

The Art and Science of
*Dance/Movement
Therapy*

Life Is Dance

EDITED BY

Sharon Chaiklin and Hilda Wengrower

CHAPTER **1**
**We Dance from the Moment
Our Feet Touch the Earth**

SHARON CHAIKLIN

Contents

Cultural and Religious Influences	4
Roots of Dance as Therapy	5
The Pioneers	6
Brief Case Study	8
Professional Structures	9
Conclusion	10
References	11
Video	11

This chapter describes the development of dance/movement therapy from its origins in primitive societies to the present day. Dance/movement therapy is a profession based on the art of dance and augmented by psychological theories involving core human processes.

Movement and breath signify the start of life. They precede language and thought. Gesture immediately emerges as the means for expressing the human need for communication. This has been true over the span of human history. Havelock Ellis writes, "If we are indifferent to the art of dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life" (Ellis, 1923, p. 36).

Within the earliest tribal communities dance was seen as a link to understanding and directing the rhythms of the universe whether in the many manifestations of nature or as a statement of self and one's place in within that world. Dances to plead for rain for success in the hunt, or appreciation of a plentiful harvest are examples of how dance was seen as a way to influence the gods. It took different forms in different cultures. Often the movement structures led to trance states that enabled the individual to feel powerful and perform extraordinary feats of endurance and strength (de Mile 1936). The rhythms of life's events were the rhythms used to shape nature for man's benefit, the rhythms of life's events were the rhythms that formed the cooperative community the fundamental structure among all early people and folk societies today. The dance enabled each to feel a part of his own tribe and provided a structure for performing essential rituals related to birth, puberty marriage, and death.

Cultural and religious Influences

We recognize different cultural groups through the distinctive movement and dances each has evolved relevant to its geography and way of life. These take many forms such as English maypole dance, Haitian, voodoo dances, or Hawaiian hula. In what we call the Far east, dance has always been part of religious and spiritual life of the people. Dancers are trained to learn the specific movements stories myths and symbols of their culture. People come to watch not for mere entertainment, but for enlightenment and religious experience. The western world had a similar belief that art was a necessary part of life. And that there is magic power in the dance. In ancient Greece, all forms of art were to please the gods. The Greeks named the muse of dance Terpsichore (de mile 1963) a name that is still in use today. In the later years of the middle Ages

, dance was separated into two components: and those by trained dancers meant as entertainment before an audience.

Dance was no longer thought of as a religious experience and was eventually banned by the Catholic Church after the dance manias of the Middle Ages. During the plague that swept through Europe, an epidemic of St. Vitus dance or tarantism (Highwater, 1978) occurred in which people obsessively danced without stopping. Whole crowds would follow each other, succumbing to the hysteria. It was likely a reaction to the death surrounding them that caused this group behavior. The Church deemed that such souls were possessed.

Those who first used dance for healing, likely shamans or witch doctors, clearly made use of the interrelationship of the body-mind-spirit. The western world lost some of that ability by dissociating the body from the mind. The emergence of Christian religious belief during the Middle Ages

and the later rational philosophy of Descartes in the 17th century tended to see the body as impure or of secondary importance. Descartes discounted the relationship of mind to the body and saw them as distinct entities, with the mind being the real self.

Roots of Dance as Therapy

Dance/movement therapy has a different philosophical stance. It sees dance as naturally therapeutic due to its physical, emotional, and spiritual components. People share a sense of community while dancing, which is why they go to public areas to share the rhythmic action of the music through the dance.

Creativity in art and, in this instance, dance, is a search for structures to express what is difficult to state. Dance/movement therapy is based on the fundamental realization that, through the dance, individuals both relate to the community they are part of on a large or smaller scale, and are simultaneously able to express their own impulses and needs within that group. There is shared energy and strength when being with others. It enables us to go beyond our personal limitations or concerns. Within the joy of moving together, we also appreciate validation of our own worth and recognition of our personal struggles.

During the early part of the 20th century, innovators such as Isadora Duncan rejected the formality of ballet and danced barefoot as herself and not someone else's character. As modern dance took hold, the individual was free to create new forms and allow the unrestrained use of the body. These dancers explored movement in ways unfamiliar until the personal dance.

