or psychological material that is within them. Whether movement is expressive or communicative depends on the intention, however the two are often intertwined. Perhaps expressive movement that is kept at an intimate level between the client and herself wouldn’t be considered as communicative, unless it was viewed as communicating something to her personally. So the definition of communicative movement comes into question – it might imply that the movement is communicating to another, but it seems equally as valid that movement might communicate on an intrapersonal basis as well.
**Movement analysis as beneficial tool.** LMA has had its influence within the field of EXA as well. Movement analysis is a method by which the therapist can view client movement objectively without attachment to meaning. And yet I would like to propose that certain points of focus, as chosen through the LMA lens, might occur in conjunction with observed and potentially pre-discussed client thematic material. Thematic material implies psychological meaning, and meaning could imply expressivity, perhaps communication as well, whether conscious or unconscious (shadow movements for instance) within the client. Expressive arts therapist McNiff suggests the linkage of LMA and client expressivity. He also lauds the benefits of using an objective LMA lens while assessing clients:

Dance therapists have made important contributions to psychotherapy through the adaptation of the movement notation and observation techniques of Laban to the psychodiagnostic process. In beginning to look and think analytically about movement expression, dance therapists are offering new insights to the mental health field, which has historically been ill equipped in understanding the messages of the body. The movements of the body are especially valuable sources of diagnostic information in that they are tangible and objectively manifest behaviors that contrast with the highly speculative, projective, and symbolic sources of traditional diagnosis. The basic presupposition behind the use of movement as a diagnostic indicator is that a person’s outer movements, or lack of movement, will be a direct extension of inner feelings and the more general personality structure. (McNiff, 1981, p. 125)
In this regard it would seem that the DMT field has had a major influence on the objective observation and understanding that movement can serve as a means to communicate, as Chace observed very early on. Perhaps this very observation was the impetus for the field of DMT to arise initially. Organically, the DMT field uses a balanced approach, whereby feelings and meaning through the vehicle of communication can also be seen objectively, in order to round out the picture into a complete whole. Perhaps, I postulate, this might be seen as a left-brained, right-brained marriage, though left-leaning in my experience. The DMT field did precede the EXA field historically, so it would only make sense that LMA could be applied within the EXA field as well. McNiff expands upon movement analysis with broader understanding of the spectrum of what can be influencing a client:

Additional qualities of movement might be determined by looking in terms of the polarities of spontaneity and restraint, fluidity and mechanical expression, social responsiveness and egocentrism, continuity and change, precision and randomness, unity and fragmentation, strength and weakness, variation and repetition, imagination and stereotypes, focus and diffusion, firmness and limpness, energy and passivity, heaviness and lightness, etc. I am also very much concerned with the person’s degree of awareness about the nature of the body’s movement. (McNiff, 1981, p. 125)

There are infinite ways in which client movement can be measured or perceived. The last sentence in this quote points back to the functional however, and also lends itself towards the organic nature of movement unfolding. Where the field of DMT might use the terms
successive or sequential to describe a person’s movement sequencing, Anna Halprin called this type of observation simply movement analysis. She looked for the functionality of the anatomy, and whether or not the movement is adhering to the optimal functioning of a person’s own personal movement range. Anna Halprin did not use Laban terms to discuss movement itself, though she has referred to the Vitruvian Man in class, an image that, as previously mentioned, originally inspired Laban. She used the terms space and time when creating scores through the RSVP Cycle process (the instructions or limitations that performers follow for a performance – like a performance design or agreement). She might have discussed the weight of the body in movement within its relationship to gravity, but she did not necessarily use the term flow. She referred back to the anatomy and its proper functioning without any places of blockage or stuckness.

Daria Halprin referred to the Laban terminology and to the field of DMT in the book she wrote on EXA, but she did not teach any kind of movement analysis at the Tamalpa Institute. Rather she taught one to evoke the questions from the client herself. She did, however, teach movement interventions, and though the Laban language might have been used, it was not discussed as such. One can make assumptions about what expressive movement is communicating in either field, but the question is always referred back to the client in both fields. The DMT field is structured around LMA as an objective lens for this reason. It is difficult not to take in clients as they are communicating and not make assumptions about what they might need. Many books in the DMT literature cautioned against imposing meaning onto client movement without checking in with the client. Both fields are in agreement on this point.
**Third principle: Creativity is fostered and enhanced.** EXA authors Stephen and Ellen Levine wrote, “Movement can deepen and expand an individual sense of aliveness and creative connection to self, to others and to the world” (2000, p. 137). There is absolute agreement between the two field on this principle, and the EXA field often mentions fostering creativity as a means for assisting clients to move forward in their lives with greater choices and freedom of perspective around previously difficult or ‘stuck’ places. The Levines go on to say:

> When the individual learns how to use the expressive arts as a transformative process, she begins to think of herself as a creative participant in life. The fulfillment of experiencing one’s own creativity through art making increases one’s courage and motivation to the task of confronting and releasing destructive life experiences. Tapping into our creative abilities restores a sense of appreciation for life. (2000, p. 137).

Some of the EXA literature refers to the therapist as the ‘change agent.’ Movement in its very nature implies change. It is ephemeral (hence the need within the field of DMT to somehow capture it), and it is never stagnant as even the breath can be considered a part of the moving life within a human being. Movement as a basis for creating change within a client is only fitting. Both fields back this point. Additionally, the EXA field would further this point in noticing the depth to which movement can influence the other art modalities. As observed by Stephen Levine in personal practice after enrolling in a dance/movement program:

> In previous years my art had been controlled and my writing very stiff.

> Now my art and writing had qualities of spontaneity, passion, freedom and
strength. I realize that my art and writing had changed in style and depth in ways that spoke to me. I could see that all of this was connected to my own inner experience; and I was surprised to discover that one modality, such as movement, enhanced another modality. (2000, p. 115)

The creative expansion within different art modalities as influenced by movement (noted by Levine above) could be equally noticed within the DMT field, but is not focused on within the literature as this idea is more primary to the EXA field. DMT literature notes that creative expansion through the conscious exploration of psychological material through movement increases client possibilities and can create new approaches toward old problems. The DMT field and the EXA field both value creative expansion as primary in their theories. Where DMT focuses on the movement modality as an inroad to foster and enhance creativity solely, EXA certainly validates its importance as a major influence on the creative process as well.

**Fourth principle: Movement is relational.** This principle can be viewed through three different lenses as it was in the literature review: the relationship of self to object, self to other, and self to self. Movement phrasing as an object was discussed within the DMT literature (Bernstein, 1984; Chodorow, 1991; Lewis, 1984; Payne, 1992), and relation to an object could have two additional implications within the EXA field: both the art object, and the natural environment existing outside of the client as object (such as a tree or the sky). A client might have a profound experience with an image they have made or with nature, as many clients, including myself, have had in workshops with Anna Halprin. Regarding arts materials, however, expressive arts therapist McNiff says,
My work with body movement and dance is oriented towards interaction and relationship. The concerns of contemporary dance in exploring the immediacies of time and space are particularly adaptable to dance therapy, where the temporal and spatial perceptions of clients are often confused and in a general state of disorganization. Movement experiences focused on the process of actively relating to, and interacting with, physical materials and other people can help clients to transcend their isolation and physical boundaries. (1981, p. 115)

Referring back to the idea of the LMA tool in use towards choreographic ends, expressive arts therapist McNiff agrees on that point, as might the field of DMT, but there is no DMT literature discussing this point that I have found.

**Relationship of self to other.** The use of movement and the arts as a vehicle for communication between the client and the therapist is primary in both fields. The use of art as an object on which to externalize internal feelings and make meaning out of them was first introduced as the theory of empathy, and was utilized by Laban in his early days of arts and movement exploration in Switzerland. Though Laban is more widely thought of as the predecessor to the DMT field, he could additionally be thought of as the predecessor to the EXA field in the way that he was beginning to explore self-understanding through the art object and through movement in nature. Laban worked primarily with groups at that time, however.

Though group work will be discussed in the next section, the focus of this section remains the primary relationship between the therapist and the client, and the artful relationship, which could be considered as a third entity between them.
Perhaps the single most important determinant of success in expressive therapy - or in the entire field of psychotherapy for that matter, is the therapeutic relationship. Our bias not surprisingly, is to treat the establishment and deepening of the therapeutic relationship itself as an art, in which two parties, we’ll call them client and therapist, engage the imagination, functioning as the phenomenon of the third, in advance of exploration, discovery, creativity, and transformation. Each session, each encounter, each moment of the experience becomes an artistic process which requires an artistic approach. (Knill, Barba, & Fuchs, 2004, p. 124)

The EXA field discusses the nature of the third entity as a component within the artful relationship. Though the focus here is on the art object, the DMT focus is on the movement as object. The artful dance between client and therapist in making meaning out of their experience, including the discussion of potential transference as an additional object of study, could certainly be considered artful as well.

Though both fields use the term intervention, the EXA field has some additional ways of understanding this tool as well. Perhaps the term ‘rites of restoration’ could serve as a parallel example (Knill, Levine, E. & Levine, S. (2005), or the use of the word ‘meeting’ as a mutual agreement between the expressive arts therapist and the client.

We are interested here in the chemistry of the helping relationship in expressive arts as the meeting place for the change agent, client, and the arts. This meeting can only happen if both parties agree to a contractual bond, as we have shown earlier. In such a contract, one person asks for help while the other is present, willing to indoor the one who asks for help
without pulling them into the familiar, without becoming casual or withdrawn, and without manipulating them towards a fabricated solution. This is a very difficult task; probably it is ritualized in all cultures for this very reason. (Knill, Levine, E. & Levine, S., 2005, p. 133)

DMT may not use additional language for this relationship, rather mostly staying with the term therapeutic relationship within the literature, however the goal remains the same. I would like to suggest that additionally that true of both fields, perhaps the most accurate answers actually exist within the third entity between the therapist and client – both the dance/movement and the art itself.

I would like to hypothesize, however, that based on the literature, it could be said that the EXA approach has right-brained leanings, where the DMT approach has left-brained leanings. I state this simply because even though each field utilizes both sides of the brain, the major differences between the two fields are the use of the LMA system, and the use of the multi-modal arts. From this point of view, it could be said that the two fields balance each other out in a very complimentary and holistic way, even though they do also have balance inherently within themselves. EXA uses movement observation as well as psychological theory in order to view the client in a linear and perhaps analytic way as well. In the words of an expressive arts therapist who belongs to the Appalachian Expressive Arts Collective: “I was trained as a behavioral scientist and am licensed to practice psychology, but I believe that the work I do and the life I live are more about art than science, although at the deepest level I don’t see science and art as oppositional” (2003, p. 21).
**Relationship of self to self.** The third aspect of the movement is relational principle to be addressed is the relationship in movement of the self to the self. The most notable characteristic in this relationship has been mentioned in the prior principle regarding function; successive movement, or the anatomically correct usage of body parts is regarded as the ideal in both fields. Though expressive arts therapists may or may not use Laban terms to describe what they see as dance/movement therapists would, they may still note the discrepancies in other languaging. Note the cross-reference of another art form – that of music in this case – in the following quote by an expressive arts therapist. “Disturbed clients additionally tend to exhibit a lack of rhythm within the movements of the different parts of their own bodies. For example, one arm will move out of synchrony with the other, or both arms will not be coordinated with the movements of other bodily parts” (McNiff, 1981, p. 115). The observation of non-successive movement is clear, but the language could be seen as musical, as the observation is introduced as rhythmic overall.

