

e-motion



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EDITORIAL

I have good news on the *e-motion* team front; we have been offered assistance by two ADMT members, for the future issues of *e-motion*. Both **Zelide Jeppe** and **Paul Ricketts** have kindly offered to give some time to the editorial work. Thank you both very much, I look forward to working with you in the future!

Please note, there is now a new e-mail address for *e-motion* so please send all articles, comments and adverts to this address only, the other address will no longer be in use as of end of March:

tracey.french_emotion@yahoo.co.uk

In this spring issue, we have a varied collection of news and articles for your interest. We have been extremely fortunate to receive a paper from **Katya Bloom**, one of our Senior Registered therapists. Katya, alongside her practice as a therapist, has been a visiting lecturer on the Roehampton University MA in Dance Movement Therapy for a number of years, teaching 'Movement Observation and Analysis'. Katya, alongside Rosa Shreeves has published the book – *Moves: a sourcebook of ideas for body awareness and creative movement, 1998*, and has a new book title due out this year (see our Book Announcement section). For this article Katya writes on her long researched subject - **Articulating Preverbal Experience**. This paper stems from the themes Katya explored in her PhD research.

And wonderfully set alongside this article, is the very personal movement journey described by **Barbara Collins**. Barbara is a Counsellor and Psychotherapist with a deep value of the uses of movement. What a gift to read Barbara's intimate story of her experience of moving in the environment

with Sandra Reeve. Barbara's article **Environmental Movement at Dunmorán Head, Co Sligo** talks of her own body 're-membering' of birth stories, in the context of the movement experience. Barbara shares her story here, bravely, and beautifully, and I enjoyed reading it immensely. It is a reminder of the power and transformation that movement can offer us.

Vaughan Titheridge writes for us for the first time in *e-motion*, one of our fellow colleagues working as a Registered Dramatherapist. Vaughan kindly offered to review a new and useful book, relevant to those of us working with the Adolescent population – **Rebels with a Cause** by **Mario Cossa**.

In our **News from ADMT-UK Council**, we have received information from Céline regarding the exciting up and coming **ADMT-UK Conference, 9th – 10th Sept 2006 – Mind the Gap**. There is a call for proposals, workshops and poster presentations, so please take a look and see if there is anything you wish to contribute.

In our **Brief News from the Field** section, we have exciting news about the new journal, kindly sent in by **Helen Payne**. Please do read the overview of what is in store for us when we receive the first copy of *Body, Movement and Dance in Psychotherapy*.

As always, we have some varied and exciting **workshops** advertised, and Barbara's article will surely inspire us to take some 'movement time-out' for ourselves! We also have some interesting 'up-and-coming' **books** from our very own **UK practitioners!**

Enjoy! Warmth, renewal and a colourful spring to you all,

Tracey French, editor

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NEWS FROM ADMT-UK COUNCIL



2006 Research Conference

“Mind the gap”

9th - 10th September 2006

Roehampton University, London, UK

This year the Association of Dance Movement Therapy-UK intends to create an enriching event, through panel presentations, poster presentations and workshops in order to address the gap between what we do and how we speak about it.

ADMT-UK is the UK organization dedicated to the growth and enhancement of the profession of dance movement therapy. Dance movement therapists contribute to shaping health, healing and growth for individuals and their communities. Dance Movement Therapists work with a wide variety of clients including people who are emotionally distressed, people with learning difficulties, those with physical or mental illness and people who want to use the medium for personal growth. Proposals are requested that address the gap between what we - dance movement therapists - do and how we speak about it.

We welcome proposals for panels, workshops and other forms in the following areas of dance movement therapy work:

- Clinical practice
- Research
- Multi-disciplinary team-work
- Professional writing
- Supervision
- Professional education

A research poster session is planned. We welcome submissions on professional research work as well as thesis work of students. We are also planning an art exhibition. Please contact us at the following address for further information and to submit your proposal to the ADMT-UK Conference Coordinator (cel_butte@yahoo.co.uk)

Please join us in September

The ADMT-UK Conference Team



Book Review

“Rebels With a Cause: Working with Adolescents Using Action Techniques”

By Mario Cossa, 2005 – Jessica Kingsley Publishers ISBN: 1-84310-379-6

Reviewed by **Vaughan Titheridge**

‘A sacred space is a place where we, as humans, can be at our very best.’ (Zeka Moreno, workshop conversation, May 1992).

This is the quote on the first page of the book. Mario Cossa takes the reader on a journey into the techniques he has developed and learnt to enable adolescents to achieve the above, and what an inspiring journey it is!

Cossa’s background is psychodrama, dramatherapy and sociodrama. He incorporates his approaches within the framework of the therapeutic spiral model, action techniques and group dynamics from a developmental perspective.

The therapeutic spiral model addresses internal roles according to their function. These roles are broken down into roles of restoration: Interpersonal strengths, Personal strengths, and Transpersonal strengths. We then have roles of observation: The Client, and the Observing Ego. Finally roles of Containment: Manager of Defences, and Containing double (someone holds the role as auxiliary).

Cossa breaks down action techniques into group stages: Beginning stage – which includes container exercises for developing trust, holding personal material, and holding secrets. The next stage is Transition: This incorporates channelling chaos into direction through sociodrama and vignettes. The Working Group stage follows next; here we have psychodramatic and sociodramatic vignettes, in which members of the group role reverse applying strengths and courage for exploration through the roles. The final stage – Termination, is again a psychodrama and sociodrama approach applied with emphasis on future projections, this can include personal goal settings. To add to this is a rehearsal for ending, e.g. unexpected departures.

The final two chapters of Cossa’s book look at adapting action techniques to the adolescent populations and their settings, and practical considerations for implementing adolescent action groups.

This is very much a working book that explains the structures applied for working with adolescents clearly, and gives practical ‘how-to’ techniques that can be used in group work. In the appendices are sample information packs for participants and families, permission forms, group norms and ideas for opening and closing circles, warm-ups, cool-downs and de-roling. The methods and structures employed could easily be integrated into dance movement therapy, through the use of vignettes, adopting roles through movement, body double work and also understanding issues affecting adolescents from a developmental and psychological perspective.





The following article draws on some of the themes I explored in my PhD, (Oct. 2004). In it I look at the interrelationships between DMT/movement analysis and psychoanalytic thinking as both disciplines are applied first to observational studies of babies and young children, and then to their in-forming the way I work as a therapist. I have adapted that material into book form, and the book, titled **The Embodied Self: movement and psychoanalysis**, will be available from May 2006, published by Karnac Books (www.karnacbooks.com). This article, in which I describe the major elements influencing my professional practice, is a condensed version of a book chapter in *New Dimensions in Body Psychotherapy*, Nick Totton, Ed. (2005: Open Univ. Press).

