

# e-motion



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## EDITORIAL

I am excited and delighted to offer you a bursting bumper Winter Edition of *e-motion*. Perhaps it is this cold and damp time of year that has you staying in and finding peaceful solitude to write, or a new creative burst is in the air. For whatever reason, we are grateful to all those who have offered us articles, news and interesting gifts of writing in this edition.

Because of the fact that we now publish our newsletter online we are able to offer you a colourful edition with web-links and pictures.

**Apologies** goes to Goretta Barjacoba whose name was misspelled in the Autumn edition of *e-motion*. As a team, we have begun our new journey of editing together by starting with a team meeting in February 08 to consider ways that we can effectively update this newsletter. Unfortunately we no longer have the energy of Ana-Maria Corredor, so we are a small but efficient team of volunteers – Tracey French, Caroline Frizell and Goretta Barjacoba.

We are fortunate indeed to receive our first article from **Marina Rova** RDMT on her own reflective journey as a dance movement therapist, workshop participant and “gendered being”. Marina’s article talks of her own experiences of the workshop given by Geoffery Unkovich on 17<sup>th</sup> November 2007 as part of the series of CPD workshops coordinated by ADMT. **Theatre of Gender: Reflections on the ADMT UK CPD workshop: ‘The Language of Gender’** is both a creative and encompassing look at gender, as well as an opening for us as a community to consider some of the questions Marina poses for herself in response to the subject of being a “gendered” practitioner.

We have received an interesting joint article on the subject of ***The Earliest Document of Dance Movement Therapy in Britain?*** It is a discovery made by **Bonnie Meekums** SrDMT and **John Casson** Dramatherapist. Thank you for sharing

this interesting find of early writing dated back as far as 1621 telling us of the health benefits of dancing!

I am happy to include in this edition a shared article written by **Céline Butté** RDMT and **Lisa Armytage** Actress. They share their thoughts and feelings of attending a workshop ‘**Giving Voice to the Body**’ facilitated by Maya Cockburn and Adrienne Thomas. Both write on the subject of sharing an workshop that uses ideas of integrating ‘authentic movement’ with ‘Authentic Voice’.

As we are a part of the larger community of “arts Therapies” it is a gift to include in this edition an article written by **Emma Meehan** - ***The Maya Lila performances of Joan Davis: where performance and therapeutic elements meet.*** Emma is an actress, pursuing a PhD at the Drama Department in Trinity College, Dublin. This article describes the crossing of boundaries of art as performance and art as personal exploration that has therapeutic elements intertwined within its performance possibilities.

Finally, we have kindly been sent a range of wonderful images by **Rosa Shreeves**, of **Paul-Andre Fortier** dancing his 30 minute performance outside Liverpool Street Station at the same time and place for 30 days, 3 October to 1 November as part of Dance Umbrella, 2007.

In our **Brief Reports From the Field** section, we have some valuable announcements from **Penelope Best** regarding the **European Network for the Professional Development of Dance Movement Therapy**. **Gerry Harrison** has written a brief account of her trip to New York for the 2007 ADTA conference. **Shirley Mower** writes an account of her attendance at the **Primary Care Live exhibition**.

We wish you all happy reading, and hope you use this opportunity to stay in touch with the community of DMT.

**Tracey French**, Editor



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# Theatre of Gender

Marina Rova RDMT

## Reflections on the ADMT UK CPD workshop: 'The Language of Gender' (17/11/07, Jerwood Space, speaker/facilitator: Geoffery Unkovich)



Illustration: free association and drawing during workshop

Being a newly qualified Dance Movement Therapist I am in a process of continuous transformation, moving from the student/trainee position to that of a practicing therapist. This process involves a great deal of 'digestion', reflection and trying-to-make-sense of what has happened to me over the last two years of training (personal unfolding, somatic experiences, clinical placements, DMT theory and applications and all the various layers of learning and personal development I have undergone during this period). In addition, there is a constant searching of ideas, worldviews and reflection on my therapeutic practice, whilst in the process of formulating my personal facilitative 'style' or 'approach', words that are still of ambiguous meaning to me, in this early stage of my professional unfolding. So it is fascination, inspiration and unsettlement that urge me to put my thoughts to paper as attending the 'Language of Gender' ADMT CPD workshop (November 17<sup>th</sup>, 2007 at the Jerwood Space).

It has been like opening 'Pandora's box' or diving into a new sea of great depth and powerful currents. Since the workshop, many questions have stayed with me stimulating yet another perspective into my personal positioning in life and work situations as well as my clinical interventions in the field. One of these questions is "to what extent are we 'in control' of our gender roles and how much do they control our lives?" Another question: "is it possible to choose our gender roles, are they given to us or inherited by culture, society, and other systems we belong to, or a combination of all the above?" Considering the vast possibilities and perception realities constantly at play in our continuous interactions and interpersonal relationships in our every day life, it is obvious that no easy or straight answer can

be given to any such questions. I remember coming out of the session feeling like I had opened a new door and just managed to stand at the threshold, getting a glimpse of this huge room with its many corridors and doors, old furniture and contemporary design, before being pulled back out again. Gender is a loaded issue politically, culturally, socially, anthropologically and philosophically. During the workshop I realised how present it is in our interpersonal encounters with others, therefore I feel it should be given a prominent focus of exploration, research and reflection in both training and CPD contexts.

Following Geoffery's encouragement to consider our own 'layers of gender identities' I recognize some of my multiple "hats" as being 'white', 'female', 'Greek', 'straight' 'daughter', 'granddaughter', 'sister', 'partner', 'teacher', 'therapist', 'friend' etc the list is endless (there are as many roles as relationships/systems I belong to). I realise how our roles of identity (all gender oriented) become what they are in relation to the system they manifest in. For instance the meaning of my being a white female Greek is dependent on and conditioned to my upbringing, traditions and life history growing up in a suburb of Athens at a particular chronological time and within a particular social, political and cultural context. Similarly, having lived in London for the last six years of my life, my Greek identity is continuously formed, reformed and challenged within the English socio-cultural environment. There are endless analogous variations, equations and interconnections between different gender roles and identities all at play simultaneously in our multiple social or private interactions, a thought which makes my head spin and my stomach clench! How much in control are we of our gender lives? Because the notion of what it is to be



a Greek white female will surely have different meanings, implications and connotations for different people. Are gender roles subjective? And how much of my identity is imposed on me by hierarchies and social constructions? I realise that the more I delve into the subject, the more complex the patchwork becomes. Gender is a subject that should be given a prominent position within the DMT theoretic grounding. It is an area that should be integrated in our training from an early stage and followed through within further professional development opportunities (such as CPD courses etc) as it would help towards the growth and expansion of our profession alongside current change and thinking.

Here are some of my written reflections during the workshop and after the movement explorations:

Experiential 1: exploring my gender in a space full of other gendered bodies. What do I notice?

- \* the boundary of what is me and what is not me (difference)
- \* possibilities
- \* someone entering my space (uncomfortable, confrontational, threatening but also welcoming, curiosity, meeting)
- \* entering an unfamiliar territory (foreign ground)
- \* merging and separating
- \* co-creation
- \* space between
- \* continuously forming and re-forming
- \* unraveling

Experiential 2: moving on the intersubjective plane, making connections with others. Questions and reflections.

- > What do I really see? Do I see what I want to see? Do I see what I choose to see?

- > What seems to be might not be!
- > How much of me do I see on another?

....And a curious after event:

On the evening after the workshop I was invited to a performance in North London. It was a themed performance in a music club (which I knew nothing about before I joined the venture). As I walked into the space I was surprisingly greeted by a group of masked and costumed 'creatures', as their gender was purposefully, I imagine, unidentifiable (that is in the conventional sense of male/female, man/woman, boy/girl etc) - it almost felt like the perfect set for a David Lynch film. I could not help noticing parallel narratives and a thematic connection to my morning experience - having come out of a gender workshop (with all my reflections, questions and realisations little butterflies still hovering around me) straight into real life practice. I soon realised that the masked group of people were actually the performers who took turns to present their curious acts (curious as to the intention and meaning of what they were communicating, but this is not what I am interested in here). What really got me thinking was this idea of a theatre of gender... This thought occurred to me then, that in our every day life of multiple identities, we are the heroes/actors/performers of the so many different roles we possess. One moment we may be a mother and the other a career person. One moment we may be a teacher and the other a student. At times we are two or more things all at once; performing our part in this play we call life. So I wonder what happens to the performer after the show, when she/he goes backstage. Do we ever get to take off our costume and just be? And if we do, who are we underneath?