The relationship of self to self within the EXA field certainly brings the Daria Halprin created body part metaphor system to mind, where on a more sophisticated level, different body parts can be in communication with one another. Once a client becomes familiar with giving their body parts voice to express themselves in imagery and in written word while working with metaphor, the client might begin to allow two different parts to speak with one another, especially two parts that might currently be in ideological conflict.

An example here might be a conflict between the heart and the pelvis. Perhaps the client is in a relationship but does not love their current partner. The client might
begin to come to resolution with how to resolve this conflict in their life by having this dialogue artistically in the therapeutic container before they make changes in their life. In this way, the relationship of self to self becomes more seamless and less conflicted. This internal state may or may not have revealed itself in movement in the way that a dance/movement therapist or an expressive arts therapist might be able to detect from outside analysis. When the client is allowed to choose which parts should speak to one another, they can find the internal dissonance on their own.

The intrapersonal relationship in movement might also be explored in the DMT method of engaging the active imagination, through the work developed by Chodorow. Conflicts might begin to arise in movement that can be explored by engaging the imagination in a conscious way, or vice-versa, where the imagination is pulled into a story that might later be acted out or engaged with in movement. Without dividing the body into parts, the client might be organically drawn to a story that contains an important issue that has arisen for resolution. The client might find that there is dissonance between two body parts, or they might not, but they would still be engaged with themselves in movement. These are two different methods that evoke relationship between the client and their own psychological material, each equally as valid, and in ways potentially intertwined with, one another.

**Fifth principle: movement is contagious and increases one’s motivation to act.** Though this principle could easily apply intrapersonally where one body part has a strong influence on the rest of the body, this section will focus on group process. Both DMT and EXA practice is often in a group setting. The movement of one can, and almost always does, influence the movement of another. “In beginning to work together,
clients will generally start by developing a feel for their personal movement, and then after establishing eye contact with other people, they will progressively accommodate their movements to one another until a group rhythm is achieved” (McNiff, 1981, p. 116). Group rhythmic activity is often discussed in the DMT literature as well.

**Rhythm as method in both fields.** When rhythm is brought to mind, one naturally thinks of the drum, which can be a very motivating force to increase movement in clients. I have observed this time and again in my groups at the hospital. The correlation between the drum and the heartbeat has often been made in both the DMT and the EXA literature as well. It could be said that as the drum invokes the dancer, the increased movement increases the pulse within the client. As pulse is increased so is motivation. The two synergistically feed one another. Clients report instantly feeling better, and in my experience, report loving my group the most out of all the groups of the day. I believe this is because rather than spending the group discussing topics using words and being in the mind, clients get the immediate relief of just doing it. Though inspiring words can certainly increase the motivation to act, the body in motion is one of the most powerful ways I know of to start a person moving in the right direction in their life.

The DMT literature considers these points directly, specifically termed group rhythmic activity by Chace. I feel it is additionally important to note that both movement and music are often intertwined within the DMT literature as well. It would seem that the DMT field considers it as fact that these two art modalities co-exist, and that makes perfect sense. In my experience, the modalities have an absolute direct correlation to one another. The tone of the music can affect the mood of the group, which directly affects the movement qualities as a result, and is why it is important to let clients choose their
own music. The EXA field would take note of the correlation between modalities, and indeed Laban terms could be applied to discuss the relationship. Slower music elicits slower movement (unless the client chooses to move double time), and music with a strong downbeat often evokes utilizing the lower half of the body with increasing pressure. A very fast rhythm often evokes lightness or decreasing pressure, and clients almost always end up jumping up and down to it, which in turn takes us back to the body, where the heartbeat is increased. The motivation to act is automatically summoned by the choice in music. The EXA field is concerned with this correlation on a foundational level because of the focus on the multi-modal arts practice. Though DMT can discuss the use of music as a transitional object, it is not addressed as primary, but is rather implied throughout the literature.

Another point to note within this principle is that while movement is contagious, it isn’t necessarily contagious in the mirrored, or repeatable sense, even though it can be. There is room for individual voice within the group as well. “Working with rhythm is a powerful means of tapping into healing forces that are both personal and universal. It creates an ideal space for allowing a group to experience the essence of individual rhythm in harmony” (Appalachian Arts Collective, 2003, p. 131). The point here is that there is room for all voices, or personalities, to be expressed in the safe container of a therapeutic group setting. The motivation to act as one is called to act is welcomed in both fields. Additionally, “Movement can deepen and expand an individual sense of aliveness and creative connection to self, to others, and to the world. When brought into the larger community, this sort of art making can serve to bridge differences between people entering the material of conflict into the means for creating things of beauty together”
The resolution of group conflict could also have the power to increase motivation to act in a singular direction, and the power of a unified group in action only multiplies the potential outcome. Both fields are in agreement on this point.

**EXA Concepts**

I have selected five EXA concepts as the reader is aware. These concepts also speak as the most foundational to my personal theory and methodology, and have been selected as such. Much as the previous section, there is much crossover between EXA concepts and DMT principles. The crossover can be seen in arts theory, in method, and in psychological theory as well.

**First concept: The art speaks for itself.** The EXA field looks back in time to ancient rites to illustrate the foundation of this concept, where the human need to communicate, resolve conflict, or make meaning out of the world was first revealed through cave drawings, ritual dance, or even spoken word. The DMT field looks back to as well to demonstrate the point that movement is communicative. “Movement ritual has allowed individuals since the beginnings of civilization to bridge the gap between themselves and their universe. It affords a vehicle for their expression and transmission of fear, sadness, anger, and joy in the quest for survival and the meaning of life” (Bernstein, 1982, p. 3).

One of the simplest of truths to be stated early on through dance/movement therapist Chace is the fact that she sees dance as a communicative art form (Sandel, Chaiklin & Lohn, 1993). The need to communicate being innate within human beings since the dawn of time includes the art form of dance as well here. It could be said that
Chace observed this in her years with dance and made the statement as such specifically after her observation of her patients in the hospital (Sandel, Chaiklin & Lohn, 1993). By extension, the art of dance speaks for itself.

**Dropping into the unconscious where symbol (art) speaks for itself.** Perhaps one modern day method that could be used to demonstrate the application of this EXA concept within the DMT field would be the tool of movement improvisation, where meaning and movement are inherently woven together. “The act of creating a movement through an improvisation is inherently therapeutic since it allows the individual to experiment with novel ways of moving, which generate a new experience of being in the world” (Stanton-Jones, 1992, p. 10). In this way the movement, or art, speaks for itself. There is no mention here of movement analysis or interpretation, and I think this is very important to note. Analyzing the art in any form is not encouraged in either field unless it is toward the ends of objective observation. It is vital in the field of EXA that the therapist not interpret client meaning, but rather allow it to emerge from the client when reflecting on the art piece that has been made. Even if an art piece might have an image within it that seems to obviously speak to a previously discussed client theme, the therapist doesn’t assume meaning, but might rather ask the client about it. The same is true in DMT regarding dances or movement, as LMA might be used as one of many tools from which to view the movement objectively. This can become complicated when art emerges out of the unconscious realm and the client may not yet have words for what they have made, however.

Art, like dreams, takes unconscious material and renders it into symbol.

The act of painting allows the artist to create a symbol. In therapy, the
patient makes symbolic communications in a similar way, and with the therapist’s help comes to understand what the feelings that inspired the symbol might be. In therapy, unlike in art, the symbols are created primarily as a way to get back to their unconscious source, in the hope that the feelings from the unconscious can be brought to awareness and integrated into the personality, instead of being acted out destructively in real life. (Stanton-Jones, 2000, p. 10)

This point is in agreement with the EXA philosophy. But I would like to add that sometimes the therapeutic art could have a forward thinking quality in the service of resolution of client material that is not necessarily derived out of the unconscious.

_Psychological theory as support for art as communicator in both fields._ Older literature in the DMT field was influenced in a primary way by Freudian thought. One might recall the Chacian quote from Chapter II, which bears repeating here as viewed through the lens of Freud’s influence on the thinking that laid the foundation for the healing of the mind-body split. Chace writes: “The mind-body dichotomy is as old as Western civilization, and though it was challenged from time to time by a few offbeat mystics such as Blake or St. Theresa, the major challenge was Freud’s insight into mind as metaphor for the experiencing self, which was body” (Sandel, Chaiklin & Lohn, 1993, p. 254). Here Chace made note of how Freud directly confronted, or challenged, Cartesian dualism and gave credit to Freud for being the first psychologist to bridge the gap. One could certainly understand the DMT/Freudian linkage, where both strove, for the first time in history, to create unity out of the dualistic thought of the preceding centuries.
More recent years have found DMT literature to expand. While the humanistic-existential philosophies are more prevalent now, (Levy, 1992; Sandel, Chaiklin & Lohn, 1993), I’d like to focus on the emergence of Jungian thought, where there is an archetypal, communal resonance to the unconscious. It can also be said that symbols that emerge, when viewed through a Jungian lens, might begin to take on a mystical and potentially ‘futuristic’ quality. Though the EXA literature was somewhat influenced by Freud, the main focus of this literature review within both fields is typically within the Jungian frame of reference, which makes sense, as the use of symbol in art is naturally affined with the field.

For the early pioneers of expressive arts therapy, it is seen that whereas Freud’s orientation was ‘archeological,’ going back to the origin, Jung’s was ‘teleological,’ looking towards the end. Of course, one approach implies the other: Freud emphasized the past in order to be able to escape from its tyranny into a different future, and Jung saw the goal of adult development as overcoming the one-sidedness of early life. (Knill, Levine, E. & Levine, S., 2005, p. 12)

In this way perhaps the theoretical frames of reference balance one another out, though it could also be said that as time has passed, many, including many dance/movement therapists, disregard Freud in favor of more contemporary psychological frames of reference.

Returning to the initial concept, both fields agree on the point that the use of creativity through artmaking (including dance), is inherently communicative, implying that the art speaks for itself. “The therapeutic value of creativity has been articulated in
psychological theories of creativity, which underlie the arts therapies. These theories support the notion that the medium of dance, like that of painting, sculpture, music and drama, draws upon the unconscious as a source of creative inspiration” (Stanton-Jones, 2000, p. 10). The unconscious, as a construct for better understanding the psyche, is directly accessed through the use of the arts. While exploring the unconscious, whether through movement, art, the use of voice, writing, or dream analysis, has a surreal, or suspended quality to it. Both fields agree here, and though termed differently in each field, (one might think of the transcendent function proposed by Chodorow) the expressive arts therapists have taken this ephemeral experience and termed it decentering.

**Second concept: Decentering.** Though unnamed as such in the field of DMT and not considered a primary principle, the decentering process is often discussed by dance/movement therapists as a process that clients move through while working with the unconscious.

The dance between the conscious and the unconscious is choreographed in the magical place of the imaginal realm. Here is where children play and where heroes and heroines come alive in spontaneous creative dramas. Here is where remembered dreams live to pull us from our misguided paths. Here is where all the creative arts emerge: painting, sculpting, singing, dancing, acting, composing, writing. (Lewis, 1993, p. 3)

I love this quote because of the acknowledgment that all the arts are available during the decentering process, and that dance/therapists may use all forms as well. The two fields are in absolute agreement on this point. The quote also names another very important linkage, that of the decentering process and the use of the imagination. The active and
intentional engagement of the imagination is a Jungian-based method that has been written about at length by dance/movement therapist Chodorow. In writing about his process, Jung says:

When I was writing down these fantasies, I once asked myself, what am I really doing? Certainly this has nothing to do with science. But then what is it? Whereupon a voice within me said, ‘It is art.’ I was astonished. It had never entered my head that what I was writing had any connection with art. Then I thought, ‘Perhaps my unconscious is forming a personality that is not me, but which is insisting on coming through to expression.’ (Jung, still need)

Expression in action becomes expressive, and art is the vehicle for which to bring the fantasies of the imagination to light. Jung here finds words to describe the liminal space, or decentering effect when the exploration of the unconscious realm is made visible through artmaking. Many expressive arts therapists use the Jungian psychological frame of reference as the backbone of their work and methods as well. The congruence of Jungian psychology, sometimes categorized as spiritual and artistic, is a seamless fit with the methods applied in both fields.

