Creating a Dialogue Between
Dance Therapy and Dance Anthropology

An Honors Thesis (HONRS 499)

by

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Abstract

Dance therapy has its roots in modern dance and evolved into a creative art therapy that is active in the world today. It incorporates movement into the dialogue between client and therapist. Our project started as a way for us to explore movement as a healing force in the lives of people in a variety of cultures. Driven by our personal dance experiences, we looked for common themes found in both formalized dance therapy theories and psychological healing customs involving movement, recorded by various ethnographers. We did not initially consider many of the obstacles we encountered, but incorporating all these potential issues enriched our research. It helped in our attempts to create a dialogue for discussing the therapeutic use of movement cross-culturally. Our purpose here is to showcase the possible universal healing qualities of movement.
Brittany and Alison would like to thank:

Our families ...  
for taking us to dance class and sitting through hours of recitals

Greg Lund ...  
for keeping us organized

&

Sarah Mangelsdorf ...  
for giving us studio space and allowing us to use KDS
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Research is about discovery. It is about the moment that you find exactly what you were looking for, only you didn’t know you were looking for it. This thesis project is probably best categorized as a "creative research project" (or some such designation) because it culminated in a creative presentation which included a 50-minute lecture and a 3-minute dance piece that Alison choreographed. Personal reflections about our experience researching and presenting this thesis project are included here. They are followed by an annotated bibliography which is intended as a resource for future scholars interested in dance/movement therapy and dance anthropology. We have assembled quite an array of sources, which showcase the extent to which our research was multidisciplinary, in the hopes that they will spark more dialogue between DMT and dance anthropology. A copy of Alison’s choreography notes along with a copy of the music is included as well as a copy of the program and powerpoint from our presentation.

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My Past’s Influence on this Honors Thesis

This honors thesis has definitely put me on an unexpected journey. I first learned about Dance/Movement Therapy (DMT) while I was taking my Psychology 100 class my freshman year here at Ball State. The assignment was to create a presentation on anything related to the field of psychology.

I was instantly intrigued when I heard that such a thing as DMT existed. I have danced my entire life, and have always had this deep-seeded desire to take dance classes. Although, at the time, I could not put my finger on it, dance was definitely my sanctuary. It was a time and a place where I could let go of my problems and check back in with myself. I do not think that I would have necessarily called it therapy at that time, but the more that I have learned about myself over the past four years, the more that I have researched DMT, the more I recognize that I have been attending therapy sessions nearly once a week since I was in pre-school.

My desire to dance first began because I just thought it was pretty. I was a typical little girl, who loved to twirl and wear sparkles. My mom signed me up for dance classes, because she said that I was always moving.

I have a fairly strict background in technique, because my mother entered me into classical ballet classes. I would venture to say that ballet gets a bad rap in the mental health community, because of all of the stressors that can be put on young dancers. Much is expected of them including to look uniform, thin, and graceful.
When I was in junior high, I struggled with the way that my body was changing, and felt that it was necessary to look as perfect as a prima ballerina. My taste for dance was souring, and so I decided to take some time off to play sports.

The fascinating part of it all is that, when I stopped taking dance classes, I almost went through a mourning period. I could barely stand going to a ballet or watching dance on television, because I missed it so much. So after taking two years off, I signed myself up for more classes, and this time I did it with a positive, healthy attitude. I did not care anymore whether I could do impressive turns or be a stick-thin dancer. I simply did it for me.

This is where dance started to take the form of a therapy in my life. I did not know it at the time, but that is exactly what it was for me. When I came to college, I was too intimidated to take dance classes my freshman year. I was afraid I would not be capable of keeping up with dancers on a collegiate-level, and feared rejection. But even with this great fear within me, I knew that I had to get into some dance classes. I auditioned in the spring of my freshman year, and it was at this audition that I met Aly, my future thesis partner.

Aly and I both have a deep respect for ballet and have been taught in fairly strict environments. We took ballet class together, and became good friends. Before any discussion of a combined honors thesis, Aly and I had talked about how important dance was for us. We shared the same powerful need to move. We had both auditioned to get into the dance department with the simple intention of just taking dance classes. I spent the following semester in London, and a year later she studied at Keele University in England. When we finally were back together on campus for our senior year, we started to
hang out and talk about how we needed to complete honors thesis in order to graduate from the honors college.