**Marina Rova RDMT**

(I would like to take this opportunity to thank Geoffery for a truly inspiring workshop and share my hope that more opportunities will follow to explore this vast subject of gender.)





# The Earliest Document of Dance Movement Therapy in Britain?

Bonnie Meekums and John Casson

## John Lowin Roscio's 1609 *Brief Conclusions of Dancers and Dancing*

This little pamphlet is available to readers of the British Library in London: catalogue number 1039 f39. The full title is:

*Brief Conclusions of Dancers and Dancing Condemning the profane and commending the excellence of such Persons which have from Age to Age, in all solemn Feasts, and victorious Triumphs, used that (no lesse) Honourable, Commendable and Laudable Recreation; As also true Physicall observations for the preservation of the body in health, by the use of the same exercise.*

The writer is thus keen to support the use of dance for what he regards as holy or healthy purposes. He surveys the Bible, finding examples of holy, celebratory dance such as Miriam and David, thereby showing that dance, rightly used was not wholly a sensual, profane activity that need be rejected by religious people. One section is titled:

### ***What sort of Dancing is more convenient for the health***

*Among the indifferent dances, those dances as we think, must be numbered, which as practised for the exercise of the body that thereby the bodily health may be better preserved wherefore in regarding the diversity of dispositions, which is found at all times in the humane kinde, it will not bee amisse, to set down one word in this purpose, to declare what sort of Dancing is more convenient for these and what for those.*

*Such Dances as do strongly stirre the body, ought to be chosen of them, which have some obstruction in the wayes of Urine, or some other like impediment. And the contrarie must be used of such persons, as doe perceive their own Braines to be weake, or the like infirmitie to be in some other part. But to the others that Dancing is fitter, which exerciseth the bodie in a meane measure of agitation. Therefore let all those persons, which doe ordinarily exercise themselves in Dances, carefully observe and regard the constitution of their bodies: to the intent, that they should not use any kind of Dancing, which by repugnance might be hurtful to their complexions: Remembering assiduously within them selves, and so much the more in this matter, to acknowledge God to be the Author of all good things: become the Apostle S. Paul in the 4 Chap of the first Epistle to Timotheus doth condemn the bodily exercise, when it is not accomplished with godliness.*

We note that the writer is recognising the importance of

matching the type of dance to the ailment to be treated and insisting that each person is different. Despite the emphasis in this text on the advantages of dance for physical health, there is a small reference in the phrase '... such persons, as doe perceive their own Braines to be weake ...' that dance might also be used to promote mental health.

Obviously this document is of its time. It is religious and sexist: "the practise of Dancing is more becoming unto women then unto men."

This pamphlet preceded Burton's *Anatomy of Melancholy*, 1621, in which he suggested dance as a method of treatment for that ailment, now known as depression. There are two Jacobean plays in which dances are used as part of therapeutic dramas for mad men: John Fletcher's *The Mad Lover* (1616) and John Ford's *The Lover's Melancholy* (1621-5) (Casson 2007). Ford was certainly influenced by Burton. It is possible that Burton and the dramatists were influenced by J. L. Roscio's pamphlet.

It was not for a further 200 years that we find dance being used in some of the more enlightened psychiatric hospitals in Europe. W. A. F. Browne, a surgeon and medical superintendent of the Crichton Royal Institution in Scotland, wrote in 1837 about a ball given in 1835 for the female patients in a French asylum, which resulted in positive effects on their mental state, in particular for those suffering from 'melancholia'. Browne (1837) commented: 'Dancing, both as a physical exercise, and as a recreation, has been introduced, and with excellent effects, into many well-regulated British asylums' (p. 218). He went on to say that the account of the French experiment would 'very correctly describe what takes place, and has for years taken place, once every week in the establishment under my care' (p. 219).

However, Dance Therapy, now called Dance Movement Psychotherapy, did not develop as a profession until the 1940s in the UK, a further century later. (Meekums, 2006)

Whilst we can look further back into the mists of time and see the origins of therapeutic dance in shamanic and community rituals such as rites of passage, across many cultures, Roscio's pamphlet can now be seen as the first document suggesting dance as a therapy in modern times.

John Casson and Bonnie Meekums 2007



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## Author Biographies

### **Bonnie Meekums, PhD, SrDMT, Honorary Fellow ADMT UK**

Bonnie began her career as a biomedical scientist and trained in dance, theatre and writing at Dartington College of Arts in the 1970s. One of the UK pioneers of dance movement psychotherapy, she has taught both in the UK and abroad, and is the first subject advisor in DMT to the

Higher Education Academy, of which she is also a Fellow. She has externally examined for two separate UK DMT training courses, and is increasingly in demand as an external examiner for doctorates in the subject. Invited to act as keynote speaker at conferences both here and in Europe, she has published widely and sits on the International Board for two peer reviewed journals. Bonnie continues to integrate other arts modalities into her clinical and research work, having been particularly influenced by her collaborations with John Casson and Anne Bannister Among others. She has written two books: *Creative Group Therapy for Women Survivors of Child Sexual Abuse* (2000, JKP) and *Dance Movement Therapy* (2002, Sage).

### **John Casson PhD., Dramatherapist, Psychodramatist, Supervisor and Senior Trainer.**

John has been a therapist for over 23 years, 11 of which were in NHS adult psychiatry. He is in private practice as a psychotherapist at Inscape, Uppermill (near Oldham, Lancs). His doctoral research was a groundbreaking study of dramatherapy and psychodrama with people who hear voices. His play: *Voices and Visions*, based on this research, was premiered in Manchester in July 2006. His book is *Drama, Psychotherapy and Psychosis, Dramatherapy and Psychodrama with People Who Hear Voices*, Routledge (2004). He is the inventor of the communicube (see: [www.communicube.co.uk](http://www.communicube.co.uk)).





# Giving Voice to the Body

Celine Butté & Lisa Armytage

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Biography: Lisa Armytage is an English actress who became established in Australia, notably for her role as Dr Beverley Marshall in *Neighbours* when it was at the height of its popularity in the UK, but also in film (female lead *Cool Change*); and has worked in both countries in radio drama and theatre.

**Abstract:** This article comprises two small pieces, reflections of two participants to 'Giving Voice to the Body' a voice and movement workshop facilitated by Maya Cockburn and Adrienne Thomas, near Brighton, from the 16<sup>th</sup> to the 18<sup>th</sup> March 2007. Here is the brief they gave about the workshop on their leaflet:

'Through the voice we will work with the process of resonating sound in the major energy centres of the body so that blocked energy can be released and the process of integration can begin. In movement we will connect to our bodies through the body systems of skin, fluids, bones and organs. As we follow our body's guidance we can tap into the rich source of our imagination and become more conscious of the relationship between our body, voice and self. In a supportive environment we can connect to our instinctive self through movement, voice and imagery, awakening and freeing creative energy. Other creative art forms such as drawing and writing will be introduced where appropriate. This workshop is not about performance skills or 'getting it right' but aims to free individual expression.'

**Keywords:** Authentic Movement, Authentic Voice, energy centres, release, unconscious expression, creativity.

## Freeing the Voice Within By Céline Butté

'I have just been to a Voice and Movement workshop facilitated by movement facilitator Maya Cockburn and international voice practitioner Adrienne Thomas. It was wonderful! So wonderful that I want to let you know about it...

The weekend alternated between voice and movement work and culminated in every participant being free to create their

own piece of artwork to share with the group. This could be some prose writing, a poem, a movement piece, a drawing, or any combination of these.