_The body as source of mystery and as decentered container._ And yet beyond psychology and the unconscious lies the body. At the heart of the philosophies of both fields, the body can be considered the ultimate vessel and source of both mystery, and discovery. When in deep exploration of sensations and cellular material that resides within, it could be said that one is in another sort of timeless and liminal realm. I also like to think of this sacred space as existing in silence. Dance therapist Espenak says,
“…each participant had a moment of solitude and silence, and a method of moving away from every day reality and thoughts, into the world of imagination and their own art” (Espenak, Bernstein (Ed.), 1982, p. 73).

I must share some personal experience here of being on my first meditation retreat, where the ‘goal’ in silence, is to let go of all thinking, or rather to diligently notice the thinking in an objective way, clearing space to notice the sensations of the body in service of a balanced, and deeper mind-body connection. This practice creates a kind of sacred space. When potential emotional material of the body is examined consciously, it may begin to release and engage with the psyche. This process can inordinately create stories, and can also emerge as imagery. Though Jung has already discussed this at length, I wanted to add the notion that the body, and not only the psyche, is also a container to be explored, and that the decentered experience of being engaged inside of oneself can produce new insights for self understanding, as Chodorow has noted by deeply exploring the method of movement practice in combination with the active imagination practices that Jung initially introduced.

Returning back to the initial application of the term decentering within the EXA field, the term is specifically used regarding the use of the arts within psychotherapeutic practice. Regardless of whether the art practice is movement, art, theater, music or sounding, or writing, the hope of the expressive arts therapist is to create a sacred container in which the client can safely create, and explore the imagination in ways that, without boundaries or borders, might seamlessly shift between forms. Exploring the imagination is also paramount in the DMT field, and is a practice that many
dance/movement therapists employ as method. This is the aim of the use of all of the arts in psychotherapy, otherwise termed within the EXA field as the multi-modal arts process.

Where the fields might disagree, though it is based on the opinion of one dance/movement therapist here, is regarding the use of the term ‘shaman.’ It was mentioned in the EXA literature that the expressive arts therapist is a shaman of sorts, ushering in the transformation within the client through holding sacred space in order for traveling through liminal space and crossing thresholds might be allowed to occur. Dance/movement therapist Schmais feels that it is important to honor the original ancient rites of passage that a shaman must go through in order to earn that designation. The trials one had to withstand were not easy or mundane, that is to say, of this everyday world.

The shaman’s training begins with an ecstatic experience and extends for years of dreams, visions, dialogues with the spirits, and apprenticeship to a master shaman. The training includes learning shamanic techniques such as the names and functions of the spirits, myths, and the secret language. The rite of passage into this mystical vocation involves with Eliade (1976) called an ‘initiatory sickness’ and what others likened to a schizophrenic break. This state symbolizes a return to chaos and a symbolic rebirth.

(Schmais, 1988, p. 281)

She goes on to say that “there is a marked contrast between the high status of the shaman and the questionable status of the arts therapist” (Schmais, 1988, p. 282). She does also compare the process of becoming a shaman with the process of becoming a trained creative arts therapist and finds both similarities and differences here. My personal belief
is that we do not know any one person’s journey, and that deep processes of alchemical change might occur for creative therapists in training. This work involves the spiritual realms for some, as I know it did for me, and based on each individual, may include extreme difficulties in working with, for lack of a better descriptor, both physical and mental energies.

Expressive arts therapist McNiff speaks of the collective calling and need for the shaman in contemporary culture.

He asserts that it is modern culture’s repression of the religious instinct and of the values of the spirit and the soul that is responsible for the renewed interest in shamanism. He declares that specialization will not work and calls for the integration of various disciplines. The value of the image of the shaman for creative arts therapists today is that it supports our basic purpose, which is ‘to access the deeper centres of the spirit and bring back the abducted soul.’ He then describes how he personally uses the shamanic metaphor without necessarily calling himself a shaman.

(Johnson, 1988, p. 269)

So where he does not designate himself with the title, he does speak about the role of the shaman as a comparison to the creative arts therapist. It is subtle language, but important to note the difference. Within this quote he also states the importance of the use of multiple art forms, the next concept of which, will be discussed here.

**Third concept: The use of the multi-modal arts.** The fundamental difference between the two fields lies here. While many dance/movement therapists work with
metaphor, which implies the potential use of imagery and meaning or words, the principles of the field do not include a use of all of the art forms at its base. DMT pioneer Chace wrote about the use of one additional modality at a time in combination with dance/movement therapy in her foundational book, and cautioned against the patient use of more than one art form at a time saying:

A patient can use the arts, whether in or out of the hospital, as a means of expression with considerable satisfaction, but I feel that great care should be used in suggesting professional use. Is it really supportive to encourage the patient to move into an area that requires so much in addition to his native talent? Should not great care be given to this, with awareness of the personal requirements other than talent in an art form? Is this not an area of consultation between all of the art disciplines, the social worker and the nurse, as well as the doctor together with the leader in the art session? And in the end, is it not better to leave the arts in the area of avocation, where they have been satisfactory during the patient’s stay at the hospital?

(Sandel, Chaiklin, & Lohn, 1993, p. 308)

This quote implies that the client would be seeking additional arts practice on a professional level, or arts practice towards critically aesthetic ends, however, and not the use of the multi-modal arts practice for therapeutic ends. It is not clear from the writings whether or not multiple modalities were in use during a client or group session, or whether clients were able to choose their preferred form. I suspect the latter. I can appreciate Chace’s concern with potentially overwhelming a client with too many
modalities, and also the implication that clients may have a natural affinity toward one art form as opposed to another.

**My own experience with multi-modal arts.** In my own experience with individuals diagnosed as schizophrenic in the hospital, I find they respond very well to movement and drawing, but only some prefer writing, depending on how attached they are to making meaning out of their disparate thinking. This makes perfect sense to me as I imagine the symptom of hearing voices outside of oneself that is characteristic to schizophrenia, though troublesome for some, could be calming for others. The clients might have experienced some relief from them while moving and drawing, but the symptoms could be re-invoked when the verbal aspect of the brain is in use for some. While writing may not be the favored modality by some schizophrenics, it is often the modality of choice for adolescents and young adults, who sometimes prefer to journal rather than participate in any other form during group. I imagine they are trying to understand and unravel their traumatic experiences and make meaning out of their lives to that point, and writing seems to be the most fitting modality for this need. I feel, however, that when multiple art forms are applied in the service of therapy and more in-depth exploration of the self without judgment of outcome, other clients are well served, especially those of the high-functioning variety.

**Dance/movement therapy and the additional use of one art form.** Returning to the use of one art form in addition to dance/movement therapy, Chace firstly addressed music. Still seeing music as a separate entity in therapy, she said, “Music therapy has its place in the total picture of rehabilitation when the patient, in spite of his difficulties, can use it through the help of the music leader, as a means of communication or emotional
expression” (Sandel, Chaiklin, & Lohn, 1993, p. 274). She went on to discuss her observations of how certain styles of music affected client behavior, and how certain rhythms and tempos elicited responses from some clients and not others, overall noting that the waltz had the most “universal appeal” (Sandel, Chaiklin, & Lohn, 1993, p. 303). So here she does begin working with an intersection of more than one art form.

Chace also worked with psychodrama and musicals (note the combination of several modalities in the musical form: dance, music, theater, and verbalization) and spoke about her reservations with putting clients on stage for performance, imagining that some of the clients “would find the pressure of a show too much” (Sandel, Chaiklin, & Lohn, 1993, p. 275), even though the clients had requested the show themselves. This raises the point that drama and dance, for the purposes of communication, also seem intimately linked. For me the word drama invokes thoughts of over-expressivity, or something that is put on, like acting, which may or may not be authentic to client therapeutic needs in the moment.

I have to agree with Chace to this point, backed by my own experience of performing personal material (though outside of a therapeutic setting), and also my observations of students tending to ‘out-perform’ one another even while in a therapeutic setting. One will notice my bias throughout this thesis towards the non-use or mention of drama as a modality. I feel that the expression of emotion is inherent in the work, and I’m not sure that acting out psychotherapeutic issues is helpful. I find witnessing issues expressed through natural catharsis immediately captivating. The recapitulation of the experience seems secondary and potentially re-traumatizing to me. I am also strongly in favor of the use of the multi-modal PKIP system, and that excludes the drama modality.
Expressive arts therapy and the focus on one modality: drama. The recapitulation of a previously traumatic experience as acted out on stage by other players can be helpful though, as in the work of Playback Theater. Here the client volunteers her story, and is actively engaged in creating a new ending. I find this particular use of the drama modality to be therapeutically beneficial, and so cannot entirely dismiss the use of it. Additionally I must add that when clients take on particular personae with a playful and exploratory attitude, they can benefit from the experience. This use of drama therapy in conjunction with the subpersonality theories of Assagioli can be a helpful tool.

The use of multi-modal arts within DMT. Moving forward, the use of all of the arts seems inseparable from working with dance for some dance/movement therapists, including Bartenieff, another seminal figure in the field of DMT. She is mostly known for her somatic focus on movement patterns that are fundamental to all human beings. Though the somatic focus is primarily functional and not concerned with meaning making, she did emphasize the point that inner connectivity promotes greater outer expressivity, which does imply meaning. Student Hackney speaks of her teachings: "Phrasing was clarified through singing it. Poetic images and metaphors were abundant... ‘Your palm is the heart of your hand. Use it with free flow and let it caress the air.’” (Hackney, 2002, p. 5). Here Bartenieff moves seamlessly through multiple art forms at once without a second thought of it.

Another foundational book in the field of DMT devotes a chapter to the subject of incorporating other art forms. The author says, “A multimodal approach can incorporate several different expressive media which, when used creatively and empathetically, enable the therapist to help individuals approach the unapproachable."
These expressive media, as stated earlier, include dance, drama, music, verbalization, and the visual arts” (Levy, 1992, p. 195). She goes on to say:

Art can facilitate expression in a variety of ways. It is a projective technique which provokes psychological material and manifests it in a visual and concrete form. This enables one to step back from the finished product and reflect on it. When viewing one's own artwork, the individual is taking in, on a visual level, that which was externalized. In this way, one is given a chance to reclaim one’s own projections. If individuals could also interpret their artwork through body movement, this would permit them to experience projected aspects of themselves on a physical level as well. This can help to organize one’s self experience and express aspects of self previously out of reach. (Levy, 1992, p. 195)

One can recall both the theory of empathy here as well as the PKIP, though only art and movement are mentioned. Levy speaks directly to the points made previously regarding art as a projective technique, and the reclamation of self in a holistic way through the use of a multi-modal approach, perhaps even more complete than dance alone might have achieved. Practitioners within the two fields agree in this case.