Mary Wigman in Germany was another influential artist. Her improvisational and ritual use of movement, her reliance on rhythmic instruments rather than musical scores, guided the many who studied with her. Her students and those who followed have been a major precursor and influence on present-day dance/movement therapy. These different methods of learning did not diminish the discipline and preparation needed to become performing artists and create artistic meaning in the dance.

The mind-body concept has come full circle. All elements and components of a human are a set of related systems. Mind is indeed part of the body and the body affects the mind. Much research is now being done by neurophysiologists and other scientists to examine those interrelationships. When speaking of the body, we are not only describing the functional aspects of movement, but how our psyche and emotions are affected by our thinking and how movement itself effects change within them.

Scientific research now supports what has been known on an intuitive level by those involved in dance/movement therapy over the years. To connect dance and therapy, dancers begin with a deep understanding of

6 • The Art and Science of Dance/Movement Therapy

their art. They then explore the personal meaning of dance for themselves. When one is involved in the creative aspects of any art form, it is not possible to dismiss the personal and one's individual perspective. It is the root of the creation of the product. Dancing is not merely an exercise to be accomplished, but rather a statement of one's feelings and energy and desire to externalize something from within. When one creates a dance, it is based on a concept, realistic or abstract, that needs to be communicated to others. This understanding led to the use of dance/movement therapy not only in groups but in sessions for the individual in his or her search toward self-integration.

The Pioneers

After many years of performing, choreographing, and teaching, several dancers began to observe more closely those who came to study with them. Some of these, mainly women, had gone through psychoanalysis, which was the main psychiatric form of treatment at that time. All were familiar with the psychiatric theorists emerging during and after Freud, and interpretations of how the psyche and emotions were intertwined. Due to the influences around them and their own inclinations, some learned more about psychoanalytic thinking, and others went on to study the work of H.S. Sullivan, Jung, and Adler, among others. This psychological background provided them with an understanding of human development and behavior that they then began to use to observe the movement behaviors of others. Each of the women who first pioneered the use of dance in therapy understood the power of the movement for themselves and its significance in their own lives. They had the curiosity to wonder how it affected others and what could be learned through the personal dances individuals might explore for themselves.

Marian Chace, who performed with the company of Ruth St. Denis and Ted Shawn (Denishawn) in the 1930s, choreographed and later taught in her own studio in Washington D.C. She questioned why pupils who had no intention of being professional came to take dance classes. She observed how each moved, then gradually shifted her teaching to focus on the needs of the individual. She organized classes for her students that led to an integration of the body and its movement, thus enabling personal self-harmony. As her work became known by mental health professionals in 1942, she was invited to work at St. Elizabeths Hospital, a large federal institution where many soldiers were returning from World War II. Group therapy was beginning at this time in response to the needs of so many. Dance/movement therapy fit closely into this new form of therapeutic intervention. Chace developed her concepts of treatment, working with schizophrenic and psychotic patients before the advent of psychotropic

medications (Sandel et al., 1993). She trained many others and later served as the first president of the American Dance Therapy Association from 1966 until 1968. As one of those who interned with Marian Chace at St. Elizabeths Hospital (1964–1965), I was fortunate in being invited to observe her work with very regressed patients and began my own practice under her tutelage.

Marian Chace worked very deliberately and carefully. As her student, I followed her onto large ward areas, most often locked, carrying the large record player. This was before the advent of tapes and CDs. The moment the door was unlocked, attention was paid to those in view, greeting each or merely nodding. As we went into the common room used by all, Chace would notice the moods, tensions, formations of groups, or lack of them, and begin to make decisions as to how to begin a session. As patients gathered, she would greet each one and explain who she was and why she was there. She usually chose the waltz to begin as it is rather neutral and, as she noted, not likely attached to many memories. Some would join immediately in the circle she was gradually forming, others waited and she was able to allow them to take the time they needed to stand up to be part of the session. Others never joined the circle but were nevertheless recognized where they sat, so that they too took part in their own way. The session would unfold with varying degrees of energy, intensity, intimacy, laughter, and sharing. A range of emotions might be expressed through the movement and perhaps verbally. Each individual left with a different and clearer sense of self and with having related to others when they might have previously been isolated. It all occurred through sensitive awareness of the symbolic movement expressions that were offered and to which there was validation and response (Sandel et al., 1993).