Maya Cockburn is an experienced movement facilitator and took us through a variety of movement work. For example, she guided us through a warm up on Saturday, where we could explore moving from our different bodily systems: through our skin, our bones, our fluids, our organs and our cells. She also offered us an Authentic Movement session on Saturday afternoon and on Sunday morning, where we got the opportunity to work as a pair, moving with our eyes closed and being witnessed by another member of the group (and then reversing the exercise where the mover became the witness and the witness took the role of the mover). As movers we were invited to let our own impulses to move shape us, rather than forcing any movement; as witnesses we were encouraged to find a non-judgemental way of observing our partner's dance. This provided me with an opportunity to be seen from a place of being true to myself, and to observe another with my supportive attention, as if letting them know, 'go on, it is ok to play, this is great'; rather, as my partner commented, as a parent might encourage their child's exploration of the world.

Adrienne Thomas is an international voice practitioner and focuses on voice work as a way of releasing energy through our seven major energy centres. She offered us a variety of rich and colourful exercises and guided imagery to connect to and express ourselves through sounds. A fascinating aspect of this approach is that most of the exercises are practised with closed eyes. However, because it involves the voice, I felt very connected with others whilst engaging with myself. The guided imagery was cleansing for me, as if taking a thrilling shower of rainbow colours and drinking something deeply refreshing and nourishing. Besides, for the first time ever, I was given the opportunity to listen to the sounds of my own voice, let it resonate, shift and



transform, I could be as loud and as quiet as I wanted and needed. This way, I released what felt like old screams and moans from my body, without trying to see which story they belonged to at that stage, without trying to intellectualise them just yet. I experienced the release as freeing up some space within myself, giving space for refreshed energy and new insights.

Other creative arts forms were also available during the weekend, such as clay, drawing materials, a variety of props and musical instruments. All this made for a rich variety of creative tools for each participant to draw from in order to engage with their own process.

The combination of Maya and Adrienne's approaches made for an awesome experience. Their skilful facilitation, and strong and warm holding enabled me to let go into the process and connect with my core. I particularly valued the fluidity with which they could go from the sublime to the ridiculous, their deep respect for themselves as they are, and for one another. As a participant I felt safe to take part and engage with my own process, and enjoyed witnessing others do so. It is so beautiful to see people just be themselves, and find and express themselves through the creative arts. What a gift!

## A Lost Weekend?

By Lisa Armytage

Monday morning. I look around my bedroom at the trophies of a very unusual and rewarding weekend. But can I really afford the time, I had asked myself, as I drove down to the Tin Tabernacle, once a timber and tin Victorian church, and now a miniature arts centre in the Sussex countryside, a few miles outside of Lewes. Having relocated to England from Australia three years ago, I still find myself trying to re-establish myself here as an actor, and there are a pile of letters to send out and phone-calls to make. You know the sort of thing- those tasks we always promise ourselves we'll get around to, but when it comes to going for what we really want, day to day survival usually succeeds in getting in the way. Or so it seemed.

Now, a rough clay figure sits hunched on my bookshelf, arms folded across herself – an expression of myself in the early stages of the workshop. Large cards with reams of "instant poetry" are propped against my bed-my final statement shared at the close of the weekend. My suitcase lies still half unpacked, ready to trip me up – I was too tired last night to unpack it. I have slept, and slept...

I had no idea what I was letting myself in for when I rolled up at the beautiful rural location last Friday night. A voice and movement weekend, yes, that I knew. But beyond expecting to wake up this morning somewhat aching from the unaccustomed exercise, and wondering how I was

going to cope with a lot of vocal exploration, on top of the sore throat which had mysteriously appeared the moment I decided to go on the course...Well, that was as far as my thinking had taken me.

On Friday evening, as a group of us sat in the cosy ambience of Adrienne's multi-coloured voice studio, drawing our hopes, fears and expectations for the weekend ahead with a colourful choice of pens, crayons, and pastels, I realised that mentally I was more present in London than I was here, now, and in my body. For the past few months I have been trying to get myself established in yet another new location, and it has taken its toll, as life does. As my drawing continued to emerge, the realisation dawned that there was a lot more to this weekend than I had anticipated. Fear entered, and sat down beside me.

So it's Monday morning. What happened to those expected aching limbs? As I look around me at the trophies of my weekend, I realise that I am feeling a physical ease and relaxation I haven't felt for months. There has been a letting go of tensions, brought about through gentle movement drawn from an unpremeditated, intuitive self via the process known as "Authentic Movement", led by dance therapist and experienced movement facilitator Maya Cockburn, (pronounced "co-bn"). Mental, physical and vocal release was also enabled through the effect of the vibration of sound throughout the whole body, explored through the focus of the seven chakras, or energy centres. This work was led by Adrienne Thomas, international voice practitioner and qualified drama therapist, who has developed her own approach to the healing power of voice in a method she calls "Authentic Voice". (See [www.thevoiceproject.co.uk](http://www.thevoiceproject.co.uk)). Both approaches, physical and vocal, seem to me to arise from the intuitive self.

Maya and Adrienne alternated their voice and body work into a rich creative mix, peppered with opportunities to self reflect and deepen the process by quick, spontaneous creative expression. The process seemed to touch on all aspects of our lives. For myself, I rediscovered my need for colourful surroundings, and also for making life choices congruent with what I really *want* to do, instead of doing what I feel I *ought* to do, whether that related to choosing colours for my surroundings, or choices for my life! I felt a different, "magpie self" emerging, (as I described it in that final poem, now propped against my bed), one free to choose the unexpected.

I should emphasise that none of this came from what was *said* during the workshop, rather, it emerged through what was *experienced*. The body, the voice, and the opportunity to play creatively, were the means by which release, connection, (both to oneself and others), were discovered; and I think that all of us felt a sense of renewed vitality. In addition to expressing our feelings through voice or body, we could also choose to work with clay; with paper, crayons,



pastels and pens; with swathes of bright material; with drums, maracas and bells; or with the material provided by the “outside world”. In this rural setting I found stones, sticks, skeletal leaves, and a bright, forgotten Christmas bauble lying outside another artists’ workshop at this little oasis in the countryside.

And the fear? It seems to have been transmuted into a renewed drive to get things done, moving in the directions in which I really *want* to go, instead of where I feel I “*ought*” to go. There is also a sense of needing to make up for lost time. A lost weekend? No – lost years! So this morning, here I have been, writing those essential letters, and making those tricky and confronting phone-calls, which as an actor can

make all the difference. As for the sore throat, it disappeared as mysteriously as it had come, as soon as I began to enjoy myself, which was as soon as we started to move in the first workshop. “Ah – the creative chakra”, observed Adrienne, sagely. To her, it seemed, it all made perfect sense.

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[www.thevoiceproject.co.uk](http://www.thevoiceproject.co.uk) for details of further workshops and Adrienne’s own individual practice.

## The Maya Lila performances of Joan Davis: where performance and therapeutic elements meet

By Emma Meehan, Actress

Joan Davis is a significant figure in Irish performance history, as she founded the first contemporary dance theatre company in the country in the 1970s, which was funded by the Irish Arts Council, and she continues to push boundaries in the field. Davis is a dancer and therapist, and she now combines her training in therapeutic movement with her work as a performer, by creating what she calls “performance offerings” for the public. This article serves as an introduction to this original work, which Davis calls “Maya Lila”, from the Sanskrit words meaning illusion and play. I am presenting my experience and understanding of the Maya Lila work, drawn from training workshops and interviews with Davis, along with articles by Davis and others in related fields of research.

Joan Davis studied contemporary dance, Authentic Movement, Body-Mind Centering and other psychotherapy trainings. She currently works on “Maya Lila”, which combines elements of these performance and therapy studies. Maya Lila includes training modules held over weekends, summer residencies and summer performance offerings.<sup>1</sup> The training workshops are attended by those interested in bodywork such as therapists and performers; while the offerings are performed by professional performers.