**The argument between the use of one modality and the use of multiple modalities specifically regarding the shamanic tradition.** Returning to the earlier disagreement regarding the use of the term shaman, the two fields continue to have a difference in opinion on whether multiple arts use or singular arts use is of better aid to client integration. The earlier opinions of Schmais and McNiff were compiled in an article written by Johnson titled “Introduction to the Special Issue – Creative Arts
Therapists as Contemporary Shamans: Reality or Romance?” In it a music therapist is also represented. Johnson writes of his opinion thusly:

He underscores the importance of the continuities between current practices and shamanic tradition, believing this will enhance our understanding of relationships among the creative arts therapies, and between them and other psychotherapies. He criticizes the compartmentalization of professional fields in modern society, and points out the similarities in techniques between creative arts therapists and shamans who also used music, drama, and guided imagery. (Johnson, 1988, p. 269)

Though Johnson’s perspective comes out of his practice of working with music, he agrees with McNiff in the use of the multi-modal arts for therapeutic use in this way.

Dance/movement therapist Schmais feels otherwise. She views the differentiation among the therapies and between areas of experience as useful, in contrast to the fusion of the arts and religious experience of the shamanic tradition. She warns of the potential dangers in ignoring these differences and reminds us of the need for indepth training in each art form. (Johnson, 1988, p. 269).

She expounds upon this opinion later in her own article within this special issue of The Arts in Psychotherapy:

To have such breadth of knowledge and skill in music or dance takes years of study. Only the exceptional individual will be proficient in both media,
let alone in art and drama as well. This does not preclude therapists from using all the skills available to them. They certainly should take courses in other disciplines, but training should minimally guarantee competence in one area. (Schmais, 1998, p. 283)

The in depth study of one art form is advocated by Schmais in the fear that the therapist will not be competent in their practice. I have found, however, in working with the EXA process, that movement connection is inherent within all bodies, and that no formal training in dance is required. Training regarding the connection of psychological process in movement is important, but actual dance training is not required. I also feel that arts practice is intuitive, and that mastering an art form is unnecessary as a part of externalizing the internal. Whatever form is most appropriate to release the psychological and emotional material within a client should be accessible. I must admit my preference for the EXA field’s methods in this regard.

Both the DMT and the EXA fields use multiple forms of art when working with clients. The arts seem to naturally lend themselves to one another, and in this there is no surprise. Just as the body’s multiple organs and systems work together to create the totality of a human being, and the ecosystem is alive with wind, fire, earth, water, and the living organisms called plants that need all of the elements to survive, so too does the creative process inherently rely inseparably on all of the art forms. I feel it is impossible to separate movement from feeling from music from image from meaning or words.

Schmais does mention that therapists should use “all the skills available to them” (Schmais, 1988), and I would further reinforce this statement by asserting that all human beings are inherently creative and have these tools organically within. The judgment of
how ‘good’ the art is becomes irrelevant within the therapeutic context. The segregation of the arts therapies is unnecessary to me as far as process is concerned. So the major difference between the two fields again is that EXA has the multi-modal arts process at its base, whereas DMT claims movement singularly. As has been seen here, however, many dance/movement therapists utilize multiple art forms in the service of healing.

**Fourth concept: Intermodal transfer.** As in the previous comparisons between concepts within the EXA field to principles in the DMT field, the EXA concepts will not be named as such within the DMT literature, and yet there are close parallels that can apply. On the obvious level, because DMT as a field only explores one art form in depth, the intermodal transfer would not exist on the level of principle, except perhaps when movement is considered as the object from which to be considered by the dance/movement therapist and recycled by the client. Even more directly applicable, however, the experience of working with the unconscious has led many a dance/movement therapist to find a natural progression of process that seems to recur. This process could be described through the use of symbol in movement and imagery. “These symbols are essential vehicles for gaining access to the contents of the patient’s unconscious, and for aiding in reintegrating unconscious feelings into awareness. The process which unfolds from movement to symbol to interpretation is a mechanism for therapeutic change” (Stanton-Jones, 1992, p. 9).

I liken this process as parallel to the experience inside the Halprin-based PKIP method, the triangular model that includes an intermodal shift between movement, drawing, and writing. Here dance/movement therapist Stanton Jones articulates that movement can become symbolic, which implies image. The modality that best suits
imagery is drawing or painting, a way in which to bring the image from ephemeral to actual. Following this she speaks of interpretation, and I believe this corresponds to the writing modality, where the verbal is paramount. Here I find a parallel between the DMT literature and the EXA concept of the intermodal transfer, where psychological process as arts related process connotes the intermodal transfer.

The use of metaphor as method. There are multiple inroads to the use of the arts and psychotherapy, and a therapist does not always have to begin with movement. The therapist might make the choice to start with metaphor as a structural device to employ specific movement explorations, as the Halprin-based body part metaphor system does. Working with metaphor implies meaning, and I believe, could lend itself to several modalities: drama, movement, writing, and art, for instance. Invoking a metaphor, depending on how specific it is, could lend itself directly to the drama modality, even if words are not articulated but a particular character might begin to emerge out of a movement exploration as an example. “The therapist can use the patient’s metaphors to bring to light significant personal meanings, thereby enhancing self-awareness and understanding. For example, a severely slumped body may represent depression, whereas feet that feel glued to the floor provide an apt metaphor for ‘feeling stuck’ in one’s life,” (Rose, 1995, p. 103).

The skilled dance/movement therapist might see an opportunity to develop these metaphors through the drama modality into an actual character, and this character might then have words that could clarify one aspect of the patient’s psyche. As one aspect emerges, often others can follow, each with its own unique voices, and at times in contrast to one another, allowing for internal conflict to arise on an external level. “The
symbolic enactment of conflicting aspects of the self allows safe expression and control of intense feelings” (Rose, 1995, p. 104). The drama modality is helpful for the externalization of psychological themes and can assist previously conflicted parts of the self to converse and repair in their resolution.

**The use of LMA as a tool for intermodal shifting indication.** A thought I’ve had upon reviewing the literature is that it might be very interesting to interweave LMA concepts within each specific creative therapy form in order to see potential similarities or markers for the timing in the shift. While at Columbia College Chicago our class had some practice time observing theater students with an LMA lens and working with them one on one for a short time. It was an interesting beginning to what could be a more fruitful conversation if we had been able to process results at group level. Though the scope of discussion of how each specific creative arts therapy might intersect with Laban concepts is too large for this thesis, I would like to postulate a few correlations here.

For instance, there are obvious ties between the Laban shapes and musical scales as discussed at length by Moore (the chromatic scale as it relates to the icosahedron for instance) on a conceptual level. Yet I am speaking more specifically about process. One could postulate the correlation between increasing pressure within the downbeat of music equating with the intermodal shift of increasing pressure within the legs and feet in dance as has been previously mentioned. Another possible correlation might be the increased pressure of the pastel or crayon on the paper equating with a more intense form of expression in movement (as the drawing is enacted), and this may or may not take form as increasing pressure, but perhaps it might. One might notice increased pressure in the nature of an escalating soliloquy, and the increased pressure of the voice as a result, or
the pressure or need to communicate corresponding with a stream-of-consciousness form of writing instead of the carefully articulated form of poetry.

I used only the example of increasing pressure as one way to look at the potential crossovers between forms, when there are certainly many more. I wonder if other creative therapy masters programs (art therapy, drama therapy, music therapy for example) include LMA within their curriculum. It seems possible that noting the change in effort factors within client expression within each form might be a marker for the transition into the next form. This may happen organically of its own accord, but if a client was struggling within the process, I wonder if using simple Laban tools could assist the therapist in guiding the client in shifting in the most accurate timing within the intermodal transfer. Perhaps these ideas have already been explored. I did not come across them in the literature but briefly, and specifically regarding client process as an overall gestalt within the EXA literature.

Taking note of the overall gestalt within the artmaking process with transitions in movement as inspiration. Even though it could also be said that there is an organic way in which the psychological process and the artmaking process shift simultaneously, the therapist, or change agent, must track the process and note the readiness to shift within the client. The dance of the actual shift itself can be looked at through Laban terminology, though is not limited to it. McNiff speaks eloquently about the application of movement observations to the necessary shifting within the artistic process in general.

The assessment of transitions is especially significant, and in working with all of the arts in therapy, we are not only assessing the continuities of movement but we are equally concerned with the manner in which an
expression is transferred from one sensory mode to another. All of the principles for the evaluation of movement can be adapted to the other senses because movement is a universal source for all of the arts. We observe principles such as the synchrony between the different sensory modes of expression just as we might assess the expressive integration of different body parts in the dance. This approach to the assessment of the effort and shape of total sensory expression has been enormously significant in our therapeutic use of the arts. First we discover that the evaluation of movement characteristics is as necessary in the other arts as it is in dance. For example, in the visual arts traditional psychiatric diagnostic systems tend to be unusually speculative and very one sided in terms of seeking out psychopathology in a person’s arts. Art diagnosis is usually constructed on the basis of a particular theoretical system for explaining symbolic expression. Assessments are thus focused on the projection of unconscious conflicts into the art object and rarely concern themselves with the strengths and weaknesses of tangible behavior. The traditional diagnostician overlooks the process of creating an artwork, which must be understood in order to fully appreciate a person’s expression. The scope of our diagnosis can be greatly expanded with movement observations of effort, shape, time, flow, interaction, transition, et cetera. (McNiff, 1981, p. 127)

And so, based on observing the greater client gestalt within their artistic process, but equally and more specifically viewed through movement analysis constructs
simultaneously, the therapist can best assist the client in making smoother transitions in order to best facilitate their psychological process unfolding. Though not discussed in the DMT literature as such, observation of movement transitions certainly is of primary importance. The link here for me is that McNiff mentions dance as the primary artform of seamless shifting as an example from which to study overall client process within the multi-modal system. It could be said that the foundation for this idea may have been laid within the field of DMT firstly. He certainly uses Laban terminology when speaking about it. One wonders whether on not proper acknowledgement to the DMT field has been given. Perhaps not, in this case. McNiff also speaks of his experience with art therapy assessments, but it would be important to inquire with art therapists who have studied that form in particular if this is so for them. Any rate, McNiff does make a solid point for the overall observation of client process, which can be revealing of the gestalt of the client, including personality, and preferred modes of learning and processing. The observation of clients while creating is very closely tied to the next concept – that of crystallization theory.

**Fifth concept: Crystallization theory.** This theory reveals the end goal of all therapy – to bring the client into greater unity, wholeness, and clarity around their psychological conflicts, mind-body dissonance, and potentially maladaptive personality traits that might have been a result of any internal issues that brought the client into the therapeutic alliance in the first place. Crystallization theory also has the additional facet of the organic integration of art modality application within its framework. There is not much discussion of interarts integration within the DMT literature, rather there the focus is on mind-body integration, though many contributors from the EXA field suggest that
movement already contains all of the art forms within it. The following quote from the EXA literature might aid in the understanding of the development of each separate art form equally as an indicator of crystallization.

A woman that I worked with was highly expressive and intelligent in her poetry and painting but severely bound and restricted in her speech and general body movement and consequently found herself to be quite dysfunctional in society. A common goal of total expressive arts therapy programs is the integration of movement and the style of expression from one communication modality to another. Expression will be more complete and gratifying because the person is living in a manner that actualizes the potential of the organism as a total unit in transforming experience. One does not have to have talent in all areas of expression but needs only confidence, which can be developed within a supportive and trusting environment. (McNiff, 1981, p. 128)

I like to think of each facet of the crystal not only as having every color within it, but every art form within it as well. The image of the crystal itself can be thought of as the seamless integration of all the various aspects of the arts.