Mary Whitehouse was another major figure. She evolved her own way of working during the 1950s and attributed her approach to both her background in studying dance with Mary Wigman, and her own Jungian analysis. She worked with those who were higher-functioning and had more ego strengths than did Chace, who worked primarily in institutional settings. She used the Jungian concept of active imagination as the foundation of her work. By making use of spontaneous body movement that arose from inner kinesthetic sensations, individuals recognized the symbolic nature of their communications, which then opened the door to self-awareness and possible change. She called her work *Movement in Depth*. This later was called *Authentic Movement* by her followers.

Trudi Schoop, who lived in California, as did Mary Whitehouse, had been a well known performer of dance and mime throughout Europe prior to World War II. When she settled in California, she began to work with hospitalized patients and developed her own way of thinking about this work. Making use of creative explorations and natural playfulness, she

worked with fantasies and body awareness to lead to expressive movement and changing postures.

Others who added to the body of knowledge of dance/movement therapy included Blanche Evan, Liljan Espenak, Alma Hawkins, and Irmgard Bartenieff. Some, such as Norma Canner and Elizabeth Polk, primarily worked with children. Since the beginning, many have learned and carried on with their work, continuing to contribute new ideas and ways of working in many new and different settings. The work is not only in psychiatric hospitals, agencies, and private practice but in any setting where there is a need for healing. These might include working in multiple settings such as educational (autism, special needs, delayed development), prisons, outpatient settings, and with the elderly, including Alzheimer's patients. Practitioners work with those with physical disabilities such as blindness, deafness, chronic pain, anorexia, closed head injuries, Parkinson's disease, and where there is acute illness such as in oncology. Therapists work with abusers of drugs and alcohol, where there is domestic violence, and with those who have survived trauma and abuse in many situations. Dance/movement therapists use their skills and knowledge to work with people toward self-validation, resolution of past trauma, and to learn how to better relate and have positive interactions with others.

Brief Case Study

Within my dance/movement therapy private practice, I worked with a fairly well functioning middle-aged man who came because of his difficulties in relationships. It was clear to both of us that he struggled to allow himself to move freely in space and could not dance out whatever feelings he struggled with at the moment without censoring them. His movement exhibited tension and interruptions, and lacked flow or rhythmic continuity. He appeared stuck to one place on the floor. With continued therapeutic work over time that dealt with his family and his own low self-esteem, with starts and hesitations, there came a day when, after a brief verbal exchange, he moved out into space and moved through one of the most beautiful dances I had ever seen. The beauty came from the total integration of his body, his movement, and his intention to express something within himself. It had not been planned beforehand but rather emerged complete and whole at that time. He understood what had happened for himself, as did I as the therapist, and there was little need for discussion. He had accepted himself and his feelings and was willing to have them be seen. It was a complete and satisfying moment that indicated that treatment was near its end.

When the therapy is in group settings, the projections and anxieties of others emerge and need to be managed. An individual may

receive group support for the individual struggles, pain, and emotions that might unfold. The realization that others similarly struggle enables people to feel less isolated on their journey toward health. For example, anger is one emotion often difficult to express or to receive from others. Structuring movement that encourages but contains strong aggressive actions, and modeling various ways of acceptance and response, lessens the fears that emerge with the emotion. Similarly, expressions of loss and sadness can be shared as a universal experience. Further discussion of the practice of dance/movement therapy in several settings will be found in chapters that follow.

Professional Structures

Active in the founding of the American Dance Therapy Association (ADTA) in 1966, I served as the first vice-president when Marian Chace was president, and I then became the next president. Some of this chapter is based on what I was part of and observed. Initially, there were a few people working in very isolated situations, trying to understand what was important about the dance in therapy. Gradually they, including myself, sought out those first pioneers to learn and then to share with each other their ideas and questions. Several students of Marian Chace became convinced that it was important to form an organization for communication and continued learning. After a 2-year period of organizing, searching for those interested in the field, and deciding on the mission of the organization, the ADTA was incorporated as a non-profit association in 1966. There were 75 charter members ... some of whom still remain active. There was now a way of communicating with each other through newsletters, a directory of members, an annual conference, and eventually a professional journal. Over time, standards were set for what knowledge was needed to be a dance/movement therapist, and what ethics were to be followed. As the profession grew, treatment opportunities and knowledge continued to increase. As graduate programs were introduced in academic settings, the ADTA began to officially recognize and approve programs meeting specific standards. Similarly, individuals apply for registry (or certification process), which sets standards and thereby recognizes one's achievements in reaching those standards in order to be a professional. There was and continues to be outreach to the public and other professionals to educate them about dance/movement therapy.