Articulating Preverbal Experience

Katya Bloom

“..the experience of being bodied and the experience of being minded are inseparable qualities of the unitary experience of being alive.” Thomas Ogden (2001)

Exploring interrelationships between the body and its movement and psychic and emotional states is central to our work in DMT. Via DMT, insights can be gained through paying attention to the subtleties of the nonverbal realm, and in allowing these to inform and interact with images, thoughts and feelings. The articulation of experience is therefore rooted in two languages – that of the body in movement and that of the mind in thought. The realm of feelings belongs to both languages and can be said to link the two.

Thomas Ogden’s statement above seems to mirror D.W. Winnicott’s description (1949) of the inherent tendency of individuals to achieve a unity of psyche and soma. Whilst agreeing with both eminent psychoanalysts that the integration and inseparability of the psyche and the body may be an innate tendency, it can also be said to be stunningly elusive. We now know that the development of patterns for “coping with the environment”, as Barteneiff (1980) put it, begins even before birth (Piontelli 1992), and can reverberate throughout the life cycle, permeating the deepest recesses of body and mind.

In this article I will describe my exploration into the development of primitive psychophysical patterns, and how they are represented and replicated in later life. This exploration has crystallized in the development of a psychoanalytically informed method of practice as a movement psychotherapist. I will describe the four major strands which have been woven together to form the basis for this practice.

Four Strands Contributing to a Movement Psychotherapy Practice

Initially, I will look at each of the four strands separately, with the intention of providing the

reader with some understanding of the contribution of each to developing a method of practice.

The four sources I draw on are:

- 1) Aspects of psychoanalytic theory which pertain to primitive, preverbal experience, and thus have relevance for thinking about bodily experience and movement.
- 2) Psychoanalytic infant observation and its contribution to illuminating and working with primitive psychophysical states.
- 3) Laban Movement Analysis and its value in providing vocabulary for describing nonverbal phenomena and states of mind.
- 4) Amerta Movement as a model of practice for discovering one’s own movement vocabulary, and for recognizing, embodying and articulating direct experience in the present.

I wish to emphasize before describing the individual strands that it is the weaving together of all four which create the basis for a working practice.

1. The Body in Psychoanalysis

British psychoanalytic object relations, particularly as developed by Melanie Klein and by D.W. Winnicott in their work with young children and as continuously expanded and refined by their colleagues and successors, provides an invaluable theoretical context within which to understand the complexities of primitive psychological and emotional life. We now know that the nature of infants’ primary relationships – nonverbal and bodily based – establish the roots of neuromuscular patterns which can become encoded for life.

Psychoanalytic theory has communicated with great specificity the ways in which infants develop



and communicate their anxieties. Out of the flux of infants' sensoriaffective experience, primordial proto-thoughts and unconscious phantasies emerge. A major contribution of Melanie Klein was to begin to describe the internal psychic world. She saw it as a landscape created from introjective and projective processes – based on what comes in and what goes out of bodies.

The psychic space of the internal world is seen to be populated by 'internal objects'. These are related to parental and other significant figures, but because they are internalised, they are transformed by the infant, imbued with the child's own mental impulses. I am interested in the complex links between the internal world of the psyche as described by Klein and the physical body. I am intrigued by the questions: In what ways do the relationships with both internalised and external figures get reflected in posture, gestures, facial expressions and patterns of movement? And how do we recognize these bodily experiences within the transference and countertransference in therapy relationships?

The subtle and complex psychological processes of taking in and evacuating good and bad parts of both self and key object figures was explicated in detail by Klein. *Splitting*, an infantile process of dividing an object – initially the breast and then the mother – into an idealized good version and a persecutory bad version, was seen as a normal way for the infant to cope with intense anxiety. However, when this primitive splitting is carried on through life as a way of avoiding the pain of ambivalence and loss, contact with both body and mind are jeopardized. In the excerpt below, the patient's splitting is represented bodily between her upper and lower halves. Describing a related phenomenon Klein coined the term *projective identification*. Here unwanted parts of the self are unconsciously projected into another, who, if the projections can be consciously metabolised, can return them in a manageable form (Bion 1962). To my mind this process is not only a mental one; it is *psychophysical*. We also see a form of projective identification in the following sequence:

A patient found it impossible to move her lower body as she sat, legs outstretched and welded together. Her arms meanwhile freely created

elaborate patterns in the air, which accompanied her verbal description of having joyful feelings as she arrived for her session. In the countertransference I felt her aggressive and sexual feelings were felt to be dangerous, and were split off and projected into me, making me feel like a dangerous predator. The patient came to recognize this over time, and take back her projection, thus freeing her legs to move.

Free Association in Movement

The process of *free association* has been established in psychoanalysis since its beginnings with Freud; it is seen to be the best method of eliciting unconscious material. It seems to me that the process of giving voice to whatever arises during a session, may be fruitfully expanded when the nonverbal experience is included, through recognition of embodied experience, whether in stillness or as expressed in movement. The body and its movement give rise to images, feelings and associations, which may be voiced, and which in turn effect the body. This is a process which can be tracked and through which patterns can, over time, become more conscious.

I would like to underscore the importance of Klein's discovery of unconscious processes at work in her therapy with children. In DMT, we see movement as a form of expression which can touch and release unconscious feelings, thoughts and phantasies, similar to the way play functioned for Klein's patients. In my own practice, I emphasize the therapeutic relationship, taking the transference and countertransference as the central elements of the work. This approach can reveal the nuances of unconscious primitive patterns and processes, the prototypes of which were inscribed in early object relationships.

2. Psychoanalytic Infant Observation

In order to get some firsthand experience of 'the articulation of preverbal experience', I participated in a series of psychoanalytic observational studies of infants and young children. I found these studies extremely enlightening as a way of observing the raw experience of earliest life. It is the nonverbal language of movement, and its accompanying sounds, which naturally provide the main means of communication between an infant and its caregivers. I therefore felt that I



was receiving a training in the fundamentals of nonverbal communication. I could apprehend at close range the intensity of primitive anxieties and relationships, and the variety of psychophysical patterns which were set in motion as babies' established various strategies to deal with distress and with change.

The practice of infant observation was developed by Esther Bick at the Tavistock Clinic in the 1950's, where it was established as part of the child psychotherapy training (Bick 1968); subsequently it has been incorporated into child and adult psychotherapy trainings worldwide. It works in the following way: The observer visits the infant at home on a regular one hour weekly basis, usually from the time of birth to two years. Observers do not initiate interaction or take notes. They are present to witness whatever happens -- present as an interested party, neither as an 'expert' nor a 'fly on the wall'.