**DMT literature on Laban as potential parallel to crystallization theory.**

Crystallization might also be likened to the Laban icosahedron and dodecahedron in design and shape, and metaphorically, to the union of the two shapes as already linked and noted by Moore where “the icosahedron is the explicit model of the kinesphere, the dodecahedron is the implicit form, for these polyhedra are duals” (Moore, 2009, p. 209). Could these Laban concepts not be related to the internal structure of the body-mind as
naturally connected to the externalization of its movement in space perhaps? Would not the seamless integration of both DMT and its connected Laban theory and the EXA concept of crystallization theory not potentially synchronize at this intersection? I believe there may be greater correlations here than I potentially understand with my own dearth of expertise on the higher Laban spatial concepts. Yet one cannot help but notice the natural correlation in the imagery itself, whereby the process of the understanding of form in movement comes from the drawing – the art itself as a place from which to begin. Laban is referred to as “the dancer of the crystal” in Doerr’s book by the same title, and other authors on Laban say, "In the growth of crystals (and what is not a crystal?); in the life of plants and in the weave of boundless existence which we call the cosmos, no other driving power can be recognized but the one that also creates the dance" (Newlove & Dalby, 2009, p. 26).

One also recalls here the quote where Anna Halprin speaks of dance as the mother of all the arts as it contains each form within it. The direct tie between DMT and EXA becomes obvious there. But the unification of psyche, body and the natural environment are to be noticed as an absolute goal within both fields as well. And while we are in the territory of science as implied by the previous quote, the parallel processes that create a crystallized particle, human cell, and idealized mind might be thought of in this way:

Quantum physics describes the subatomic level of matter as a dance of particle and wave guided by the energetic force of chaos and order. Chaos theory describes an intrinsic process of disequilibrium, which generates chaotic activity and is followed by an inevitable process of self-organization. This could just as well describe any psychological or artistic
process, where we find ourselves needing to work through the inevitable phases of fragmentation, dissolution, and despair, which, in the right environment, or with the necessary input, are followed by the inevitable process of reorganization and transformation. (Halprin, D., 2005, p. 73)

Also paraphrased in the DMT literature as this:

…as modern quantum science has demonstrated, even the most minute particles seem to have the most intricate dance and movement, which appears to be essential to their actual being…I make the point purely to demonstrate the universal quality of the harmonious relationship involved in the creative process. (Payne, 1992, p. 183)

Perhaps the correlation of the ultimate goal in both fields, the crystallization of the body and the mind as expressed through brilliance within the creative process, could best be thought of in this way:

In developing our creative intelligence, we must understand it not from Decartes’ point of view (“I think therefore I am”), which equates our entire identity with the one-dimensional mind. We must, instead, understand creative intelligence as belonging to the whole organism and to the many dimensions of mind in the process of becoming conscious.

(Halprin, D., 2003, p. 77)

I see an absolute and direct correlation here between the two fields and their purpose, and find the beauty and the purity of the image of the crystal, and its subsequent multi-colored light dance, to be the dazzling totality of the purity of what a human being in its full potentiality can be.
Conclusion

In conclusion, there are many overarching parallels between the two fields. Both fields have movement as one of their primary components, both fields value highly the integration of the psyche and soma, both fields value and utilize the creative process as a means for self understanding, and both fields value the sacred container created within the therapeutic relationship as a means for creating greater integration within the client.

There are obvious differences where the fields expound in different directions theoretically because of their focus on art form/s, and still the two fields embody much of one another here. Dance/movement therapy has many related principles and theories of analysis that are fundamental to dance and movement, as the field focuses in depth on only one facet of the field of EXA, and some practitioners feel it is important to do so. As such, the focus on somatic processes and the discussion of movement as contagious and motivating, while both noticed and utilized in the EXA field, are not primary in the EXA theoretical focus.

Conversely true, the use of the multi-modal arts process as the basis for the structure of the EXA field, and the belief that the arts process inherently reveals psychological process, is widely understood and also in use by many dance/movement therapists, but not stated as primary in DMT principle. The same is true with the concept of decentering, discussed in the field of DMT, but only termed differently. The intermodal shift as a primary concept in EXA is not discussed as in depth in DMT. The crystallization theory is also not discussed as such in the DMT literature, though there are parallels in the literature, and the understanding underneath the concept is also the absolute goal of each field.
Where one could say the fields are in slight difference would be regarding the use of LMA as an analytic tool. I’d like to propose several areas of interest to me that would require further study as well upon completion of this thesis, regarding the use of LMA within the DMT and EXA fields as a bridge. I believe there is much room for future study here, and would like to propose several different ideas worth exploring. The research that I would propose would be collected from experiential study.

It would be interesting to take a record of descriptive words for movement that arose spontaneously from therapists, and see if they could all be generally distilled down to the four basic categories: space, weight, time and flow. Within this same research lab, but with a different focus, perhaps four therapists could each be assigned one of the motion factors previously listed here, and the last therapist would focus only on client story and imagine interventions based on the emergent themes within the story. After simple observations where each therapist makes note of where they would insert an intervention based on the category they were working with, a discussion could be had afterwards. Following this, perhaps the client could repeat the movement sequence to the best of her ability while interventions were inserted (either by each therapist separately or with an open invitation to all). The client could then report back which interventions felt the most successful to her. I would propose this research lab as a way to better understand each motion factor in depth, to compare the motion factor intervention process with thematic interventions, and notice where the two might complement, or diverge from one another.

Another study I might propose would be the application of the LMA system within one of each of the creative arts therapies, specifically: art therapy, music therapy,
and drama therapy. I wonder if the in depth study of each field might be further
ehanced by viewing each specific art form through the LMA lens, or not. Most specific
arts therapy programs currently use psychological frames of reference as a means for
assessment. Because I do not have training or experience in this area to comment on how
the study could either enhance, or complicate the current systems in use, I would be
curious to see the outcomes. I wonder if the previous study mentioned (where four
therapists are each assigned a motion factor, and the fifth is assigned content based
observations) could be repeated where the fifth therapist is looking for interventions
based specifically on their own arts discipline: color, music, or emotion (drama).

Correspondent to this study might be an additional study on the intersection of
one art therapy discipline’s theory with LMA theory (much of which has been examined
in Moore’s book on harmonic structure). On a theoretical level, I wonder if color
harmony (as a segment of specific study within the greater color theory model), would
correlate with the Laban concept of space harmony. Additionally, one wonders about
correlations between musical harmony (where the components could be broken down to
melody, harmony, and rhythm) and the Laban created choreutics system. The
aforementioned study where therapists observe a client in motion could be applied here
as well, but with musical elements in place of the motion factors. Also, the correlation
between drama therapy theory and the eukinetics system would be interesting, where
perhaps Chodorow’s study of Stewart’s archetypal affects of the self (1991) might also
interweave with studies of interventions based on emotion, meaning, and movement.

Once the study of each individual discipline has been examined, it would be
especially aporopos to the EXA field to study how each form could interweave and affect
one another, based on one particular artistic point of focus at a time. As an example, focusing on the sad affect across disciplines, I could imagine a correlation between lyrics that might evoke sadness within a song that is played in a minor key, evoking movement that is perhaps downward cast, or concave in spinal shape. The color that might accompany this scenario would be blue, perhaps. As an experiential study, perhaps the client might be asked to interact with a blue canvas while a song in a minor key is played. One could then study the movement and affect of the client, etc. I can say that I have found, in preliminary observations while working with 150 children over a twenty-week period of time at a prominent Chicago dance organization, that there is no correlation between Laban terms, color, and affect on an experiential level. I did, however, see a direct correlation between music and movement, as guided in general context by Laban terms. I wonder if the same would be true for adults.

Lastly, it would be interesting to study the intersection of each art discipline theory in combination with LMA theory with a focus on overall artistic and psychological process within a client. By this I mean not only just focusing on the client in the session, but noticing the client in their life, the way the client moves between forms and creates within them, the way a color or song within a client’s day might affect the movement within their particular life theme – in short, the gestalt of client process. It becomes more difficult to study something so complex. Perhaps one point of focus within each art form would need to be studied at a time. I imagine the results would also be influenced by the person’s learning and/or organic modality preference.

Finally, and returning to the historical focus at the beginning of the literature review, I would like to argue the use of the client created art artifact as the living record
of client process in complement to the fixed LMA record. Laban began as an interdisciplinary artist. He arrived at many of his theories, theories that later became LMA, by drawings first and foremost. In that way, the art spoke for itself and was the foundation from which the seemingly inextricably intertwined movement and music (based on my experiential research with kids) followed (choreutics might theoretically demonstrate this argument – but again, further research and experiential study must be done). He was also a frontrunner of creating work within the Gesamtkunstwerk ideal, much of what drove the Bauhaus movement. Though not a dance/movement therapist himself, he certainly had influence in the field. For me it would make sense that art be included in the dance movement therapy process, especially considering the origins of its inclusion within DMT history.

Client created art, following therapeutic movement, innately comes from a very deep place – the subconscious mind as discovered through the mystical container of body. I believe it an integral piece as a way to record client process – a way to create a fixed and yet living artifact of the ephemeral nature of psyche unfolding through creative process, just as an LMA record of movement fixes the ephemeral process of movement. The difference is, one record comes from outside of the client, and one record comes from within the client. Perhaps the art artifact is the subjective complement to the objective LMA record. It would be interesting to record a client movement experience through Labanotation, and then overlay the notation onto the client created art to notice the places of similarity and difference, or complement. Perhaps there would be no correlation other than the fun of noting the collaboration of two artists within a therapeutic container. But perhaps transference and countertransference could be noted
as an art artifact this way. The object that might be created afterward could be a way to express the third entity between the client and therapist as an artistic creation.

On a practical level, Labanotation is an incredibly laborious process and requires much time and attention to learn. As an aside, I do have to admit my likings of the art deco style of his notational form, reflective of an art period of which I am fond. However I believe that, as the preservation of choreography and dance is seldom recorded through the LMA system but rather through video, so too must the LMA system of recording client process become simpler. Perhaps Laban constructs are still of value in describing client movement if videography feels invasive or isn’t available. Like the expressive arts therapists, however, I feel that broader terms without much overcategorization could be of use in effort to ease therapist experience by recalling words that are immediately available. I wonder too, for further study moving forward, what a survey of practicing dance/movement therapists might reveal in terms of preference for assessing and describing movement, and how many would say they still use the LMA system for the observation and analysis of movement today. I wonder if they work only with the basics. I feel the basics are timeless and that I will always refer to space, weight, time and flow. But the complications of the rest of the system become overwhelming to me.

Time moves on more and more rapidly with the advancements of technology as we are all aware. Many who work in technology fields proclaim that they need the use of yoga and other physical practice, as well as the restorative powers of nature, as a balance. It is my belief that if brilliant thinker Laban were alive today, he would be pursuant of a blended approach of both the spiritual and mystical elements of sacred geometry as mental constructs, and the physical experiencing of mysticism on a cellular level via the
practice of multi-modal EXA methods. It could be said that his theories are so complex on a mystical level that they are decentering to the mind. Equally EXA methods are decentering to both the body and the mind. Perhaps a marriage of the two might produce the equal crystallization of the body and mind that “the dancer of the crystal” (Maletic, 1987) sought in the first place.