The Maya Lila performance offerings take place every summer at Davis’ centre, Gorse Hill, in Co. Wicklow, Ireland. Gorse Hill includes a residential centre, a movement space, gardens and an amphitheatre-shaped area overlooking the sea. The Maya Lila research began in 2002 with an open call to interested artists who then came to experiment in Gorse Hill, and this evolved into a core group that have built on the work each year. However, there were no performances in 2007, so in this article I am basing my

information on the performances in 2006. The performers in 2006 included four movers, one musician, and one singer. There was also a “meta-witness” or over-seer of the whole performance.

The performers stay at Gorse Hill for a period of two to four weeks where they practice elements of Authentic Movement and Body-Mind Centering daily. In brief, Authentic Movement involves a mover and a witness. The mover closes his or her eyes to focus inwards, waits for an impulse to arise such as a sensation, emotion or image, and follows that impulse to its fullest form. The witness watches the mover, and more importantly, his or her own responses to the mover. The mover learns to develop an “internal witness” so that he or she can observe his or her own movements and responses to that movement. After an agreed length of time, the movement ends and the mover and witness process the material. The mover writes, draws or speaks his or her responses. The witness can offer his or her experience to the mover if requested, in the form of the first person, present tense such as “I see, I feel, I imagine” and so on, so that the witness takes responsibility for the response rather than projecting it onto the mover

Body-Mind Centering is a practice of experiential anatomy where the participant brings awareness to the body systems through exercises involving guided imaginative and physical explorations. The participant gains a greater understanding of the functioning of the body, the relationship between the body and mind, along with extending movement capacity. These two practices form the basis of the Maya Lila training and performance preparation.

<sup>1</sup> Gorse Hill Website, [www.gorsehill.net/mayalila.htm](http://www.gorsehill.net/mayalila.htm) (cited 24.10.2007)



During the preparation for the performances, the performers spend the morning working on particular aspects, for example, working with objects, witnessing or voice work. In the afternoon, the group do a run-through: setting up an Authentic Movement circle, moving for a set length of time, and then giving and receiving witnessing. After that, the group evaluate the work from that day and discuss any questions that have arisen. Davis outlines some performance issues that arise such as:

Was I being authentic? Were you being authentic? I didn't notice "such and such" was happening, what happened, did I go blank there, did I lose my witness capacity? Was I listening to the whole, are we making a whole thing or did I just get lost in my own world? I'm terrified, I'm hitting an edge in myself that is really unbearable and I'm going to fall apart. I don't have any desire to move, nothing will happen, I'll go out there and I'll just stand there for the whole time, and I'll leave and that will be that. I'm going to make something happen, so I've contrived it, so it's back to the first thing. But mainly the biggest issues that performers meet is themselves, and their own personal history and how to manage that, how to be with that.<sup>2</sup>

As described above, the Maya Lila offerings have similarities with more traditional performances, such as the effort to listen to the ensemble rather than focusing on individual performance, or the fear of contriving stage activity and emotions. On the other hand, Maya Lila also brings up a variety of different issues that are not dealt with in more traditional performances, such as the possibility of doing nothing if no impulse arises. Also, Davis comments above that Maya Lila deals with the personal life of the performer, thus linking Maya Lila with its roots in therapeutic movement forms.

The basic form for the performance is similar to Authentic Movement. To summarise, the movers and witnesses make a circle, a bell rings and the movers enter the space, the movers wait for an impulse and pursue it, after a set length of time the bell rings and the movers exit the space, and time is given to process the work. There are also several departure points from Authentic Movement, and the most striking difference is that the movers' eyes are open. Also, this movement section is surrounded by other activities that make up the offering, which I will describe later. Davis uses the term "performance offering" to describe the whole event. She says that:

[The] Performance Offering manifests as a co-creative process by the movers and the witness audience in their shared presence. It is not performance in the traditional sense of the word. What arises during a performance offering is simply offered in its being-ness and essence, in the complete totality of what it is. The content is never

pre-determined or fixed beforehand and is completely new and fresh each time.<sup>3</sup>

The performance offering is an event that happens in the moment, in the presence of a particular audience. Davis often uses the titles "offerer" and "receiver" for the performer and audience. The "offerers" strive to stay open to whatever impulse arises in the moment, and the performance that emerges is offered to those who are present, or the "receivers".

In the terms of Authentic Movement, the audience is in the place of the witness. Those members of the audience who have experience of Authentic Movement can play the role of witness, that is, someone who experiences the movers' performance by acknowledging his or her own internal responses to the movement. However, the audience members will not necessarily have experience of Authentic Movement and witnessing, so Davis introduced the figure of the "meta-witness".

The meta-witness takes over the role of the witness in the offering, so that the offerers and receivers are not entirely responsible for that role. As Davis states:

An overseer or meta witness was necessary because the witness audience, in the context of performance offerings, are not in service to the movers and have so many choices as to where to focus their attention. The presence of a meta witness had the effect of removing any need or dependency the movers might have on the witness audience.<sup>4</sup>

Davis requires the presence of the meta-witness in order to provide a supportive environment for the performers. The meta-witness can also offer witnessing to the performers after the performances.

Because the content of the performance offering is so open, the form is very important as a "container". The term "container" is commonly used in psychotherapy, but I also find the term useful in relation to performance, to describe the boundaries that are required for creativity to emerge and make meaning. As stated in *A Dictionary for Psychotherapists: Dynamic Concepts in Psychotherapy*:

Wilfred Bion (1897-1979)...described the state of mind that an infant requires of the mother as "reverie" (Bion, 1967). This is a state of calm receptiveness established to contain the infant's feelings...The analytic situation could be described as an endeavour to provide a bounded calm world or container where meaning (the contained) can be developed or found (Bion, 1962).<sup>5</sup>

In terms of performance, the form contains the creative content, so the audience can comprehend and make meaning from the event. Rollo May (1909-1994), an existential psychologist with a particular interest in creativity<sup>6</sup>, states:

<sup>2</sup> Davis, "Interview with Joan Davis: 14<sup>th</sup> August 2007", 12.

<sup>3</sup> Davis, "Maya Lila 1999-2006, an Introduction", 13.

<sup>6</sup> See Reeves, "Appendix One: Rollo May: A Biographical Note" in *The Psychology of Rollo May*, 251-263.



“Form provides the essential boundaries and structure for the creative act.”<sup>7</sup>

The idea that unconscious material can be contained in a creative form can be seen in Carl Jung’s “active imagination”.<sup>8</sup> In “active imagination”, clients let unconscious material come forth through play and then allow it to take form through the arts such as painting or clay work. The client can then deal with the previously unconscious material in a clear form. Mary Starks Whitehouse developed the movement aspect of “active imagination” into Authentic Movement, so that body and movement became the conscious form for unconscious material.

However, the Maya Lila offerings also have to contain the desires and expectations, of the audience. As a result, Davis believes it is necessary to define a theatrical form for the event in addition to the form of Authentic Movement. The current performance format for Maya Lila has emerged from work with the core group members and also from audience feedback. The form of the offering consists of structure around the activities of the audience and performers.

The basic structure around the event for the audience is as follows. On arriving, the audience are welcomed into the kitchen and sitting room of the Gorse Hill centre to have tea and chat. The group then journey down the garden together and they can choose objects at the entrance to the amphitheatre to bring with them, which can later be used in the performance. Also at the entrance, singing bowls are played and the audience are smudged with incense. The audience then sit in a circle around the performance area in the amphitheatre space and watch the offering unfold. After the performance, the audience are invited to make a dedication, linking the offering with the everyday life of the audience. They are also invited to write thoughts on strips of paper to be tied to a tree or to write in the guest book. Finally the audience and performers share food in the Gorse Hill centre. As can be seen here, the audience are not physically engaged with the performers in the performance but are involved in the event through these activities.

There is also structure around the actions of the performers. In the amphitheatre, the movers move in different sequences: solo, duet, placing (arranging objects in space), dressing (placing objects on a mover) or in a long circle (performers fluidly change roles of mover or witness depending on impulses). In fact, Davis decided that only three elements could be used at one time. These elements can be combinations of the following – movement, music, song, words, and objects. The formalising of activities provides containment for the material that emerges during the offering both for performers and audience.