After leaving the setting, the observer writes in narrative detail exactly what she remembers having happened, including her own emotional responses. There is a small seminar group which meets weekly, led by a child psychotherapist, where a participant presents an observation for the group to discuss. Patterns begin to emerge over time in which a picture takes shape of the infants' personalities, their primary relationships and their developing bodies and minds. It is striking that each baby being presented will have a unique set of relationships, experiences and patterns, and yet each study seems to be underlined and confirmed by basic principles of psychoanalytic theory, and at times, may even clarify or suggest new insights into existing theory.

I observed in various settings over a period of 4 years. I was struck by how clearly children's innate qualities and characteristics as well as the effects of both internalised and external relationships were expressed in their very individual acquisition and articulation of movement vocabulary. In a group of babies, although each child found its way to standing, for example, for each it was a unique journey.

Because I was in these settings as an observer, I learned to be present in a quiet and receptive state of both body and mind. I was not there

to help or provide solutions to problems. This meant I could register the psychophysical impact in a more spacious way, noting and embodying my own responses. This cultivation of the kind of receptive state required for dealing with transference and countertransference processes has undoubtedly nourished my work. Also, developing the habit of writing down everything I could remember after each session taught me the value of recounting things in this way. I was able to recall much more than I would have thought, and it stimulated a process of reflection.

There isn't space here to go into detail, but to give a flavour of the kind of recording, I will offer two excerpts from very different couples in a mother-infant group. Each baby was around 8 months old.

1. Mum was on the floor, holding Sherry on her lap, facing outward. They looked very much alike, both with round faces, short black hair and weighty rounded bodies. Sherry seemed very alert to the space however, and mother did not. Sherry brought toys to her mouth... As mum held her facing out, sitting on her knee, Sherry seemed to be very active in her extremities, especially kicking her feet and mobilizing her legs. Mum turned her to face mum and held Sherry under her armpits so that her feet just touched the ground. She then lifted her up and held her in her arms as if she were a younger baby, cradling her head. Sherry seemed to struggle against this, making some sounds. Mum said 'are you tired?'

I felt uncomfortable and wondered why mum seemed to want to keep hold of Sherry. Sherry then pressed her feet strongly against mum's thigh, sending energy right through her body. This seemed to give her a firm contact with mum as well as exerting her ability and desire to use her weight. Her intention seemed to be to move. Mother continued to cradle Sherry on her lap..(and Sherry gradually complied).

2. Mum put Rodney down and he was off. He spent most of the hour moving round the room from object to object, never spending more than a few seconds with anything. He crawled near Winnie who held a soft toy dog. He pulled it away from her and she pulled back, recovering possession. He moved on. I had the feeling when



watching him that there was no sense of planning, just a constant moving on. Pushing with his feet, he seemed to dive into the floor with his head, as he moved among the toys. He had a very manic and intense approach and there was lots of seemingly self satisfied grunting.

In observing the babies, I wondered if I was watching patterns being set in motion, so to speak, which might last a lifetime. Because, as DMT's, we know this preverbal level of experience can be tapped into through movement, we also feel that movement can potentially provide a medium for working through early trauma or gaps in development, for altering dysfunctional patterns and outmoded coping strategies.

3. Laban Movement Analysis

Nonverbal experience, by its very nature, is hard to pin down or describe.

Rudolf Laban's perceptive curiosity led to the formation of a detailed vocabulary for describing human movement (Laban 1950). Laban Movement Analysis (LMA) allows for great subtlety and specificity in distinguishing between a wide range of different components, both quantitative and qualitative.

I find LMA especially useful for describing states of mind and patterns of habit and of change – both in the clients' material and also in the therapists' experience of the countertransference. LMA is perhaps most valuable in reflecting on the changes and trajectory of the work over time. (Like the use of any theory, including psychoanalytic theory, if LMA is used prematurely, it can serve the purpose of providing distance from the emotional impact of being with the patient.)

Effort Theory: the dynamics of movement

The Effort theory of LMA is a means for describing the role of movement in motivating and/or reflecting psychological and emotional states. Internal and external object relationships can be seen to be reflected in terms of movement vocabulary, and the Effort elements of *weight, space, time and flow* are of great significance in describing this. Attitudes toward the elements of WEIGHT, (the physical), SPACE, (the mental), TIME, (the intuitive) and FLOW, (the emotional) – the various realms of human experience – can all be observed in the therapeutic relationship.

Knowing which elements predominate can contribute to the recognition of internal and external object relationships.

If we consider the infant–mother pairs in the previous examples, Sherry seemed to start out using a vigorous combination of strong weight and direct space punctuated at times by an acceleration in time as she exerts her will; but she increasingly adapted to mother's wish for her to stay close, and in future observations I saw a predominance of bound flow and flexible space. Time and weight receded as motivating factors. Space and flow create a mood called the "remote state" which aptly describes Sherry's state of mind. Rodney on the other hand, was motivated by the flow of feelings and an acceleration in time. Flow and time are components of the "mobile state". The stability associated with weight and space were not motivating Rodney.

Space Harmony, the other major aspect of Laban's work, concerns the body's relationship to and orientation in the surrounding space. He described the dimensions, planes, diagonals within one's personal space as they related to the centre of gravity of the body. As psychoanalytic object relations theory emphasizes the context in which events happen, and the primacy of relationship, this part of Laban's theory also has resonance with psychoanalytic thinking.

4. Amerta Movement

The work of Suprpto Suryodarmo, Indonesian movement teacher whose non-stylised movement practice derives from his relationship with the natural world, offers valuable insights for understanding how to recognize and use movement as a psychophysical process. "Prpto uses his own body movement as a diagnostic tool, a barometer, to sense what is evolving or trying to emerge in a person's life, or in the interaction between people of different cultures" (Kemp Welch 1992). His sensitivity to the energy of interrelationship has much to offer in fine tuning the experience of transference and countertransference.

Through responding to both internal and external impulses in movement, students of Amerta Movement are encouraged to be in the here and now, finding the time and space which embodies not only the present, but is also acknowledged to



incorporate and reflect the mover's background. Students acquire "response-ability"-- the ability to respond to these impulses, through discovering the movement vocabulary which embodies their own sensory, perceptual and emotional experience from moment to moment. For Suryodarmo, movement provides a "bridge to understanding" and growth. This process has much in common with the psychoanalytic technique of free association. I feel that its influence on me can in turn support a more conscious embodying of movement vocabulary for patients, as well as helping me to recognize my countertransference experience.