Aside from understanding and having dance be part of one's life, there is much learning involved in becoming a dance/movement therapist. Theories and practice of dance/movement therapy, human development and behavior, issues over the span of life, movement observation, and group processes are a few of the courses that are covered in graduate

programs leading to a master's degree in universities. Alternative programs that offer dance/movement courses are offered where there are no academic programs. Dance/movement therapy in the United States and the ADTA became a model that others around the world began to look toward as a way of learning, supporting, and evolving dance/movement therapy within their own countries. Senior therapists began to teach in other countries, either through programs or offering workshops. Students came to the United States to participate in the existing academic programs or take workshops. In this way, a program began in Israel in 1980 and since then others gradually developed. Today, there are programs, associations, or dance/movement therapists in 33 countries aside from the United States (ADTA Web site, www.adta.org). As dance/movement therapy develops in various countries, they will each need to take account of their unique cultural influences and separate understanding of the body, dance, movement, and human relationships.

With the multiplication of therapies related to the body over the past several years, it is helpful to distinguish dance/movement therapy from the many other forms such as Feldenkrais technique, Alexander technique, Reiki, massage therapy, and so many others. These all have their value, but there are some fundamental differences to be understood.

Dance/movement therapy attends to the body and its posture and how it influences perception, tensions held within the body that might inhibit action or feeling, the awareness of the breath as it is used or withheld, and the sensory use of touch. What is significant is that it is related to the art form of dance, which supports and encourages creativity through use of time and space using the body, oneself, in an active way. Improvising movements and gestures that emerge from inner impulses and that connect to rhythms natural to the dancer lead to self-expression that may or may not be cognitively understood but that nevertheless have meaning in his or her life. Improvisations are mostly self-directed and come from the unconscious or preconscious. In this way, the movement of the dance takes on symbolic meaning. Patterns may be repeated, new ways of moving may emerge, and connections to behaviors and relationships be uncovered. This material becomes part of the process through which change may occur. Verbal interactions are used to clarify, question, and support.

Conclusion

Although the world is now more socially and culturally complex than the ancient small and circumscribed tribal societies, that which was so fundamental to the life of human beings then is still basic. People need to feel integrated within themselves and be a part of a community. The use of dance/movement therapy is what happens. Dance/movement therapy

overcomes discontinuity and enhances new connections. We have increased our knowledge of human behavior and how to respond to individual needs while supporting group experiences. We are no longer witch doctors, but instead call ourselves dance/movement therapists.

References

- de Mille, A. (1963) *The book of the dance*. New York: Golden Press.
- Ellis, H. (1923) *The dance of life*. Cambridge: Houghton Mifflin Co.
- Hanna, J. L. (1979) *To dance is human: A theory of nonverbal communication*. Austin: University of Texas Press.
- Highwater, J. (1978) *Dance: Rituals of experience*. New York: Alfred van der Marck Editions.
- Levy, F. J. (1992) *Dance movement therapy: A healing art*. Reston, VA: National Dance Association of AAHPERD.
- Sandel, S., Chaiklin, S., Ohn, A. (Ed) (1993) *Foundations of dance/movement therapy: The life and work of Marian Chace*. Columbia, MD: Marian Chace Memorial Fund.
- Schoop, T. with Mitchell, P. (1974) *Won't you join the dance? A dancer's essay into the treatment of psychosis*. Palo Alto, CA: National Press Books.
- Schoop, T. (2000) *Motion and emotion*. *American Journal of Dance Therapy*, 22 (2), 91-101.
- Wallock, S. (1983) An interview with Trudi Schoop. *American Journal of Dance Therapy* (6), 5-16.
- Whitehouse, M. (1970) Reflections on metamorphosis. *IMPULSE* (suppl.) 62-64.
- Whitehouse, M. (1977) The transference and dance therapy. *American Journal of Dance Therapy* 1 (1) 3-7.
- Whitehouse, M. (1986) Jung and dance therapy: Two major principles, in P. Lewis (Ed.) *Theoretical approaches in dance/movement therapy* Vol. I. Dubuque, IA: Kendall/Hunt.

Video

- The Power of Movement* (1982) Columbia MD: American Dance Therapy Association.
Web site: www.adta.org.