The building of community between audience and performers in Maya Lila is important for a number of reasons. One purpose of community in this context is to include the audience rather than be separate from them. Davis has experimented with various ways to be inclusive of the audience, but still keep enough separation in order to maintain Maya Lila as an art form, that is, where trained performers are creating the performance in the presence of an audience. For example, the movers have eyes open (unlike the therapeutic form of Authentic Movement) in order to include the audience, while at the same time attending to internal impulses. The community atmosphere is also promoted to open up the frame of mind of those attending so that there is a safe and supportive environment for the performers to present their work. Davis states that “The work of Maya Lila creates a profound experience of community; this capacity to create community at such depth is a key element of the work because it creates a uniquely supportive environment for creativity to emerge and be nurtured to maturity.”<sup>9</sup> The community activities also provide an everyday counterpoint to the extra-ordinary activities of the performance offering. For example, the performance offering is surrounded by normal activities such as drinking tea and eating together.

The content of the performances is made up of movement, objects, music, song, words, and the surrounding environment such as weather and wildlife. For example, Davis’ cat Lilith sometimes wanders into the offerings and becomes part of the stage action. The group have also experimented with the idea of a theme as a method of moving Maya Lila away from pure process work and more into the realm of creating art. However, Davis feels the purpose of the performance is to be open to what comes up, and a theme might interfere with that. She says, “we can make an intention, but only if we are truly prepared to let go of outcome since the only intention in the practice of authentic movement is to step into the unknown.”<sup>10</sup> On the other hand, the performers also have to be open to repetition, and to keep pursuing the theme until it is completed. Davis describes this as an “Authentic Theme”, as she says: “When themes spontaneously arise we need to respond to the theme itself and not the expectations we may have around it. We must not take it for granted, and we must not fear repetition.”<sup>11</sup>

Davis considers the audience as co-creators in the sense that the performance will alter depending on who is present, because the performance is based on the expression of impulses. The performers are trained to be receptive both to their own internal world but also to the atmosphere or environment surrounding them. Davis states that the purpose of the performances is to share oneness and non-separation

<sup>7</sup> May, 1975, 117.

<sup>8</sup> See Jung, C.G., *Jung on Active Imagination: Key Readings Selected and Introduced by Joan Chodorow*.

<sup>9</sup> Davis, “Maya Lila 2004: Overview”, 1.

<sup>10</sup> Davis, “Maya Lila 2005-2006”, 7-8

<sup>11</sup> *Ibid.*, 8.



with the audience, as described earlier, through the creation of community. This idea also has a spiritual source, which is central to Davis' work. This spiritual source is the Indian tradition of Advaita Vedanta, or Non-dualistic teachings. Davis states that:

A primary teaching in the system of Advaita Vedanta is that in truth there is no separation, there is only Oneness. In different traditions, this is also known as Wholeness, Consciousness, The Divine, Source, God, Allah and many other titles. I shall refer to this Oneness as Source...everything which arises from Source in this Now is OBJECT and has apparent diversity of shape and form. As such, it is subject to the laws of duality, opposites, polarisation, relationship and relativity.<sup>12</sup>

In Maya Lila, Davis acknowledges the experience of both oneness and separation. Davis strives to create a connection with the audience, although inevitably the awareness of separation can arise. Linda Hartley, a teacher of Authentic Movement and Body-Mind Centering, states that "The artist is primarily an agent of transformation whose function is often to unsettle the status quo, not to confirm it, and this is something we both long for and fear"<sup>13</sup> and Davis agrees with this view. The performance offerings present to the audience an opportunity to look at life through the lens of Maya Lila. This allows the audience to view at life in a new way, and this experience can be challenging to the point where the audience feel separate. However, the performances can also be so open to the audience and environment in a way that connects the offerers and receivers. This can be seen from the varied responses to the performances, for example in 2006, some members of the audience left; while other spectators have commented: "I love to see the authentic expression in action. I love to see the absurdity, to challenge the foolishness and inauthenticity of consensus reality" or "Very moving, just to take time to experience stillness, sound and movement."<sup>14</sup>

### Conclusion

The therapeutic aspects of Maya Lila are required in order to present the Joan Davis' vision of the offerings. The creation of the container through community, the presence of the meta-witness, boundaries of form, and the training in Authentic Movement and witnessing, provides the containment necessary for the performance offering to emerge. Authentic Movement is a unique creative tool as it allows new and unknown images and ideas to arise. Another performer who uses Authentic Movement, Andrea Olsen, comments: "Simply letting my body move me instead of trying to control it, fascinating movement and

useful insights would emerge. I felt the expansiveness of my own vocabulary as a dancer, rather than wondering if I could come up with more evocative or unusual movement in the studio."<sup>15</sup> Authentic Movement also provides a safe space for the process of creative work, as acknowledged by Judith Koltai, dance/movement therapist and teacher at the National Theatre School of Canada. She says: "Authentic Movement presents itself as a singularly appropriate container for the exploratory and process-oriented aspects of the actor's work."<sup>16</sup>

As Davis commented in a recent interview, many performers have used Authentic Movement as a creative tool or source for devising a performance, and these images and ideas are then rehearsed into a finished piece. Davis brings this a step further, whereby Authentic Movement *is* the performance.<sup>17</sup> The raw, immediate form is presented to an audience. However, translating Authentic Movement into performance is not a simple endeavour. The relationship between the mover and witness is changed to offerer and receiver. The offerers are presenting impulses that form at that moment, in the context of performance, so that the dynamic and expectations are changed. This means that a number of elements have to be put in place to create an environment where this creative act can be offered and received. In this article I have presented an introduction to the form and content of Maya Lila performance in order to show how Davis uses therapeutic elements so that the Maya Lila offerings can be staged.

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<sup>12</sup> Ibid., 5-6.

<sup>13</sup> Hartley, 2001, 228.

<sup>14</sup> Davis, "Maya Lila 2005-2006", 23 and 25.

<sup>15</sup> Olsen "Being Seen, Being Moved: Authentic Movement and Performance", in Pallaro, ed., 2007, 324.

<sup>16</sup> Koltai, "The Pleasure of the Text: Embodying Classical Theatrical Language Through the Practice of Authentic Movement", in Pallaro, ed., 2007, 381.

<sup>17</sup> Davis, "Interview with Joan Davis, 14<sup>th</sup> August 2007", 4.



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Emma Meehan is an actress, pursuing a PhD at the Drama Department in Trinity College, Dublin.

Joan Davis is currently teaching a Foundation Course in Somatic Studies at Gorse Hill, and she is accepting new applicants for the training starting in September 2008. She is also launching two books (in which her documents cited in this article will be published), a CD and DVD about Maya Lila. Contact [mayalila@gorsehill.net](mailto:mayalila@gorsehill.net)

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## Movement in images

Reflections and photographs by Rosa Shreeves Dance Artist & SRDMT

*Paul-Andre Fortier* dancing his 30 minute performance outside Liverpool Street Station at the same time and place for 30 days, 3 October to 1 November as part of Dance Umbrella, 2007.



A dancing man in an urban landscape



**Recyclable movement in a throw away society**



**Communication both visceral and poetic**

**Sharing spaces. Everyone going somewhere. Fortier on his own internal journey**



**Leaving behind movement traces in the performing space**



**A choreography of skyline, buildings and human movement.**



## Brief Reports from the Field

### Press Release - European Network

On September 18-19<sup>th</sup>, 2007 the *European Network for the Professional Development of Dance Movement Therapy* met in Tallinn, Estonia for its 10<sup>th</sup> gathering since the first meeting in 1995. There were 24 participants who represented 13 countries ( Netherlands, Spain, Germany, UK, Estonia, Latvia, Greece, Russia, Finland, Sweden, France, Poland and the Czech Republic). There were apologies from Italy, Austria and Norway.

Held in a beautiful convent run by welcoming Bridgettine Sisters, the meeting moved forward very swiftly to action a previously agreed mandate to establish an official European Association for DMT. The aim of the European Association is to establish and maintain professional standards of DMT practice across Europe and will have two major aspects: one regulatory and the other advisory.