Over time, students of Amerta become increasingly 'articulate' in movement which derives from their developing relationship to both inner and outer experience. Suryodarmo speaks of finding safety through discovery of the right proportion in the relationship to space and time, not too big or too small or fast or slow to feel comfortable and present.

Suryodarmo does not refer to his work as therapy; rather, he has referred to himself as a 'gardener'. He describes the garden as being a space in between the protected world of home and the outside world of society. The area in between is a space where there is potential for creativity and play to take shape. This description mirrors Winnicott's notion of 'transitional space'.

Amerta Movement may offer a skill which can be glossed over in therapy training – how to practice making one's own bodily experience more conscious as a resource, to sense oneself as a three-dimensional container, able to receive and reflect the transference, projective identification and countertransference more fully. Amerta might support a fuller exploration of what happens when therapists become enmeshed or overwhelmed by interactions with patients.

Summary -

I have described four distinct but related disciplines which underpin my movement therapy practice.

The synthesis of these has informed, illuminated and deepened the development of my work with both adults and children by supporting the recognition and articulation (using verbal and nonverbal communication) of preverbal processes. The influences of psychoanalytic theory, psychoanalytic infant observation, Laban Movement Analysis and Amerta Movement have been interwoven. The result is an integrative approach, whose process has evolved over many years, and continues to do so.

Please see the Listings Section for a one-day workshop on "The Application of LMA in Clinical Practice", scheduled for July, 2006.

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Environmental Movement At Dunmorran Head, Co Sligo, Ireland.

Barbara Collins

*“ When we look at a sheet of paper, the sheet of paper is part of our perception. Your mind is in here and mine is also. So we can say that everything is in here with this sheet of paper. You cannot point out one thing that is not here---time, space, the earth, the rain, the minerals in the soil, the sunshine, the cloud, the river, the heat.....the tree and the logger who cut the tree and brought it to the mill to be transformed into paper. And we see the wheat ..that became his daily bread.... And the logger’s father and mother are in it too. Everything co-exists with this sheet of paper.... You cannot just be by yourself alone. You have to **inter-be** with every other thing. This sheet of paper is because everything else is.”* Thich Nhat Hanh (1988).

The inter-beingness in this quotation in some way sums up my embodied experiences of environmental movement both in my personal process and in my work with clients.

Introduction

I am working as a psychotherapist and in the past twelve years have been involved in movement and dance (5 Rhythms, with Caitriona Nic Ghiollaphadraig, in Ireland, and Move into Life, with Sandra Reeve.) In the past year I completed a Sensorimotor Psychotherapy Training for Trauma Treatment. The Hacomí principles of Organicity, Non-Violence, Unity, Body/Mind/Spirit Holism and Mindfulness underlie my life and my work practise.

I first heard of Sandra Reeve and Move into Life in 2000. I was attending a dance workshop in England and for me, this was a deeply bruising and traumatic experience. I was told that Sandra Reeve facilitated deep movement practise in a very gentle way. There and then I promised myself, as part of my healing process, to attend the next Move into Life workshop in Ireland. I went to my first workshop in Ballydehob in Cork later that year. I was so taken by this work that I invited Sandra to offer a Move into Life workshop in Dublin during the following year.

I immediately loved the gentleness, the deep

respect and encouragement, and the mindfulness with which Sandra facilitated and guided, through movement practice, deep physical, spiritual, psychological and emotional processing and growth. Since then, Sandra has been offering regular workshops in Dublin and during the past two years in Sligo, as well as her ongoing work in Cork. In the past two years she has facilitated two environmental workshops in Sligo.

Sandra Reeve describes Move into Life as “a distinctive approach to movement and embodiment, based on the structure and vitality of the body. It’s particular quality lies in how it supports character, creativity, and health through non stylised movement.” (2003).

In this article I would like to describe my experiences of Environmental Movement in relation to my own personal healing and growth. I think that it is worth noting that in the process of writing this article I constantly had to re-remind myself “to lead with the back leg” (see below) rather than allowing the back leg to hold me back and move away from writing this.

Personal Context for the Environmental Movement Workshop in May 2005.

This workshop took place two days after my second grandchild was born. I have been surprised by the intensity of the feelings around the birth time of my two granddaughters. At a *physical level* I have found that my body has been tight and in a braced position, particularly my shoulders; I have had headaches which I never have; I have been holding my breath and noticing a pulling in of my belly and a tension in my solar plexus and chest: at an *emotional level*, I’ve been on high alert, watchful, fearful, anxious and excited and at a *cognitive level* my thoughts have been preoccupied with birth. I notice that in this situation I become very busy, trying to get everything done/finished, as if there is no tomorrow. I realise that there is a connection between the birthing process of my three sons and also to my own birth. I feel that these memories are encoded in my body at a cellular level and are re-membered and reactivated by the birth of my grandchildren.



Background to the Environmental Movement Workshop.

We had organised the first Environmental Movement workshop in Sligo in May 2004. The weather was glorious and working in the environment was so satisfying that we decided to organise another in May 2005. Many of the previous group were able to attend this year and we also had five people who were new to working in the environment.

When we arrived in Sligo the weather was inhospitable raining heavily and a gale blowing. We started the workshop in the local community hall. Sandra asked all of us if we had any intention for the weekend. I knew immediately that my intention was to express my gratitude for the safe arrival of Sorcha, my beautiful two day old granddaughter. I had spent some time sitting quietly with her during the previous two days observing and witnessing her settling in process into the loud, busy world she was now to live in. I had no idea how my *felt sense* of gratitude might express itself except that I knew from experience that nature would provide a safe womb for it to unfold.

The workshop began with the usual grounding and warming up exercises. Sandra brought in a few new exercises based on the feedback of the group during the check-in, for example, noticing whether our walking pattern emphasised “*landing*” or “*taking off*”, “*leading with the back leg*” and “*the pelvic roll*”

As I began to walk I noticed that the emphasis/destination of my walking was the landing. I noticed, almost immediately, that I began to feel nausea and sick in my stomach when I practised leading with the back leg. I knew from my movement experience that my body was either using a new movement or re-memorising something and that it was important to move with this and witness the process. I took to the pelvic roll exercise like a duck to water feeling the energy flowing freely through me with my spine warm and tingling.