Additionally, Laban’s foundational and progressive theories to that time for defining the sacred cellular dance between form and mysticism might find their contemporary counterpart within the field of science as quantum physics and neuroscience. There is no separation between self and environment, or art and life. I believe that Laban would agree here, based on his earlier explorations in nature while at Ascona where his philosophy at the time, and in practice with Wigman, was no separation between life and art, or Austruckdanz (Manning, 1993). The Halprins term this as life/art process as well. One step closer to actually being in the natural world is to abandon overthinking that process, in favor of experiencing it in the objective, ‘here and now’ through the senses. I wonder what the outcome of study within the realms of both spirituality and science, as regards the relationship between the natural world and the body in motion would now produce.
Chapter IV: Applications and Implications

It would seem apropos here, to revisit the original motivation and research questions behind the creation of this thesis. After ten years of study in an expressive arts therapy program with an emphasis on artmaking for understanding of the self, I intuitively felt I needed some linearity. Though the DMT field has plenty of right-brained principles within it, it could be postulated, based on my experience with the detailed and linear LMA system, that it is a left-brained leaning field. I could also perceive this to be true based on how some of the information was presented to me. One example that comes to mind is a grid that had a very fine breakdown of Freudian stages of development as they corresponded to the Kestenberg movement profiling system for the purposes of client assessment presented in Observation and Assessment of Movement II. Perhaps too, my graduate experience was focused on psychology theory and my EXA training was not as focused there. I wonder if I would still feel this way about the two fields if I had done graduate work in the EXA field. Any rate, my decision to attend Columbia College Chicago to study DMT proved to be a good one in the end, as I have found a solid, grounded, and equally balanced framework from which to move forward.

I have found this through the practice of somatics (Bartenieff Fundamentals and the six total patterns of connectivity) mainly, and also through objective non-attachment to process as understood through the LMA system. Seeing objectively might aid in lessening the focus on feelings, providing a balanced mind-body view as therapist. Emotions can create a subjective lens, and though I trust them inherently, I often become overwhelmed by them. ‘Here and now’ sensory experience, though taught at the Tamalpa Institute as well, was not as emphasized as the balance to the artmaking and
psychological processes. Returning to the body through the use of the Bartenieff Fundamentals and movement through the total patterns of connectivity were helpful reminders and are additional tools I will use moving forward. These awarenesses have all come through the experience of writing this thesis.

So, the original research questions were: Where does my new training in DMT intersect or diverge from my previous training in EXA? Where are they actually the same, and where are they different in an opposing way, or different in a complementary way? How can I find clarity in what theories and methods from each field best align with my personal theory and methodology when working with clients? What are the ethical implications and scope of practice for each field?

I included the history behind each field in the literature review as I felt it could aid in the understanding and background of both my trainings and the groundwork behind the theory of each field. The in-depth exploration of the foundational principles and theories of each field that followed, and the subsequent examination of their places of convergence, divergence or places of intersection and balance do much to answer the original questions as well. I would like to address the final two questions in this chapter. In the context of the hospital setting, the application of methods that best align theoretically with my personal theory and methodology will be discussed. Finally, the ethical implications and scope of practice within the hospital context will be addressed in the implications section of this last chapter.

It must be additionally added that, within the first chapter, I also included my personal history in the arts, including my MFA experience. This becomes important to revisit here, as I do intend to move forward as an expressive arts educator as well as a
board certified dance/movement therapist and registered expressive arts therapist, guidelines as to which will be fully outlined later in this chapter. The registered expressive arts educator/consultant (REACE) role includes teaching within the expressive arts towards artistic ends. I have full intentions of moving forward as a registered expressive arts educator/consultant as well. This territory is addressed by the IEATA organization, and the title registered expressive arts educator/consultant is addressed separately with its own code of ethics, where scope of practice is made clear.

**Applications**

There are multiple ways to apply both DMT and EXA methods simultaneously when considering therapeutic settings. This chapter will address applications of methods as a blended approach (both DMT and EXA) while working in the hospital setting. It will also consider how the DMT principles and EXA concepts apply on a theoretical level. I am making the conscious choice to consider methods and then reflect in retrospect as to how the theories apply. I will discuss my experience working with both DMT and EXA structures while in my internship and in my current role as Activity Therapist on the Intensive Treatment Unit.

**Interning at an inpatient hospital.** I worked with three different populations while interning at Lakeshore Hospital on the second floor. The first was substance abuse, the second lesbian, gay, bi-sexual and transgendered (LGBTQ), and the third mentally ill substance abuse (MISA). I will now discuss the therapeutically focused DMT and EXA blended approach that I used with all of the groups. I will focus on the theme of substance abuse, as it was a pervasive theme within all three populations.
**Methods.** I borrowed the BrainDance (Gilbert, 2006) from my teaching within a prominent dance organization in the Chicagoland area as an opening warm-up for all three groups. The BrainDance was originally created by Gilbert, and is a standing sequencing through of the six patterns of connectivity, with tactile and vestibular movements in addition (2006). I tended to lead groups with my direction as opposed to a Chacian format where the group would be client led. However I was always open to including what arose, and also at times, encouraged clients to lead. What I did not do was wait in open space until something would emerge from the clients, as I personally felt that to be too intimidating for clients who have never worked this way before. My experience as a teacher of dance most likely led to this style.

Other dance/movement therapists that lead groups this way and come to mind here are Evan and Schoop. Like Evan, I feel that the warm-up is an important first step within groups in a hospital setting.

Evan stressed that with clients using movement for the first time in an expressive manner, the warm-up is especially important. Its function is that of preparing the body both for corrective body work, that is, functional technique, and for the expression of thoughts and feelings often evoked later in the session through Evan’s thematic improvisational work. (Levy, 1992, p. 38)

I agree that the use of functional movement can assist in warming up the body in a non-threatening way, but for the purposes of time, and because I am most interested in client thematic material arising inside of the movement, I would insert symbolic movement interventions during the warm-up. This is where my style and theory diverges from that
of Evan. She believed that “it is important to stress that the warm-up was not designed to dissipate emotional conflict and its resulting tension” (Levy, 1992, p. 38). I believe that the emotions and thematic material begin to arise organically within the warming up of the body, and so I would encourage what I felt to be already in process.

Returning to my group process, the difference of using the BrainDance in the hospital setting versus the dance classroom setting, is that instead of weaving in Laban concepts for choreographic purposes, I wove in the use of symbolism in movement or body part metaphors for therapeutic purposes. So as far as method is concerned, the overall structure is DMT based, while the events unfolding inside of the structure are a blend of DMT and EXA. It is an interweaving of both the patterns of connectivity as well as the open system of allowing client movement to connect to meaning, which could be otherwise categorized as Chacian symbolism. It might also fit into the Jungian based active imagination method, as developed and applied to DMT by Chodorow. The symbolism that arises out of clients could also be considered as metaphor, and in that way relates to the Halprin body part metaphor system as well. This could be seen as a direct blend of DMT and EXA methods, whereby there is inherent crossover. I only touched lightly upon the internal exploration of symbol and metaphor in the hospital setting however, as it could be overstimulating for some clients. I intend to use these processes more in depth when working one on one with clients.

I will present two of the total patterns of connectivity as methods here. These are the best two examples of interwoven process, and are chosen as highlights in that regard. When moving through the head-tail connectivity as a warm-up, I naturally connected the spine as body part. I often asked clients to experience their posture as concave and notice
the feelings that might have arisen there, and then the opposite convex posture, noticing what feelings arose there. Hackney explored the territory between postural shifts and client process, so it could be said that I was using the pattern of connectivity work and bridging the gap to psyche (Hackney, 2002). This was also an exploration of the body part spine in conjunction with the metaphor of posture in life in use within the Halprin body part metaphor system. So I inherently absorbed and incorporated all of the methods I have experienced to date.

My warm-up process, including the encouragement of both seamless body function and related emotional exploration, was similar to that of dance/movement therapist Schoop’s:

Through movement, she believed that one’s self esteem could be improved via more efficient physical functioning. After building the body image through expanding the movement repertoire, developing increased body awareness, and experimenting with postural attitudes, she gradually moved to thematic movement explorations which she often initiated herself. (Levy, 1992, p. 78)

So though I used the overall design of the BrainDance as a skeleton, I also wove in thematic material, much as Schoop did.

Continuing on, another place of integrated exploration that often arose within the group occurred during the upper-lower exploration. Often this developed into the use of the arms to create an invisible boundary around the whole body. Many of these clients needed to feel safe in their outer world, so I encouraged this movement exploration for as long as was needed. Clients often lingered there. I added the additional element of
actively engaging the imagination, as Chodorow would, by asking clients to imagine a
color and texture that might make them feel safe within the boundary they had created.
Boundary work for the substance abusers was helpful so that they could begin to create
non-toxic environments to operate within, and worked just as well for the LGBTQ clients
in order to create safety within what might often feel a non-safe, non-accepting outer
world. The LGBTQ clients were grouped together separately for this reason, because
within a mid-western context, many did not feel as safe in their environment as they
might in major cities on the coasts. We could also spend more time delving into the
specific issues that these clients faced. Sometimes we would take the boundary work a
step further with these clients by creating their own “LGBTQ superheroes” complete with
special powers. Firstly we would draw them, then we would move the drawing, and then
we would discuss our feelings afterwards. I imagine my idea to create this group score
might have arisen out of my Assagioli based subpersonalities work I had previously
explored while at the Tamalpa Institute under the tutelage of Daria Halprin.

Returning to the basic overall structure, however, as we moved on to exploring
the bottom half of the body, we invariably ended up kicking things out of the boundary
that were no longer needed. Addicts almost always kicked their drug of choice out of the
boundary, which was exciting for all of us. You could feel the shift in the room. Many
other toxic symbols arose, based on each client, such as relationships, depression, and
anger. One person said what they wanted to kick out and I mirrored back by repeating
what they had said. This had the effect of creating community, whereby we all felt we
were kicking the same thing out of our safety zones if it resonated with us as well.
Kicking things out of one’s life that are no longer needed is a metaphor that could easily
be contained by the Halprin body part metaphor system. Hackney would most certainly consider this an extended exploration of the upper-lower connectivity as well. Here this example could again be considered a seamless blend of DMT and EXA methods.

If the needs of the group indicated that we stay with certain metaphors in movement for a while, we took more time. But often the clients welcomed drawing afterwards, as even that much movement was a big change from their usual state of avoiding being in the body completely, due to their use of drugs or alcohol to escape it. I kept direction simple for the drawings, asking clients to draw something from the warm-up that called to them. If they needed specific direction, I asked them to draw their boundary, or safe space, that they had created, incorporating symbolism through artistic expression. This method could additionally be considered a part of the Chodorow active imagination process, and indeed is an intermodal shift. Within the EXA system I often followed up with asking patients to title their drawing if they liked, and to follow the title with completing the phrases, “I am, I want, and I need.” A tool that I learned while at the Tamalpa Institute, this technique helped clients further identify both where they were presently, and where they would like to go. This was the default group design, and was a direct blend of the use of DMT in pre-patterned movement rewiring sequences, the use of movement symbolism, and also the use of the EXA multi-modal arts process by bringing in the use of drawing and writing. We shared and processed verbally at the end of the groups.

**Related theories.** The first DMT principle detailing the mind-body reciprocal relationship was seen in the spinal posture sequence as well as in the boundary creation and kicking sequences. The progression from functional connectivity movement
exploration into expressive, and then verbally communicated meaning had a direct
correlation to the second DMT principle: dance is functional, expressive, and
communicative. The third DMT principle, creativity is fostered and enhanced, could be
applied, where clients are creating a safe boundary with any color or texture that works
for them. The fourth DMT principle, movement is relational, both to self and to other,
was seen in action here. The fifth and final DMT principle, movement is contagious and
motivates one to act, was observed as clients verbalized what they wanted to kick out of
their boundary. Each patient encouraged the other, as they heard things that also related
to them personally. I hoped that the patient would be motivated to quit using the drug
outside of the hospital container.