The regulatory frame will establish minimum requirements for registered practitioners across Europe; formulate application procedures for national associations; and set guidelines for national associations to become full members (e.g. evidence of practitioner registration procedures, training accreditation processes, ethical codes and CPD ). The advisory and developmental side would act very much in the manner of the European Network focussing upon research, website and publicity, exchange and support of trainings.

At the meeting effusive thanks were given to former Chair, Annelies Schrijnen-van Gastel, for carrying the network since 1995. An Acting Management Board was then elected to facilitate the transition into the new European Association. The Board has 8 members with a spread of representation across 6 countries (Poland, Spain, UK, Netherlands, Italy, Czech Republic).

#### The Board is as follows:

**Chair/President :** Penelope Best  
**Vice Chair/ Vice President:** Heidrun Panhofer  
**Internal Affairs Secretary:** Zuzanna Pedzich  
**External Affairs Secretary:** Klara Cizkova  
**Constitutional /Financial Affairs:** Vincenzo Puxeddo  
**Educational/Training Standards:** Ina van Keulen  
**Research :** Vicki Karkou  
**Website :** Jana Spinarova Dusbabkova

The Constitutional and Finance steering/working group meets in Milan in October to evaluate potential European models and take forward relevant applications. There is much exciting work ahead and many willing participants. See the website for further exciting developments [www.european-dance-movementtherapy.eu](http://www.european-dance-movementtherapy.eu)

**Penelope Best SrDMT**  
**24.09.07**

### ADTA Conference Sept 2007

#### Gerry Harrison Reports

In September, I spent 5 days in Brooklyn, New York, at the ADTA Conference - and one of my places of work paid half the air fare! It was an excellent experience. I felt very welcomed by my American colleagues, and enjoyed meeting those from overseas, including Greece and Australia.

I attended interesting workshops, including using DMT with different populations, refugees, children and survivors of sexual abuse. Great CPD!

The highlight for me was Dr Marcia Leventhal's keynote speech. She encouraged us to approach challenges as an opportunity to use our expressive range, and to discover creative possibilities. A group of us danced in the aisles and joined her on stage!

Next year the conference will be in Texas! Go for it!

#### Dance Movement Psychotherapy: a reminder of this valuable profession amongst other professionals

In October the first ever Primary Care Live conference and exhibition for primary care, was held in London. Many examples of best practice in health and mental health care were presented over the two days by leading charities, organisations and companies supporting health and social care professionals in primary care.

The mental health sessions that I attended were *Rethink's Anti-stigma Campaigns* presented by Rethink's Director of Public Affairs, Paul Corry, and *Case Study: Improving access to Psychological Therapies Project* by Heather Raistrick, Divisional Manager, Humber Mental Health Teaching Trust.

Rethink's campaigns to raise public awareness and attitude with the goals of reducing mental health discrimination have included the installation of a statue of Winston Churchill wearing a straight jacket, in the centre of Norwich, amongst other initiatives. The statistics carried out on the results following these campaigns suggest that these initiatives have had some positive effects on the public attitude towards mental health. In this presentation, attention was drawn to the fact that the government is investing significantly less financial support in the mental health sector in England, compared to the support provided in Scotland and in New Zealand. One of Rethink's long-term goals is to 'cure' the three biggest mental health problems: prejudice, ignorance and fear.



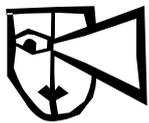
The second session looked at the success of local initiatives (in Doncaster), and new ways of working and organising care. After this session I had the opportunity to talk to Heather Rastrick, I observed that she hadn't mentioned any psychotherapy or arts therapies in the work within mental health sector that she had been presenting on, she said that there were none of these currently in Doncaster, as far as she was aware.

Interestingly enough, although all of the people at Primary Care Live, work within health care in one form or another, most of people I spoke to at this event knew very little or nothing at all about Dance Movement Psychotherapy, and were not generally familiar with the art therapies. However,

it was a good opportunity to introduce Dance Movement Psychotherapy and inform other professionals that we are already out there carrying out valuable therapeutic work within health and social service settings.

Also, I would really like to see Dance Movement Psychotherapy significantly present at the next Primary Care Live conference. The conference made me reflect on how little is known about our work out there in the wider world, and why the initiatives we are planning, as an association, such as lobbying, are absolutely fundamental for our professional development.

**Shirley. A. Mawer RDMT**



## Book Announcements

### *Dying, Bereavement and the Healing Arts*

**Editor: Gillie Bolton, 2007**  
**Jessica Kingsley Publishers**

This book describes a range of successful programmes pioneered by artists, writers, nurses, musicians, therapists, social workers, and chaplains in palliative care settings. These range from simple painting and writing activities to organized communal activities like writing and performing a play.

The arts are shown to offer a means to reflect on memories, hopes, fears and anxieties, and gently explore the emotional, spiritual, and psychological issues which can aid a fuller understanding of oneself and one's condition. The arts also serve as a way to communicate difficult and complex feelings to professionals or family members not possible in everyday conversation.

*Dying, Bereavement and the Healing Arts* offers valuable insights and inspiration for any practitioner working in a palliative care setting.

Book details:  
ISBN 978 1 84310 516 9

Find out more and buy this book:  
<http://www.jkp.com/new/9781843105169>

### *Performing the Dreams of Your Body: Plays of Animation and Compassion*

**By Jill Hayes**

**Published by archive publishing.**

ISBN paperback 978-1-906-289-00-3  
ISBN hardback 978-1-906-289-01-0

This book is about dance /movement as a method of transpersonal enquiry. It suggests that the body and the dance are vehicles of knowing about the invisible. It offers several phenomenological narratives exploring how sensation, emotion and imagination come into awareness through movement. The narratives synthesise fragments of reflexive experience and ask questions about the nature of awareness, creativity and connection (with others and with the planet).

There have been many people involved in the creation of this book. It is rooted in 10 years teaching at the University of Chichester. Most of the contributors are students keen to share their experience of training/education in the field of the arts therapies, dance movement therapy and somatic arts psychotherapy.

The book is a text of practice-led and art-based research. Author and students participate in co-operative enquiry to produce the book. It is a tapestry of many people's reflections. In this respect the many voices in the book add weight to the contention of the book that it is through the body that we both perceive and create experience.

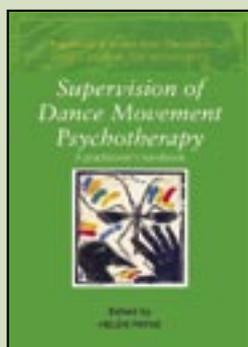


FORTHCOMING FROM ROUTLEDGE!

# Supervision of Dance Movement Psychotherapy

## A Practitioner's Handbook

Edited by Helen Payne



### Supervision of Dance Movement Psychotherapy

#### A Practitioner's Handbook

Edited by Helen Payne

*"All who supervise dance movement psychotherapists, and all who are interested in*

*understanding its role in professional practice, will find this book inspiring and an essential companion to supervision."*

- Joy Schaverien, From the Preface

*Supervision of Dance Movement Psychotherapy* is the first book of its kind to explore the supervisory process in the psychotherapeutic practice of movement and dance. Helen Payne brings together international contributors to discuss how the language of the body plays an important part in the supervisory experience for psychotherapists and counsellors.

Outlining key concepts from both theory and practice, this book contributes towards a deeper understanding of the mentor-trainee relationship and the curative power of movement and dance. Supervisors and supervisees in dance movement psychotherapy as well as the arts therapies, counselling, and psychotherapy will find it invaluable.