Environmental Movement in the Forest

The weather cleared somewhat in the afternoon and we headed to a wooded area in Lady’s Brae where we were greeted by a dense cloud of midges. The forest was divided into two distinct parts. One area, which was full of dappled light, had a mixture

of deciduous and evergreen trees surrounded by a fast flowing river which was contained by large boulders. A carpet of bluebells covered some of the ground under the trees. The other area was full of mature evergreen trees, planted in rows, and was dark and regimented and I felt it had an ominous feel to it. However on the edge of the dark forest there were a few truly magnificent hawthorn trees, traditionally known as the fairy trees in Ireland.

Having lathered ourselves in insect repellent we began to walk slowly around the area we were to move in, delineating the *boundary* and creating a *safe* container. Continuing the *safety* theme, we began by moving in the positions we choose within the area and the *transitions between staying and going*. As I played with the *transitions between staying and going*, I noticed that as well as creating a container and safety they also provided a *gateway to another level of involvement in nature*. As I came to a gnarled, lichen and moss clothed Hawthorn tree, I felt drawn physically, emotionally and spiritually to *staying* with this tree. All my senses were wide awake. Moving in nature seems to awaken my senses in a way I rarely experience indoors. My sense of sight, touch, smell, taste and hearing were involved, as well as my body sensations and movement and my emotions and thoughts. All were congruous, alive, open and responsive to the moment by moment changes that were occurring in me and in the environment. I was aware of both my inner reality and my environment. It was as if I had *landed*. I felt embodied. I felt drawn to *staying* here. My journey was over. I felt a deepening connection and a sense of peace and harmony within myself. I savoured a sense of oneness with the Hawthorn tree and a sense of community with nature. I felt a deep sense of *inter-being* with my environment.

In the forest the following day we worked with the exercise of *imitating, absorbing and dialoguing* with nature. Again I found myself physically drawn to another magnificent Hawthorn tree on the edge of the dark forest. As I began to imitate this tree in my movements, stretching my limbs and movement, I noticed that the arms of the tree stretched back into the dark forest. In stretching back into the dark forest I felt I was connecting/*inter-being* with my ancestors and the theme of gratitude emerged into my consciousness again. I had a *felt sense* of gratitude to all my ancestors



back to the hunter gatherers and forest dwellers. I became aware that this tree was very old and had witnessed many of the events in my history and culture and the tree became for me a sacred tree, perhaps a fairy tree. I remembered as a child passing a tree covered in “rags” while driving with my mother. My mother called it the “purty bush” (pretty) and she told me it was a “fairy tree”. It was a Hawthorn tree known locally as the May bush. My dance of embodying and dialoguing with the tree became a light, flowing and deeply satisfying movement. I felt earthed with a deep sense of *inter-being*, deeply connected, present, and absorbed in this process. It was as if my perception and experience embodied the personal and the transpersonal, the known and the unknown, my personal history and the history and culture of my ancestors, the past and the present. It had a timeless quality.

Movement on the rocks at Dunmorán Head

In the afternoon, with the sun shining and a big blue sky, we moved to the extraordinary rocky landscape of Dunmorán head. We had moved in this amazing landscape the previous year and we were excited at the prospect of returning there. On our arrival one member of our group noticed a beautifully camouflaged nest of a ringed plover, with four speckled eggs. This connected me back to my birthing theme, at an unconscious level, and transformed my later work on the rocks. We began moving with *near, middle and far view exercises*, noticing the different experiences in each of them. Then we worked in pairs witnessing each other. On the rocks area there are some giant rock formations which look like they were scattered there by Fionn McCool or Cuchullán. (mythical Irish warriors) As I was being witnessed in movement I was drawn to explore these monoliths.

As I came closer I noticed there was a cave underneath these rocks. I crawled into the womb like cave and rested there. Then I began to explore the cave dragging myself around on my belly and back. I noticed at one end a very narrow exit. I wondered if I could fit through it. I felt a rising sense of fear and excitement and my breathing became shallow and fast and I also began to hold my breath. I could feel my whole body trembling. I slowly inched my way up the cave, hands first, having to take frequent rests and deep breaths to help me relax and contain my fear. I could see

the light at the end of the tunnel and my hands finally reach the exit and I pulled my head out. The excitement and fear grew as I wondered if I could squeeze forward or even if I could go back or if I was stuck. At this stage I needed to connect with my partner as I knew I could not do this on my own. I needed reassurance and support. My partner immediately offered to be my “mid-wife” and with her help, support and encouragement I inched myself forward and birthed myself through the narrow exit. When I landed I felt tired, vulnerable, young and everything felt new and very bright. I needed to rest.

On Monday three of us returned to Dunmorán head to move on the rocks again. I noticed that I was reluctant to move that day. The sea was rough and I was drawn down towards it. I noticed a large flat rock at the sea’s edge and felt myself drawn there, to stand and look out at the sea. The sounds of the sea were loud, strong and full of energy and I found that my body remembered the pelvic roll and I found myself doing the pelvic roll in harmony with the ebb and flow of the sea. This was very satisfying for me and I could feel my energy rise with the sea. My arms were drawn into the movement and at times it felt as if I was conducting the cacophony of sounds and the energy of the sea and the wind. At other times I was imitating the movements of the sea. Then I found myself absorbed by the sea and also found my breathing was deepening and was in harmony with the rhythms of the sea. I wanted to deepen my connection and my voice joined the sounds of the sea. My whole body was alive, vibrating and full of energy .

After some time my body wanted to lie on the rock. As I lay there at the sea’s edge I had an embodied sense that I was one of the first sea animals to arrive on land. I felt as if I had only very tiny hands and feet and that I had to push, shove, slither, slide and roll to move. And so I began my earth journey. As I slithered slowly along I became aware of the heat of the sun, the feel of the earth under me, the sounds of the sea and I could feel the wind on my face. And although all of this was very satisfying I found my body heavy and awkward and longed for the fluidity of my movement in the sea. It was a long, slow, painful journey and I found myself needing to take many rests and to bask in the energy of the sun. After a while my



arms and legs became stronger and I was able to get up on my hands and knees and then to move forward, sideways like a crab. I found the crab-like movement very satisfying and in the doing this movement I realised that I walked sideways rather than forwards because of my reluctance to leave the sea and face land! Slowly I found a way back into an upright position. I still could not face onto land and found myself struggling, my right arm and the right side of my body drawn to the sea and my left side drawn to land. The struggle was so strong at this stage that a lament poured out from deep inside me. I allowed this lament to complete and then I was able to move again. I had to remember the exercise of “the back leg leading” and to constantly re-mind and re-member this as I made my way up the rocks and away from the sea.

This experience felt so deep and strange that I was unable to talk about it for several hours. When I described what had happened later to Sandra she simply said “this is the work”.