The aforementioned methods also connect directly to the EXA concepts. Where
the movement was communicating in and of itself during boundary setting, here the first
EXA concept could apply: the art (movement) was speaking for itself. The second EXA
concept, decentering, was inherently in use when patients were using movement in a
therapeutic way – a foreign experience to nearly every client that entered the room. The
third EXA concept was seen in the use of the multi-modal arts. Within the specific
boundary exploration, clients explored symbol and imagery, and then verbalized the
experience after the fact. The design of the group was also a direct application of the
multi-modal arts process as well as intermodal shifting, the fourth EXA concept. The
fifth EXA concept, crystallization theory, was seen through the lens of the addiction
theme, whereby clients finally came to the realization that they could not take the drug
anymore.
Working at an inpatient hospital. I am currently working on the Intensive Treatment Unit, and employ many of the same methods mentioned above, however the groups are more focused on movement and dance, as this population responds extremely well to this modality. Unlike individuals admitted for substance abuse issues, who generally complained about doing any kind of body awareness practice at all, the chronically mentally ill seem to welcome the peace that may come from circumnavigating mental chatter by accessing the body. This is a wonderful fit for me, given my background as a dancer, and as a dance/movement therapist. Of course I incorporate the use of the multi-modal arts, but it is client directed. They are offered the option to draw or write after the movement warm-up. So there is no intermodal shift as initiated by me, but rather is client driven. One might imagine it to be like a Chacian EXA group, which makes sense, given the setting and population.

I start with a slow breathing warm up that has elements of tai chi and yoga. I then go into a body part warm-up that includes stretching, where I am not looking to evoke client issues (though they might begin to surface), but rather am focusing on function, much as Anna Halprin does. I do have clients follow along with me here, as I use the medical model lens from which to make general assessments. We do some very simple balancing exercises, and this is the most revealing part for me as to how clients are doing. The manic patients can hardly be still enough for all of the movement to this point, and can rarely balance at all. The highly medicated patients need to hold onto something or sit down. The depressed patients, if they are still standing and engaged, are usually steady and focused but with limited movement range. The schizophrenics typically excel
at this first portion of group as they respond well to the slower movement, and are usually in a willing state of mirroring me, mostly.

From the movement warm-up we progress into some simple ‘dance-like’ steps. The patients mirror me and I gradually add layers of complexity to what I am doing, or I add in things I see patients doing while giving them a nod that they’ve created it. For instance, a step touch with the feet will then include an arm raise from the elbow, and then that arm movement will include arms to the side and then down, etc. From here I can see how the motor skills are functioning, if clients can keep the tempo, and if they are able to function in reality. I would say these methods are primarily somatic in focus and have elements of the total patterns of connectivity within them.

This opens up into a circle and we play ‘pass the movement,’ where patients each get a chance to make up their own thing, and we mirror them. Everyone loves this game. Patients can pass if they feel uncomfortable. I will often add symbolism into this section when it is my turn, by doing a dance step that has a downward focused emphasis towards the center of the group. Here we will throw things out that we don’t need and call it out one by one. I then have us dispose of it in any way that the patients see fit. The next step is to bring in what we do want with a nice reach pull step. Again, these methods can be cross-referenced to both Chodorow and Halprin.

The entire warm-up is in service of the free expression portion of the group. It is twice as long, and is Chacian in format. It is patient driven. Patients often begin to clap, and here I’ll invite the seated patients to clap or snap along, facilitating group rhythmic activity in support of those who are dancing. Patients create a ‘soul train,’ and various other group formations, often dancing with another patient in a mirroring type of fashion.
Movement is self-created, and includes client created symbolism. Clients are able to create whatever they want – including but not limited to personal movement invention as well as group formations as they organically occur. It is most gratifying to see clients in this free space – I want it for them. In addition to the soul train, I have seen a mambo line develop, as initiated by the most difficult patient in the hospital. It is a joy for me to see these things organically arise, and to see personalities shift from being destructive, to being in creative leadership.

Yet without the boundaries and parameters I set up from the start and reinforce later if patients become too unruly, I feel patients would be lost. Many of them are deeply longing for enforced structure at foundational levels due to their diagnoses in the first place, indeed have come to the hospital because of this very need. Again though for me, everything is workable, and when clients do their own thing during the warm-up I stay open to incorporating it, and when clients start to sing extremely loudly or try to breakdance on their head, for example, I will draw some boundaries for them.

True to the EXA approach, I offer the chance to draw or write or dance to the group at this time, as some patients prefer other formats for expression. In the higher functioning group we transition to drawing and writing together, sometimes with a theme in mind like drawing a goal (I worked with that theme based on an assessment with a depressed patient who’d told me that morning that he wanted to know why he was on the planet). We share together for the last portion of the group. The lower functioning group is also offered the option, and some draw and some keep dancing for the rest of the group. I feel that methods and theories relate in the same way as they did in the previous section, and will not detail them here except to note the stronger Chacian influence in
these groups as dictated by the unique needs of this population and setting. I tend to use Halprin methods with higher functioning clients however.

Yet I must add here as four weeks have passed since this writing, that based on client assessments, I spent a week starting off the lower functioning group with spoken word poetry/raps because many of the clients had a lot to say and considered this their primary art form. We gave positive feedback afterwards. I was thrilled to see a very schizophrenic man read his poem titled “Crack Kills,” and receive beautiful feedback, so much so, that he danced for the rest of the week, where before he would only sit in his chair and nod his head. I chose heavier hitting music than usual after the “rap-fest” was complete, and most clients danced afterwards. I give this example to say that as a therapist that is trained in both DMT and EXA, I tend to adapt quickly, and will use any modality as it may propose itself through client need.

Implications

Recalling the original mention of schooling requirements and licensure within each field mentioned during the literature review, I will now detail my eligibility for the credentialing process within each field. Once I have officially received my masters degree in DMT, I will be eligible for a registered dance/movement therapist credential. There is no equivalency for this credential within the EXA field. There could be equivalency within the counseling aspect of the degree, however. Where the licensed professional counselor title is valid in Illinois, graduates in other states may pursue licensure as well (L. Rappaport, personal communication, March 8, 2013). Again, that varies state by state, and is only awarded after a state certified exam is passed.
Moving forward within the DMT field, I will continue along the track towards the board certified dance/movement therapist by being supervised accordingly while working in a hospital setting. Dance/movement therapists in training must complete 3,640 hours employed as a dance/movement therapist and 48 hours of supervision under a board certified dance/movement therapist within a two-year time frame in order to become licensed as a board certified dance/movement therapist (Dance/Movement Therapy Certification Board, 2013). Additionally, I will move forward in tandem towards certification as a registered expressive arts therapist. Even though I went to graduate school in dance/movement therapy specifically, I am still eligible per IEATA guidelines to be certified as an registered expressive arts therapist. One can have a specific training within the creative arts therapies as long as they have additional training in EXA specifically. My training at the Tamalpa Institute qualifies as such. One can also have a supervisor from a particular creative arts therapy track as well. While I interned at the inpatient hospital, I was supervised onsite by a board certified arts therapist registered (ATR-BC), as well as two board certified dance/movement therapists from Columbia College Chicago. Now that I am working post graduation, I am continuing to be supervised by both an arts therapist registered board certified and a board certified dance/movement therapist. I am in the process of submitting their materials to the IEATA Board of Directors for approval. I will additionally need to complete 2,000 hours of employed time with 200 hours of group supervision, 100 hours of individual supervision, or a combination thereof (IEATA, 2102, para. 8) for the registered expressive arts therapist designation.
Registered expressive arts consultant/educator. There is an additional title one can apply for within the IEATA organization – REACE. This stands for Registered Expressive Arts Consultant/Educator (IEATA, 2012, para. 4). I intend to pursue this credential as well, due to the multiple settings in which I have applied and continue to apply expressive arts as a non-therapeutic practice. I began to educate with expressive arts techniques while teaching in private high schools in the Bay Area, and have continued through my work as dance coordinator/teacher at Columbia College Chicago. I additionally applied expressive arts towards artistic ends while working as a teacher at a prominent dance company in Chicago in their Movement as Partnership program in public schools as well as in their Parkinson’s Program.

This title additionally has its own code of ethics whereby it states:

Services are provided to clients within the parameters of informed consent and voluntary participation. When services are extended to individuals or organizations, there is a specific contract, which includes information on the nature of the service or intervention offered, the benefits and limitations of the service, frequency, and cost if applicable. This is provided to the participant(s) before the service begins. (IEATA, 2012 para. 11)

I find it equally important to include the following section of the document as well:

REACEs understand that working with Expressive Arts may catalyze a variety of powerful emotions and experiences in their clients. While expressive arts consultant/educator work may be of therapeutic value, it is not considered to be psychotherapy nor does the REACE registration give recipients authority to conduct psychotherapy. Registered Expressive Arts Consultant/Educators should
have a referral list of psychotherapists and providers of complementary therapies available where appropriate. REACEs are encouraged to use the REAT referral list on the IEATA web site. In addition, REACEs have a developed approach for supportive action in the event that an individual is in need of a referral for ongoing care. (IEATA, 2012 para. 13)

The requirements of the registered expressive arts consultant/educator designation additionally include a Master of Arts degree in the following categories: expressive arts, psychology, education, educational psychology, counseling, spiritual development or pastoral field, social work, business management, organizational development, or any of the creative arts. In addition, 2,000 hours of work that does not include any hours accrued towards the registered expressive arts therapist, must be submitted. Letters of reference along with transcripts are also a part of the application, as well as proof of personal arts practice and a resume detailing one’s work in the field (IEATA, 2012, para. 24). So my previous work as an educator has already begun to accrue under the MFA in Dance I earned in the year 2000.

**Supervision details with a focus on ethics.** According to the code of ethics of both the DMT and the EXA fields, both internship and post-graduation work towards therapeutic ends must be supervised. The DMT code of ethics states:

Supervision refers to the professionally contracted interaction necessary to clarify and improve the treatment process. Consultation may be a contracted or informal collegial interaction outside of the workplace. While both are relationships with ethical responsibilities, supervision holds greater liability for the welfare of supervisee’s clients. Professional
supervision varies with the development of a dance/movement therapist's professional skills. (ADTA, 2013)

The EXA code of ethics is similar to that of the DMT code of ethics regarding the unlicensed therapist role as well. It clearly states “REAT are responsible for the realization of the boundaries of their own competence and the limitations of their own techniques. They employ only techniques for which they are qualified by training and supervision” (IEATA code of ethics document). Details regarding registered expressive arts consultant/educator supervision are not listed within their code of ethics, but it remains clear that therapeutic work is not within their jurisdiction, and as such, a registered expressive arts consultant/educator would never find herself in a hospital or otherwise therapeutic setting.

Regarding questions that might arise within supervision, it seems clear from the aforementioned DMT and EXA methods and theories I applied, that the crossover is virtually seamless. One specific question, such as, what is the optimal time for an intermodal shift for a client, becomes somewhat obsolete within the way I am working, as I offer clients the choice as to what they would like to do. I make the offer for the shift when I notice clients dropping off from the movement. As Activity Therapist, I am told by my current supervisor (who is ATR-BC), that I am able to offer a multiplicity of activities. So this particular question does not apply. I believe it would certainly be relevant if I was working one on one with clients however, and I currently am not. It is also important to only practice within the jurisdiction of how one has been trained and to not introduce methods or interventions that have their basis within other systems, perhaps
Internal Family Systems as one example here. Scope of practice within both fields includes this premise, as clarified within their respective code of ethics documents.