**CONTENTS:** Schaverien, Preface. Payne, Supervision in Dance Movement Psychotherapy: An Overview. Meekums, Spontaneous Symbolism in Clinical Supervision: Moving Beyond Logic. Govoni, Pallero, The Supervision Process in Training. Federman, Gabor, A Proposed Group Model for Supervision in Training. Panhofer, Forgotten Moments in Supervision: The Challenge for their Recuperation. Figueira, From Here and Elsewhere: Transcultural Issues in Supervision. Wyman-McGinty, The Use of Authentic Movement in Supervising Dance Movement Therapists. Young, We Could Dance at the Opera House: A Novice Practitioner's Experience of In-Session Supervision in Training. Fiedler, The Balint Group Model Applied to Dance/Movement Therapy Supervision. Best, Interactive Reflections: Moving Between Modes of Expression as a Model for Supervision. Penfield, Three Makes One: A Journey of Growth Through Supervision.

Summer 2008: 216pp.

Hb: 978-0-415-41343-5: £55.00/\$96.00

Pb: 978-0-415-41344-2: £19.99/\$34.00

Series: *Supervision in the Arts Therapies*

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Series Editor: Joy Schaverien

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**Directed by Jens Johannsen and Katy Dymoke.**

Through the study of individual body systems and the developmental movement process, participants learn the fundamental layering and interweaving of principles that establish the richness of embodiment practices.; we touch and are touched in partnering hands-on techniques; we use sound, vibration, verbal dialogue and more to access the body's wisdom.

The SME material has immediate applications to movement based disciplines— such as dance, yoga, sports, martial arts - and to other therapeutic modalities such as physiotherapy, occupational therapy, psychotherapy, bodywork and massage. This 500+ hour program requires two years of study. Graduates are qualified to use the work in educational contexts. More detailed information can be found on our web-site and please see beneath for an overview.



### Learning Through Embodiment.

In the SME program we bring awareness to all the tissues and body systems through somatisation exercises, including movement, touch, vibration, sound and imagery. The experience of the inner tissues is brought to consciousness and taken into expression. As we experience different body-mind states and movement patterns we can open to changes and new possibilities within and around us. Whilst working on our-selves and others, we embody the anatomy and physiology of our physical structures. Exploring in this way is how we enter the BMC embodiment process.

Costs for each module are based on £75 a day. (+1 day) indicates day off in the middle.

### Year 1 Module I May 2008

\*Senses and Perception 1: Introduction to Body-Mind Centering.

Our perceptions and their organs determine how we perceive, act and react, in the world

May 22nd – May 25th (4 days) cost £300.

Skeletal System: Discover the support of the bones and the clarity of movement.

May 28th - June 6th (9 days) cost £675

### Year 1 Module II 2008

Organ System: Feel the support for our postural tone and the volume of our movements; 7 days.

July 14th – July 21<sup>st</sup> (7 days + 1). Fee £525.

\*Basic Neurological Patterns (BNP): Strengthen the developmental foundation for movement, expression & communication.

July 24<sup>th</sup> - July 31<sup>st</sup> (7 +1 days) cost £525,

### Year 1 Module III 2008

Fluid system: Develop greater dynamic expression and communicate through your body's inner rhythms.

Dec 13 – 20th (7+1 days) Fluids. £525.

### Year 1 Module IV 2009

\*Primitive Reflexes: Righting Reactions and Equilibrium Responses (RRR) Integrate early reflex patterns, establish a strong, flexible vertical axis and increase balance and equilibrium skills.

April 15th- 20th (6 days) Cost £450

\*Ontogenetic Development: Understand the overall map & sequence of the developmental process.

April 23rd – 26th (4 days) Cost £300

### Year 2 Module I 2009

Endocrine System: Experience understand & express the aligning support of the glands and their states of consciousness.



## Dance and Movement CPD and short courses from Roehampton University

Please visit [www.letsengage.co.uk](http://www.letsengage.co.uk) to book your place

### **Supervision- Adopting a Supervisory Stance**

**11th April and 10th May 2008**

These two workshops are designed for therapeutic practitioners who have begun, or are considering, supervising the practice of others, whether students on placement or other practitioners. These sessions will outline potential models of supervision. As a Supervisor your stance shifts, and your identity as a practitioner shifts. These workshops provide space to creatively explore identity shifts and to highlight the issues that arise.

Fees.

£80

*Penny Best. Supervisor / Facilitator / Researcher and Senior Registered Dance Movement Therapist.*

### **Vulnerability and Strength- Embodied Self Care**

**8th February and 12th April 2008**

Two workshops providing support for therapists, arts therapists, counsellors, psychiatrists, occupational therapists and social workers working in challenging situations. These workshops will explore strategies to manage difficulties and encourage self care, to look after and care for ourselves when working in difficult environments.

Fees

£160

*Penny Best. Supervisor / Facilitator / Researcher and Senior Registered Dance Movement Therapist.*

### ***Embodied Practice***

A series of 3 experiential workshops for Arts Therapists, Psychotherapists, Body workers and performers.

(Each workshop can be taken in isolation or all three can be taken as a course.)

This series of workshops examines the nature of embodied practice and addresses questions like: what is embodied practice? How can I work in a more embodied way as a therapist? How can I encourage my clients to be more embodied? How can I be more embodied in my own performance and/or therapy practice?

The course will focus on encouraging participants to examine and challenge their own embodied prejudices and assumptions around issues of sexuality, gender, class, ethnicity and age.

The course will offer space for addressing personal and professional concerns whether in clinical/therapeutic or performance practice.

*The Autobiographical Body*    **Friday 14<sup>th</sup> March**  
**11.00 - 4.30pm**

*The Relational Body*                    **Friday 18<sup>th</sup> April**  
**11.00 - 4.30pm**

*The Political Body*                    **Friday 16<sup>th</sup> May**  
**11.00 - 4.30pm**

Fee

Each session is £80

*Beatrice Allegranti, Senior Lecturer, Dance and Movement Course Coordinator Roehampton University*



## Workshops

  
the Association  
for Dance Movement Therapy UK

### ADMT CPD WORKSHOP

The second in a series of workshops led by Dance Movement Therapists on specific subjects related to research, current practice and reflective therapeutic tools.

**Please Note: Proceeds from this event will go towards developing our involvement with the European Network of Dance Movement Therapy (EADMT). Visit: [www.european-dance-movementtherapy.eu](http://www.european-dance-movementtherapy.eu)**

**DATE:** 23rd February 2008  
**PLACE:** Siobhan Davies Dance Studios, 85 St George's Road, London, SE1 6ER  
(Nearest tube Elephant & Castle)  
**TIME:** Workshop One – Amanda Player: 12:00 – 14:00  
Workshop Two – Sara Boas: 15:00 – 17:00  
**PRICE:** £20 per session **or** £35 Full Day

#### WORKSHOP ONE

Amanda Player RDMT  
'Touching the Void'

Exploring the impact of working in dance movement with clients who lack an internalised sense of self. This session will introduce an innovative programme in which I will present my work with a client group with high risk personality disorder problems mostly related to severe childhood emotional, physical and sexual abuse. This workshop will offer you the opportunity to explore your own responses to internal emptiness in exercises arising out of the clients' expression of their own state.

#### WORKSHOP TWO

Sara Boas

'LIFEdance! – elemental support for your continuing professional development!'

This session is supported by world music and live drumming.

This workshop introduces LIFEdance!, an approach to personal development that integrates DMT with coaching, leadership development and the universal symbolism of the four elements - earth, water, fire and air. Offered in non-clinical settings from corporate training to open workshops, LIFEdance! sessions are widely attended by therapists, coaches, doctors and others in healing professions. This experiential engagement with LIFEdance! allows you to deepen your connection to self, other and community. You will be guided on a journey that engages your whole bodymind through movement, imagery, dialogue and reflection. Come with a question about your professional development needs; leave with your own embodied reply, anchored in a personal power move to support you in your daily working life.

#### How To Book :

Please send a cheque made payable to ADMT-UK to:

The Administrator, ADMT Workshops, 32 Meadfoot Lane, Torquay, Devon, TQ1 2BW.

Please state whether you wish to do workshop 1 or 2, or Full Day.

**CPD certificates will be presented at completion of your workshop.**



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## Therapists and Supervisors

### **Beatrice Allegranti, MA, SrDMT**

Offers individual and group supervision: Integrating Feminist and Dreambody approaches.