Discussion

I believe that as Jon Kabat-Zinn says in *Coming to our Senses*, (2005) we are “in intimate relationship with the world in all our moments. The give and take of that relationality is continually shaping our lives. It also shapes and defines the very world in which we live and in which our experiences unfold.” However, because of our life style and the speed at which we move and live in the western world and because of our mechanistic world view we have forgotten “the symbiotic dance of reciprocity and interdependence on every level.” Movement in the environment re-minds me of this inter-being.

The landscape and the elements were central to my movement in the environment. I was able to access this level of ancestral experience in *relationship* with the environment. This deepens my *felt sense of my inter-being* with nature. This is a powerful *resource* for me. When the mechanistic world view takes me over again and when I feel disconnected, isolated and alone I can re-mind myself and remember my felt sense of interconnectedness and I can resource myself with this. I have also found this to be a powerful resource for many of my clients.

I notice that I frequently use the phrase “drawn to” in this article. I find this a little perplexing. Perhaps

it is the wisdom of my body and its organicity that draws me towards my healing and growth, towards giving the long ignored parts of myself a chance to open to the sunlight, to be seen and heard and felt.

And there is something deeper than what I have described so far and it is hard for me to find words for it. Nature has always been a resource for me. To be present at the dawn or the setting sun, to hear the dawn chorus, to feel the wind flowing through my hair, to touch the bark of a tree and to smell the sea allows me to be present and embodied and at peace with myself and the world. Movement in the environment is all of this and more. I am fascinated how my conscious theme to express gratitude became embodied and expressed in relationship with the environment. And how the largely unconscious theme of birthing found expression through the generosity of the environment by providing the eggs, the birthing cave etc. For me moving in the environment is a deeply enriching and multi-layered experience. It is as if nature provides me with opportunities to creatively and imaginatively explore the issues/concerns in my life. This happened again and again throughout the workshop, and always when I move in the environment. When I step out of my own way and allow and trust the process to unfold, nature provides the *resources* I need to express gratitude, to work through birthing issues, to have an embodied sense of *inter-being*.

Movement in the environment is a re-cognition and a re-remembering, an embodiment of my inter-being and the recognition of all life on earth. It has a sacred and ritual quality.

Moving in the environment brings me to my senses and to being present and awake in the here and now. It brings me to embodied mindfulness, to open-hearted, moment-to-moment, non-judgmental awareness. And it helps me to access the timeless quality of every moment.

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Brief Reports from The Field

New Journal - Body, Movement and Dance in Psychotherapy

A Brief overview of Editor's Note – First Issue

Kindly forwarded by Helen Payne, to give us some insight into the up and coming first issue, soon to arrive at our doorsteps!!!

Welcome to a new and exciting international journal juxtaposing the fields of body psychotherapy (BP) with dance movement therapy (DMT – otherwise known as dance/movement therapy; movement psychotherapy; movement therapy; dance therapy). Both work psychotherapeutically with the mind and the body, overlapping within the broad category of somatic psychotherapy.

The significance of this first issue is considerable for the two disciplines and it is a pleasure to celebrate the publication with you. It has been a long and rewarding gestation period for the team who joined forces with me three years ago to bring the **Journal of Body, Movement and Dance in Psychotherapy** to fruition. We all undertook the task with vigour, the amount of work and the obstacles failing to sway us from our goal. The team of co-editors offer their image of the publication together with vital and specific skills from their disciplines, each with their own sound, proficient base in their clinical and research contributions. My own part in it stems from a vision in the 1980's when the UK DMT profession was just beginning. Together with an association with accredited membership; nationally validated training and education; research studies and publications I had thought then that a peer reviewed journal would be another way of shedding a light into the darkness surrounding DMT, raising its profile in the UK. Having been influenced by body psychotherapy in my own work it was an obvious step to collaborate.

Both BP and DMT treat the mind and the body holistically and as inseparable - termed 'namarupa' as the Buddhists would say or the 'body-mind' (Dychtwald 1978). Nevertheless the two professions are separate disciplines with separate historical roots, clinical practice and professional bodies. Each consists of diverse approaches as

a result of the geographical locations in which those crucial to its evolution found themselves. Each carry memories of pioneering work both in relationship to each other, and separate from each other, that has been responsible for their evolution. This journal is not favouring either discipline; the dialogue will be within them, between them and with those fields outside them both. Each discipline has a clear professional identity, a distinctive body of knowledge and an established clinical methodology that distinguishes the two professions. The **Journal of Body, Movement and Dance in Psychotherapy** aims to strengthen these professional identities rather than foster professional merging. The aspiration is to create a forum for the two fields where areas of good practice can be communicated, recent developments in theory, practice and research shared, and issues of common professional interest raised and discussed.

From Plato to the current day, the body has been shamed and silenced. Despite the lengthy work of body and dance movement therapists to re-establish the place of the body as a vehicle for expression, insight and change, remains in the background. A widespread, regular forum for exchanging ideas and discussing recent developments has been unavailable to date. The **Journal of Body, Movement and Dance in Psychotherapy** aims to bring these two professions to the foreground and offer the opportunity to the European and the wider international community of practitioners to communicate areas of good practice, developments in theory, professional issues and research work.

Lastly, we anticipate that the journal will offer opportunities for cross-cultural discussions on body-mind psychotherapeutic practices that bypass Western biases and embrace practices and ideas from around the globe. The team of associate editors and the membership of the advisory group have been selected with the intention to traverse the borders of the UK and Europe. Inviting professional associations from across the globe to embrace this journal was triggered from a similar desire, to assure that diversity is fostered, different voices are heard and the journal is the product



of a truly collaborative effort, both in terms of contributions as well as readership. We expect that the international editorial and advisory team and the active support of a number of professional associations of body and dance movement therapy from across the globe will bring this hope to fulfilment.

For the journal to achieve these aims, we are inviting authors from around the world to submit papers, reflections and book reviews that address areas such as the following:

1. Clinical practice with an innovative character:
 - Thorough descriptions and evaluations of practice
 - Examples of evidence-based practice
 - Discussions of ethical issues
 - Reports from user groups
 - Brief case studies, reports on small-scale pilots and brief evaluations of clinical work.
2. Theoretical discourse:
 - New insights into phenomena which contribute to the development of the knowledge-base and theory of body/movement therapies
 - Systematic and critical overview of previous studies and/or relevant literature.
3. Professional issues:
 - Professional activities such as state registration, training and professional development
 - Common ground and differences between dance movement and body therapies.
4. Research:
 - Research reports including qualitative, quantitative methods or a combination of the two
 - Discussions of research methodologies relevant to dance movement and body psychotherapy.