**Conclusion**

I have applied many methods in my training as a dance/movement therapist, many of which have included the Halprin EXA based methods I learned while at the Tamalpa Institute. After detailing the methods in full, it becomes apparent that there is seamless crossover between the fields in both methods applied and theories behind them. It becomes important to know the rules and guidelines within the code of ethics in each field for the appropriate use of methods while in an internship, and during employment afterwards. This could otherwise be thought of as scope of practice. I am in the process of securing supervision that is within the code of ethics for each field so that I can pursue dual credentials. I am also interested in the registered expressive arts consultant/educator designation, but do not have the opportunities to teach at present, and will follow up with supervision when I am presented with an opportunity that seems fitting. Supervision questions that are specific to method can be addressed to the appropriate supervisor.

At all times client health is of utmost importance, and the underlying premise behind each code of ethics and related scope of practice is to, at all times, ‘do no harm.’ There are numerous standards and principles to be maintained per the code of ethics of each field, and are too many to list here. It is clear that there are many boundaries drawn, for both the safety of the therapist as well as that of the client. However, at the basis, and considered primary when considering ethics within the therapist client relationship, is to have the client’s best interests and safety at heart at all times.
In conclusion, I must share a profound exchange I had with a client that occurred two days before the completion of this document. He wrote literally the most beautiful poem I have ever heard. This child watched his mama die in a car crash when he was nine. This child watched his daddy bring in Kentucky Fried Chicken for himself while he went hungry. This child has been in the system for years, doing wrong, and yet shining so beautifully bright. I met him in the hospital where he was sent because he was ‘crying too much.’ I knew nothing of our common mother loss when he read his poem in group.

Before I share the poem, I must share another loss with you now. During the time of this thesis writing, my younger brother passed away suddenly of an enlarged heart. This happened in December, and the full military burial was on what would have been his 36th birthday, December 19th. I wrote the rest of this document during a Chicago winter, and my love for the work kept me strong and warm. My life in Chicago, as a child, and during my time in graduate school, has included the most significant losses of my life – my mother, my grandmother (who partially raised me), and now my brother. I used to wonder, if I could capture all of my tears in one place, how grand an ocean would they fill? I finally met someone who understood what this meant – this beautiful soul who crossed my path, who granted me permission to share his poem with you now. I conclude with his words, as well as my aesthetic response, to encapsulate my time in Chicago, as an ode to our mutually understood losses, and as a symbolic rite of passage artifact as I begin to fly back to the Bay Area now a changed heart, a deeper soul, a grown woman, an arts therapist. And I thank the majesty of the work, for the mockingbird, as I later learned, is native to the Bay Area, and sings the songs of the universe.
Tears of a Mockingbird

Tears drips from my eyes down to my heart, expressing the feelings from my soul, the struggles and pain leading to the crossroads.

Young and ambitious, strong but tears dripping.

Who can understand the pain of a mockingbird, who mocks his tears across the sky, making it rain, spreading his pain?

Who can understand this bird, this lonely bird who’s been beck on, but yet still spreads its wings across the world while people below stare, and birds in the air, fly south for the winter?

But, this bird is still here, dripping tears, making it rain.

He’s looking at the fishies swimming, wishing he can swim.

Looking at the dogs barking, wishing he can have a best friend.

Looking at the lions roar, wish he can be strong, and a king.

But all those animals wish they can fly.

So the mockingbird mocks in the sky, spreading his tears, so the fishies can swim, plants can drink.

Finally, this bird thinks, “The sky is the limit!”

So he stops his tears, and blink.
Songs of Joy

Fly, fly in Father Sky with His loving support beneath you!

Sing, sing Your own unique song, let it lift your wings!

Let those cries of pain become songs of joy, and most of all ~

Laugh! Laugh with the miraculous beauty of Mother Earth

as you hit the ground running

~ surpassing it all ~

Your Mother’s love at your back and Her voice in your ear ~

“Live! Love! Rejoice! Fight! Win!”

When you need to rest, Her warmth will embrace you.

And when you are ready, together They say ~

~ Let the symphony of the Universe immerse you, as you ~

“Dance! Dance, my beautiful child. Dance!”
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Appendix A

Definition of Terms

Active Imagination

A method originally created by Jung but developed for use within a dance/movement therapy session by Chodorow, the active imagination method involves actively accessing the unconscious while in a meditative state. Through utilizing the imagination, movement, imagery, or the written word may channel through as expression (Chodorow, 1997).

Bartenieff Fundamentals

The Bartenieff Fundamentals are six movement sequences that were originally created by Irmgard Bartenieff out of her work as a physical therapist. They were created in the service of greater functionality of the body in motion (Bartenieff, 2002).

Body Part Metaphor System

Daria Halprin created this system whereby the body is examined through the arts and metaphor a part at a time. Widely used metaphors regarding the body may be applied, or clients may come up with their own metaphors that seem to fit (Halprin, 2005).

Cartesian Mind-Body Split

This concept is used to refer to the ideological split between the mind and the body that originated when the thinker Descartes declared, “I think therefore I am” (Halprin, 2005; Knill P., Levine, E., & Levine, S., 2005).

Total Patterns of Connectivity
There are six patterns of connectivity within the body as defined by Hackney and developed out of the original work of Bartenieff with developmental movement sequences (Hackney, 2002).

**Creativity Theory**

A theory proposed by May in which “creativity occurs in an act of encounter and is to be understood with this encounter at its center,” (May, 1975, p. 77).

**Dance/Movement Therapy (DMT)**

DMT is defined by the ADTA (2009) as "the psychotherapeutic use of movement as a process that furthers the emotional, cognitive, social and physical integration of the individual" (para. 1).

**DMT Principles**

**The Body and Mind are Inseparable and Vice-Versa.** Schoop rephrased it as, “Mind and body are in constant reciprocal interaction” (Bernstein, 1982, p. 38). One could also say that the body is an expression of the mind, and that conversely, that bodily sensations also affect the thinking process of the mind as well (Bernstein, 1982; Hackney, 2002; Levy, 1992; Payne, 1992; Sandel, Chaiklin & Lohn, 1993; Wiener, 1999).

**Movement is Functional, Expressive, and Communicative.** This principle describes the possible ways to observe client movement, as well as possible ways to move. Functional movement is simply the movement of body part as they are organically made to function within the body (Bartenieff, 2002; Hackney, 2002). Expressive movement can be tied to an emotion, or simply can be considered something that needs to be expressed, and can include communication as well (Bernstein, 1982, 1984; Bartenieff,
Movement Fosters and Enhances Creativity. The result of increased expression and communication within movement often releases potential movement options for a client. Physical movement in a client can also create psychic movement, which can present itself in the form of imagery. Working with imagery and symbol can help a client to access their creativity (Bernstein, 1982; Chaiklin & Wengrower, 2009; Levy, 1992, 1995; Payne, 1992; Stanton-Jones, 1992: Wiener, 1999).

Movement is Relational. The movement relationship between the therapist and the client is primary, however one could also consider this principle within the context of the relationship of the self to the self (Bartenieff, 2002; Hackney, 2002; Levy, 1992, 1995).

Movement is Contagious and Increases One’s Motivation to Act. This principle can be understood within in a group setting, as well as within an individual where one body part in motion could influence other parts until the whole organism is affected. Chace’s work with group rhythmic activity is considered a DMT method that can serve to motivate groups (Sandel, Chaiklin & Lohn, 1993, p. 80).

Expressive Arts Therapy (EXA)

The basic definition of EXA, (IEATA, 2012), is:

“The expressive arts combine the visual arts, movement, drama, music, writing and other creative processes to foster deep personal growth and community development. IEATA encourages an evolving multimodal approach within psychology, organizational development, community arts and education. By integrating the arts processes and
allowing one to flow into another, we gain access to our inner resources for healing, clarity, illumination and creativity.”

**The Art Speaks for Itself.** The historical background behind this concept is that ancient mythological and ritualistic activities since the dawn of time allowed for the human need for expression and meaning making to emerge through the creation of art. By extension it is understood in the EXA field that the art that presents itself is born of client need to communicate and be understood (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2009).

**Decentering.** Decentering is an experience of alternative time and space, like an altered state of consciousness, which occurs while clients are in the arts creation process (Halprin, D., 2005; Knill P., Levine, E. & Levine S., 2005; Levine, E. & Levine, S., 1999; McNiff, 2004, 2009).

**The Use of Multi-Modal Arts.** This concept includes the practice of using all of the art forms in order to heal a client. From movement to drawing or painting, to writing and drama, to music and ultimately to lively play between them all, clients have access to the many aspects within themselves through multiple modality choices (Halprin, D., 2005; Knill, Barba, & Fuchs, 2004; Knill, Levine, E., & Levine, S., 2005).

**Intermodal Transfer.** As coined by Knill and described by Daria Halprin, “The intermodal transfer is the shift from one art medium to another, according to what will enhance the focusing process, emotional clarity and the imaginative range” (Halprin, 2005, p. 75).
**Crystallization Theory.** The crystallization theory model is built on the idea that the art creation within the therapeutic process will eventually bring “the clarity and order of a crystal” (Knill, Levine, E., & Levine, S., 2005, p. 123), to the client as they move forward with a deeper level of organization within their organism (Halprin, D., 2005; Knill, Levine, E., & Levine, S., 2005; Levine, E. & Levine, S., 2000).

**Five Part Process**

A system created by Daria Halprin that is used to describe a psychological and artistic process one moves through while in therapy. It consists of the following stages: Identify, Confront, Release, Change, and Growth (Halprin, 2005).

**Four Core Concepts**

There are four core concepts as developed out of Chace’s work and could be considered as basic methodology for any dance/movement therapy group. The core concepts are Body Action, Symbolism, Therapeutic Relationship, and Group Rhythmic Activity (Sandel, Chaiklin & Lohn, 1993).

**Gesamtkunstwerk**

The direct translation of this German word is total artwork. It was an ideal during the Bauhaus period, and the hope is to create a work that encompasses the use of all art forms at once (Moore, 2009).

**Gestalt**

A German word that essentially means form. Within the realm of therapy, it is usually applied in describing the whole person, or the complete form (Perls, 1973).

**Halprin Life/Art Process**

A phenomenological approach to living one’s life where there is no separation
between life and art as they are considered to be inextricably linked (Halprin, 2005). It could be likened to both the first EXA principle where the art speaks for itself, and with creativity theory, where the soul speaks in the way it connects to its universe.

**Jungian Psychotherapy**

Originated with psychologist Carl Jung, this psychological theory values the individuation of the client through the exploration of the unconscious. This may occur through the use of the active imagination method or through symbolic play (Chodorow, 1997).

**Laban Movement Analysis (LMA)**

A taxonomy, or language, to describe movement. In dance/movement therapy LMA is used specifically to analyze or define what one is seeing when a client is in motion. On a very basic level, the system is divided into four categories: Space, Time, Weight and Flow (Newlove & Dalby, 2009).

**Object Relations Theory**

A theory that espouses that a developing psyche responds to, and is shaped by, the external environment. An object onto which the psyche projects, can be a person, a thing, or even a movement sequence (Bernstein, 1984).

**Psychokinetic Imagery Process (PKIP)**

A three part process whereby a client moves through three different art modalities and can go in any order but must include: movement, drawing, and writing. It is a reciprocal process where the client is meeting herself through her creations (Halprin, 2005).

**RSVP Cycles**
A system created by Lawrence, Anna, and Daria Halprin that aspires to define a creative process or system for performance. The system consists of: Resources, Score, Valueaction, and Performance. The cycle may repeat itself as it becomes more and more refined (Halprin, L., 1976).

**Symbolic Play**

Symbolic play activates the image producing function of the psyche (i.e. the imagination), which puts us in touch with ourselves. In Jung’s case, he not only retrieved long forgotten memories from his past; a flood of fantasies were released that ultimately reshaped his future. (Chodorow, 1991, p. 104)