The Birth of an Idea

Driven by my desire to learn more about DMT, I had attended a week-long at intensive at Antioch University of New England the summer before my senior year. Even after spending an entire week experiencing DMT firsthand, and learning from world-renowned experts, I was still intrigued enough to learn more. And conveniently enough, so was Aly.

Although Aly was an anthropology major, she was very curious about my experience and wished to learn more. Discovering that we both needed to create a project idea for our honors thesis, we made the decision to work together on the thesis with the intention of finding the underlying reason for why people dance.

Our project’s purpose evolved throughout the year. We began with this non-specific interest in the reasoning behind why people dance. We knew we wanted to specifically do an investigation into DMT and the possible reasoning behind why and how it is effective. Drawing on Aly’s background, we then thought it would be fascinating to draw in dances from other cultures to the project, in the hopes of discovering universal healing properties of movement.

We were very excited to get started and immediately dove into our research. I researched multiple theories within DMT and Aly researched different cultures and their use
of movement within healing practices. We met up once a week and would discuss our findings and make connections between the two.

Change of Focus

Everything was right on track until Aly came to the very true realization that looking at the research in the way that we were looking at it, created a definite bias. We were searching for connections by taking them out of context of their environment by trying to discover how DMT was influenced by other cultures and vice versa, without any real evidence other than that certain concepts appeared to look very similar to us. Although these connections we discovered made for fascinating conversations and possible clues as to how dance or movement affects individuals, we could not make the connections without disregarding the ethical duty we had installed into us as students.

We have both spent the last four years of our education discovering how to distinguish between well-supported academic research and the information you can find in a popular magazine. If college teaches us anything, it is that we need to always check our sources. Although we did read a lot of excellent material, the information we were receiving was not making the connections that we wished to discover. Instead, we had taken it upon ourselves to make those connections.

As undergraduate students, it is impossible for us to conduct the type of research that would be necessary to attempt to discover universal healing properties of movement. Our research was not in vain though. It instead is an introduction or the beginning of a
discussion as to whether there indeed exist universal healing properties of movement, and if they do exist, what may these properties look like?

Honors Thesis – Influence on My Future

My Psychological Science education here at Ball State has been built on the importance of research. As a psychology student you must take Research Methods before you can begin the rest of the course work. This signifies the importance of students being capable of distinguishing poor research from well-founded research. As I said previously, college equips students with the tools to recognize this distinction.

In particular, professors in the Psychological Science department advocate that when/if you become a practitioner, it is your responsibility to keep informed with current research. Technically, if you are practicing psychology in any field but do not keep up with the current research available, then you are practicing psychology unethically.

This has had a substantial influence on me as a student and in trying to figure out what career path I would like to take. No matter what I end up doing with my life, I want to do it correctly. With this attitude in mind, I attempted to be as critical of my DMT research as possible. My critical lens that I was looking through for this research influenced how I presented the theories that I researched, but it has also had a direct influence on my personal life.

First of all, a course in psychology cannot be taught without even the mention of Sigmund Freud, which is totally understandable seeing that he has arguably had the most influence on 20th century psychology. I even have professors that consider themselves to be
Freudian. Most psychologists, including my Freudian teachers, only take certain aspects of Freud’s theory into consideration when practicing.

One of the good parts about an undergraduate degree in Psychological Science is that you can get a nice thorough review of all the different theories and areas of research, and from there you can best decide what fits you. Although I do credit Freud with encouraging the application of psychology in a counseling-type setting, I do not necessarily agree with his theories. Therefore, when I started to dig into the DMT theories, I was disappointed to see that nearly all are heavily influenced by Freud and seem to ignore current research involving other forms of therapy, including Cognitive-Behavior Therapy.

Many of the theorists were also influenced by Carl Jung, who was a protege of Freud. Although Jung abandoned Freudian-thought, his theories are still visibly influenced by Freud. I found it rather frustrating that the relatively young field of DMT (began in mid-20th century) was still using Jungian and Freudian theories as the basis for practice. This all is very significant to me personally, because I am currently in the process of applying for a DMT graduate school program.

The frustrating part of it all has been that I know, first-hand, the type of effect dance can have on an individual, but unfortunately, the research that I have encountered has been rather disappointing. I am very glad that I was able to do this thesis though, because it offered me an in-depth look into the field of DMT, before I was accepted into a program.