Contact: [beatriceallegranti@mac.com](mailto:beatriceallegranti@mac.com) or Tel: 07714 196 810 [www.personaltextpublicbody.com](http://www.personaltextpublicbody.com)

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### **Leah Bartal SrDMT**

Offers individual DMT and Supervision including Psychosynthesis, Jungian Background, Feldenkrais and Authentic Movement. Monthly workshops include writing and mask-making. North West London and internationally.

Tel/Fax: 0207 722 9768.

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### **Dawn Batcup, SrDMT**

Offers supervision or DMT in South London.

Contact: [dawn.batcup@swlstg-tr.nhs.uk](mailto:dawn.batcup@swlstg-tr.nhs.uk) or Tel. 0208 682 6236

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### **Catherine Beuzeboc, SRDMT**

Offers individual sessions in movement psychotherapy and supervision in North London NW5. Existential / Humanistic orientation.

Tel: 0207 267 6253 or email: [c.beuzeboc@btinternet.com](mailto:c.beuzeboc@btinternet.com)

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### **Penelope Best SrDMT**

Offers individual and group creative process oriented supervision and consultation sessions in East London and east midlands (Milton Keynes). Contact: [pbestworks@aol.com](mailto:pbestworks@aol.com)

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### **Katya Bloom, SrDMT, CMA, MA, PhD**

Offers individual movement therapy and supervision in North London.

Tel: 0208 444 2071 or email: [kbloom@talk21.com](mailto:kbloom@talk21.com)

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### **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 [suecurtisdm@ntlworld.com](mailto:suecurtisdm@ntlworld.com)

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### **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, email: [yeva.rob@gogglemail.com](mailto:yeva.rob@gogglemail.com)

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### **Caroline Frizell, MA, SrRDMT**

North London. Supervision and training Embraces inclusive practice and the natural environment.

Tel: 0208 886 2547 [frizarm@btinternet.com](mailto:frizarm@btinternet.com)

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### **Eilla Goldhahn, SrDMT**

Supervision and short term psychotherapy. Professional and personal development programme: Authentic Movement.

Tel 01364 72687, email:

[e.goldhahn@authenticmovement.org](mailto:e.goldhahn@authenticmovement.org),

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**Gerry Harrison SrDMT** - available for supervision, especially for those working in psychiatric settings.

Contact: [gerryharri@hotmail.com](mailto:gerryharri@hotmail.com) or 07977 094 789

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

Offers personal therapy, integrating Authentic Movement, Body-Mind Centering and a transpersonal and body-oriented approach to Psychotherapy. Supervision available in and Cambridge and Norwich.

Contact: Tel: 01799 502143 or email:

[Linda@lindahartley.co.uk](mailto:Linda@lindahartley.co.uk) [www.lindahartley.co.uk](http://www.lindahartley.co.uk)

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### **Sarah Holden, BA hons, IGA, UKCP**

offers individual and group movement psychotherapy, supervision. South London.

Contact: tel 07956208276 or

[sarahholden@postaccess.com](mailto:sarahholden@postaccess.com)

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### **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 6805 88728 or e-mail:

[tinaise@yahoo.co.uk](mailto:tinaise@yahoo.co.uk), [www.martinadance.com](http://www.martinadance.com)

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### **Fran Lavendel, MA, SrDMT, BMC practitioner**

Teacher of Authentic Movement offers movement psychotherapy, group work and supervision.

Contact: [lavendelmaclea@ednet.co.uk](mailto:lavendelmaclea@ednet.co.uk) or

Tel: 01968 676461

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### **Jeanette MacDonald, SrDMT, ARAD**

Offers individual therapy and clinical supervision in London and Exeter. Also available for Advanced/ Professional Dance workshops and private coaching.

Contact: Tel: 01392 873683 or email:

[info@exedance.demon.co.uk](mailto:info@exedance.demon.co.uk)

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**Dr. Bonnie Meekums SrDMT, UKCP Hon. Fellow ADMT UK**

Is available for both private individual therapy and clinical supervision in the North and North West of England.

Contact: University of Leeds, Wakefield Site, Margaret Street, Wakefield WF1 2DH. or email: [b.meekums@leeds.ac.uk](mailto:b.meekums@leeds.ac.uk)

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**Alyson Nehren MA, DTR, CMA, RSMT/E, SrDMT**

Distance supervision online or landline (at no telephone charge to you). Specialization in somatic and developmental approaches to Dance Movement Therapy. Integrating Laban Movement Analysis (LMA), Bartenieff Fundamentalssm (BF) and aspects of Body-Mind Centering®. Payment accepted via secure server.

Contact: [anehrensomatx@yahoo.com](mailto:anehrensomatx@yahoo.com)

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**Nina Papadopoulos, SrDMT**

Is available for individual DMT and supervision in East London.

Tel 020 85563180 or email: [ninadmt@yahoo.com](mailto:ninadmt@yahoo.com)

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**Professor Helen Payne, PhD, SrDMT, Fellow ADMT-UK, UKCP**

Offers training, therapy and supervision. Trained in Authentic Movement and integrates this into her private practice.

Contact: Tel: 01438 833440 or email: [H.L.Payne@herts.ac.uk](mailto:H.L.Payne@herts.ac.uk)

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**Athena Piki SrDMT.**

Offers individual and group DMT and Counselling Sessions and Workshops in her country Cyprus. Also available for supervision.

Contact: Tel: (00357)22518765, (00357)99543461, address: 6 Kilkis Street, Flat 21, 1086 Nicosia, or email: [athenapiki@hotmail.com](mailto:athenapiki@hotmail.com)

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**Helen Poynor SrDMT. MA and RMT (ISMETA)**

Available for individual movement therapy and supervision in East Devon & Totnes. Also offers Walk of Life Movement Workshops in West Dorset/Devon. Halprin trained.

Contact: Tel: 01297 20624.

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**Sandra Reeve SrDMT**

Individual movement therapy and supervision in Dorset and Ireland. Move into Life workshops for personal and professional development through movement.

Contact: Tel: 01297 560511 [www.moveintolife.co.uk](http://www.moveintolife.co.uk)

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**Susannah Rosewater SrDMT**

Offers individual DMT and supervision in Chiswick W4. Her work is influenced by Authentic Movement, Humanistic Psychotherapy and Feldenkrais Method.

Contact: 0208 747 0472 or [sue.rosewater@virgin.net](mailto:sue.rosewater@virgin.net)

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**Susan Scarth MCAT, SrDMT**

Offers Group Dance Movement Therapy and Individual Therapy in Edinburgh, Scotland. Also offers Training and Consultancy to organisations interested in developing knowledge of non-verbal communication and movement observation and analysis.

Contact: [sbscarth@hotmail.com](mailto:sbscarth@hotmail.com) Tel: 07908130754

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**Rosa Shreeves SrDMT, Dance Artist**

Offers individual therapy, supervision, choreography and consultancy in West London.

Contact: Tel. 0208 995 5904 or email: [rosashreeves@rosashreeves.plus.com](mailto:rosashreeves@rosashreeves.plus.com)

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**Dr. Allison Singer SrDMT**

Available for individual and small group dance-movement therapy and individual clinical supervision in Lancaster and North London, NW3.

Contact: 01524 32920 or [allison.singer@btinternet.com](mailto:allison.singer@btinternet.com)

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**Books:**

Author/s surname/s followed by initials, year of publication (in brackets), title (underlined), place of publication, name of publisher, page numbers (if referring to an article within an edited book)  
 Chodorow, J. (1991) Dance Therapy and Depth Psychology: The Moving Imagination. London & New York: Routledge

**Journals:**

Author/s Surname/s followed by initials, year of publication (in brackets), title of article (lower case), title of journal (uppercase and underlined), volume and issue number, page numbers of article.  
 Karkou, V. (1999) Who? Where? What? A brief description of DMT: Results from a nationwide study in arts therapies, e-motion, ADMT UK Quarterly, XI, (2), 5-10.

**Please carefully edit your work before submitting it, i.e. check spelling and grammar thoroughly.**

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