Authors of **papers** are invited to write with critical awareness, give practice vignettes as illustrations, ask the question ‘so what?’ and to acknowledge and integrate in their material what has gone before. We have a particular interest in encouraging contributions from practitioner-researchers from a wide array of methodologies, pluralistic, quantitative and qualitative. Our knowing arises out of many sources, from diverse places and in dissimilar ways. We can learn from a range of information, generated from a

variety of methods presented in different styles for different purposes. In this way the collective may be more able to appreciate the complexity of knowing. For those interested to know more about their practice, research, or going into the unknown with awareness, can be a challenging, creative and satisfying path. This journal can help play a part in facilitating the development of the next generation of practitioner-researchers by, for example, presenting evidence of the value of DMT and BP. Practitioners might consider research approaches from arts therapies, psychotherapy or DMT such as those found in Payne (1993) or Cruz and Berrol (2004) (see below). More published research is needed to support arguments for resources in order for funders and policy makers to understand the contribution of these psychotherapeutic approaches. Funding from charity and state service sectors may increase as we develop research-aware practitioners. This in turn will support a swing from private practice, serving the few, to public services for the many. DMT has already begun to make in-roads such as this, resulting in its impending UK Health Professions Council recognition. The more we engage in the mainstream, over-ground, the more the need to substantiate these approaches to holistic health and wellbeing.

We would appreciate your support for the **Reflections** section of the journal which is interspersed with the papers which mirror our intention to offer a place for reflexivity in writing. As therapists we monitor our practice and think about how our states of being impact upon the therapeutic alliance and process. This feeling-sensing awareness can also be made available to readers, writers speaking from the heart in a more personal, poetic voice perhaps. Your comments and thoughts on previous papers read in the journal are also welcomed here. Furthermore as part of the sharing we encourage you to contact us if you would like to use a space to advertise conferences; training programmes/courses; professional associations; institutions and other related matters.

Finally, we will be glad to receive **Book Reviews** with relevant topics, that is, new publications in BP and DMT or in related fields with a potential contribution to body-mind practices in psychotherapy. We would like to support



reviewers to write with critical engagement rather than description, placing the book in the context of other literature.

I trust this overview of the freedoms and constraints within which this journal operates informs your reading and writing and helps you to discern the values through which we aim to present the journal's material.

For this first, inaugural issue we present six papers. Three have been re-written by presenters from a UK conference entitled 'About a Body: Embodiment in Psychotherapy' organised by the United Kingdom Council for Psychotherapy (Corrigall, Payne and Wilkinson 2006).

- **Courtenay Young** provides an interesting overview of the path body psychotherapy has taken hereto examining controversial aspects of the field with gusto. This issue begins the critical debate on the ideas inherent in body and movement psychotherapy, the differences between them and their shared territory. One representation of this sharing is the marriage between the two fields and the practitioners themselves.
- **Laura Steckler**, originally a dancer now married to the body psychotherapist, Courtenay Young (see above). Laura has been influenced by both DMT and BP, particularly Rubinfeld (2000). She poetically describes the 'Somatic soulmates' of DMT (referring to that facet of DMT known as authentic movement in particular) and BP as 'birds of a feather flying in separate flocks'.
- **Michael Soth** writes concerning the subjectivity of the body in the therapeutic relationship.
- **Silvana Bragante** a Reichian therapist from Italy, refers to Authentic Movement compared with Body Psychotherapy. In a theoretical discourse she has managed to locate the Reichian structural analysis within the format used in authentic movement with the concept of counter-transference.
- **Beverley Zabriskie**, a distinguished Jungian Analyst based in America, who inspires reflection on the role of the body in metaphoric thinking and the capacity for symbol formation within psychotherapy.

Additionally, this issue presents an uplifting **poem** in the 'Reflections' section about the transegoic conduit of whirling in DMT. We hope this first sensing-feeling contribution will trigger responses, feelings and thoughts, and will encourage submissions to this section of comments and ideas of a more personal nature. Also included is **e-motion in motion**, a report on the recent Dance Research Conference held at Berne in October 2005.

The book reviews section at the end is a space for your analysis of relevant books from the fields. We are pleased to present two in this issue. One from **Allison Singer** on Bonnie Meekums' book **Dance Movement Therapy: A creative psychotherapeutic approach**; a further review, completed by **Iris Braeuniger**, discusses the new book on DMT research methodologies edited by Robyn Flaum Cruz and Cynthia Berrol **Dance movement therapists in action**. We would like to support reviewers to write with critical engagement rather than description, placing the book in the context of other literature.

Finally, I would like to express our appreciations to the University of Hertfordshire and the School of Social, Community, Health Studies in particular for giving so generously the necessary resources to the journal, without which it would not have materialised.

Helen Payne, PhD.

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Book Announcements



New Book, edited by Helen Payne – out end of April 2006!!!

PREFACE

“DANCE MOVEMENT THERAPY: THEORY, RESEARCH AND PRACTICE”

Since the first edited book to document UK practice entitled ‘Dance movement therapy; theory and practice’, published in 1992, DMT has grown into adolescence. A number of books have been written and, most recently, an international journal has been established combining DMT with Body Psychotherapy. There is now a European Association for Dance Movement Therapy and over 30 DMT training programmes have been developed around the world. In the UK dance movement therapy will become a State Registered profession alongside the other arts therapies of art, music and drama within the next two years.

As can be seen from the chapters in this new edited book, DMT in the UK has emerged from pioneering practice in health, education, community mental health and social settings to consolidate that practice in those settings and to develop newer uses with high functioning groups and individuals in the community. *Dance movement therapy: Theory, research and practice* gives the practitioner, the allied professional and the trainee, both here and abroad, an in-depth understanding of DMT as currently practiced in the UK. This volume makes a strong contribution to the emerging awareness of the nature of embodiment in psychotherapy and counselling together with building on neuroscience developments.

The contributions represent the diversity of DMT models including descriptive accounts and those reflecting findings from some of the first systematic research studies. This book honours the versatility of DMT as it moulds itself to the various populations and settings exemplified. Each chapter has a similar framework in order to clearly articulate the client material within theory,

research and practice. There are reflections which reveal the way in which DMT is delivered together with theoretical underpinnings for each particular approach.

Dance movement therapy: Theory, research and practice edited by the same senior practitioner builds upon the first edition to confirm the authority of DMT in the world of psychological therapies. It will be essential reading to all students, trainers and practitioners of DMT, to clients, counsellors and psychotherapists, body psychotherapists, mental health professionals, special educators, dance/movement teachers and dance artists.

Helen Payne, PhD is an accredited psychotherapist; senior registered movement psychotherapist and Reader in counselling and psychotherapy.



For Some Light Reading...we have a suggestion from an ADMT member....

If you are a DMT who has time to read something other than academic books, why not relax with: **Sebastian Faulks “Traced Lives”**. It comes highly recommended by Susan.

Please send us in your favourite books, to share with other readers!



New Book Title – COMING SOON!

“The Embodied Self: Movement and Psychoanalysis”

By Katya Bloom

Available from May 2006 – Published by Karnac Books.



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All modules are appropriate for developing a broad range of skills for application in any area which includes movement development, training, and education; as well as movement therapy, creative process, and personal body/mind development. Each will also provide the tools with which to begin codifying and analysing movement observation. Modules are offered in 3-week intensives, and most can be taken as stand-alone units. A Certificate of Modular Completion is awarded by LIMS, New York for each module, while fulfilment of requirements for all six modules results in LIMS' professional award of Certified Movement Analyst (CMA).

This modular program is presented by *Laban/Bartenieff and Somatic Studies Canada*, in partnership with Ryerson University's Theatre School and The G. Raymond Chang School of Continuing Education. All modules will take place in Ryerson University's downtown Toronto location.

Module One, May 1-19, 2006 *Laban Movement Analysis – Movement Observation and Perceiving in Body/Effort/Shape/Space*

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The programme is intended primarily for those working, or training to work in the fields of movement, dance and the arts therapies, bodywork, psychotherapy and counselling. Courses being offered from Autumn 2006 to Spring 2007 are *Authentic Movement & Therapeutic Presence* and *Infant Movement Development*.

INTRODUCTORY WEEKEND: JULY 8-9, 2006

Authentic Movement & Therapeutic Presence

4 Weekends: October 2006 - March 2007

A series of four weekends, offering an opportunity to study the discipline of *Authentic Movement* and its relationship to therapeutic practice, work in education, the caring professions, and the community. The intention is to teach Authentic Movement as a support for training and practice in Dance and Somatic Movement Therapy, and related fields of practice, and to explore how it can help cultivate clear presence in our work with others.

Infant Movement Development

6 3-day Weekends: October 2006 - May 2007

This course will explore the process of *Infant Movement Development* from the perspective of *Body-Mind CenteringR*, following and embodying through touch and movement the miraculous journey from conception, through embryological and fetal development, the great transition of birth, and the first year of infant life. Study will include both theoretical and experiential aspects, with a strong focus on the *embodiment* of each stage of development.

Courses take place near Cambridge, taught by Linda Hartley and guest teachers

For a copy of the programme please send your postal address to:

IBMT, Jennifer Hilton, 2 Fir Avenue, Balsall Heath, Birmingham B12 8QR

Tel: 07941 547 251 OR e-mail: linda.hartley@ntlworld.com



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Brochure/enquiries 01297 20624



Introduction to Dance Movement Therapy

A one Day Course with **Beatrice Allegranti**

Date/Time: 6th April 2005 10:30am-4:30pm

Venue: Roehampton University, London

Details & Inquiries: Tracey Rowden,
Arts Therapies Administrator

Tel: 0208 392 3709

or email: t.rowden@roehampton.ac.uk

MOVE INTO LIFE WORKSHOPS 2006

with **Sandra Reeve**

Movement Cycle: Moving Towards an Ecological Body

Journey: Valley to Rock to Sea: Environmental Movement

Travelling the same path each day, we witness our changing patterns as we move in the environment. This training in environmental movement will include active/passive, proportions and transition/position as skills to interweave your moving body with the grass, the rocks, the sea. Open to all.

Location: Nr. Swanage, Dorset
May 13/14/15

Location: Sligo, Ireland
May 27/28/29

Strata: Autobiographical Movement

This workshop offers you the opportunity to select a theme present in your life, to move with it in different environments, a hillfort, the woods, the sea and to explore it alone and in communication with others. Movement experience necessary.

Location: West Dorset
June 24/25/26/27/28

Location: The Burren (residential)
July 10/11/12/13/14/15
September 8/9/10





The Role of Movement Analysis in Clinical Practice

**A one-day workshop
with Katya Bloom, Phd., CMA,
SrDMT**

**DATE: Saturday July 1st
TIME: 10:30am to 4pm**

in central London

Through experiential exploration, we will review some of the rudiments of Laban Movement Analysis. We will explore movement analysis as a tool to help us recognize and think about the (often unconscious) emotional and psychological patterns which are encountered in clinical practice.

COST: £50

To reserve a place, send a £25 deposit payable to Katya Bloom to:

19 Leinster Road, London N10 3AN
Enquiries:
kbloom@talk21.com or tel: 020 8444 2071

Authentic Movement and Therapeutic Presence

**With Fran Lavendel
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**Introductory Day: September 2006
Four weekends: October 2006-March 2007**

The study of the discipline of Authentic Movement and how it can help cultivate clear presence in our work with others. An opportunity for professional development for practitioners and trainees in therapeutic and bodywork practices, education, the caring professions and the community.

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Dawn Batcup, SrDMT

Offers supervision or DMT in South London. Contact: dawn.batcup@swlstg-tr.nhs.uk or Tel. 020 8682 6236

Catherine Beuzeboc, SRDMT

Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation. Tel: 020 7267 6253 or email: c.beuzeboc@btinternet.com

Katya Bloom, SrDMT, CMA, MA, PhD

Offers individual movement therapy and supervision in North London. Tel: 020 8444 2071 or email: kbloom@talk21.com

Sue Curtis, SrDMT

Available in South East London for supervision, training or workshops. Sue specialises in all aspects of work with children and young people. Contact: Tel: 0208 244 0968 or sue@dircon.co.uk

Yeva Feldman, SrDMT, MSc, Gestalt Therapist in advanced training.

Offers supervision (individual and group) in South West London and professional development workshops. Contact: Tel: 07958 610234 yevafeldman@prevyet.freeserve.co.uk

Linda Hartley, MA, SrDMT, BMCA, RMT, UKCP

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Sarah Holden, BA hons, SrDMT, IGA, UKCP

Offers individual movement psychotherapy, and supervision in South London. Contact: Tel: 020 8682 6246 or sarah.holden@swlstg-tr.nhs.uk

Martina Isecke SrDMT, Dance Artist, Psychologist

Creative coaching and dance holidays at Lanzarote, Canary Islands, Spain. Offers supervision, DMT workshops, dance tuition. Contact: Tel: 0034 680588728 or e-mail: tinaise@yahoo.co.uk www.martinadance.com

Fran Lavendel, MA, SrDMT, BMC practitioner

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