Even with the lack of satisfying research, I may still become a dance therapist. From an academic perspective I wish that DMT took more current research into account, but if I
decide to become a dance therapist, it will simply be my duty to keep up on research within other areas of psychology and to apply them to my practice.

In Closing

Aly graciously agreed to choreograph a piece for our presentation. I do not consider myself much of a choreographer and was very pleased to dance in her creation. Since we both have similar backgrounds in dance, her piece was very comfortable for me to learn. We are both fans of Enya’s music and I had a lot of fun performing the piece. It was an appropriate piece to dance as my last performance at Ball State, because it was an uplifting piece that reflects what the next few years hold for us.

As a conclusion to my reflection, I want to point out that this project has definitely been an overwhelmingly positive experience. By working with Aly I not only gained a close friend, but also an excellent teacher. We have learned a lot over the past semester, and we have taught each other a lot as well. At the Butler Undergraduate Conference, our area coordinator, who happened to be an Anthropology professor, told us that our thesis could be just the beginning of an entire lifetime of research if we decided to pursue it. And who knows... maybe this is just the beginning.
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How it all began...

I have never been particularly inclined to writing but research is a different story. I literally spend hours in the library wandering through the stacks in search of those lost books that sit on the shelves for decades without being touched. Perhaps the binding catches my eye or a title peaks my interest but whatever the reason I thoroughly enjoy discovering new things from forgotten sources. Despite my love of research, though, when I began thinking about my thesis I planned on doing a creative project because the prospect of writing a research paper of infinite length was very daunting. Plans changed, however, once Brittany and I started discussing collaboration. We became so excited about connecting dance/movement therapy and dance anthropology that I decided a research paper might not be so bad after all and we maintained a presentation aspect to the project so I could choreograph a dance piece. Our project morphed, as projects tend to do, and we did a creative research presentation instead of a research paper. The project was heavily research based though and my affinity for lonely books found me some of my best sources.

The Evolution of a Project

So what led me to this topic in the first place? The original research question that sparked my interest was, “why do people dance?” Being a dancer myself, I have always wondered this. What makes dance a near (or complete, depending on whose definition you follow) universal throughout the world? I was intrigued by the thought of discovering some overarching reason that people dance (head high in the clouds at this point) and so when Brittany suggested that we incorporate dance/movement therapy into the equation it seemed
like a perfect fit. In the back of my mind I knew that I was looking for evidence of the universal healing qualities of movement.

Initially, I searched for and read any anthropological study which mentioned dance or movement in relation to healing practices, psychological or otherwise. Brittany and I were interested in discovering if anthropology had influenced dance/movement therapy theory and practice at all. I began to look at what other people, particularly dance anthropologists, have had to say on the subject of why people dance. I did some research into the field of dance anthropology about two years ago but, at that point, I had not encountered much research concerned with why people dance. Dance anthropology is a relatively young subfield in anthropology, becoming formalized not long before the beginning of the 21st century, so it is not surprising that, as yet, there is only a small body of ethnography published which focuses primarily on the reasons behind dancing and movement in other cultures. I really wanted to delve into the literature though and see if I could discover groups of people outside American culture who were using dance and/or movement in ways similar to dance/movement therapy.

I read a lot of studies but I knew the minute I opened *Dancing Prophets: musical experience in Tumbuka healing*, by Stephen Friedson, that I was going to be inspired. They always say, "Don’t judge a book by its cover," but they never said anything about the first page. He quoted T. S. Eliot’s "The Dry Salvages" from the Four Quartets, "... you are the music / While the music lasts” (Friedson 1996:np), and I was instantly hooked. The book opened my eyes to a world of participant ethnography that I had never before encountered as Friedson crossed the traditional boundaries of the participant/observer continuum in
anthropology. From what he was able to write and communicate, it is clear that he was rewarded for his effort. Dancing Prophets is a prime example of why research in dance therapy/movement therapy and dance anthropology must be multidisciplinary. Case in point, if I had ignored the book simply because it was classified as ethnomusicology, I would have missed reading a fantastic account of transformation. Dancing Prophets was the most important document I read for this project because it convinced me that the research we were doing was not in vain. I was able to draw realistic parallels between it and dance therapy which revived our project half way through the research process when we were starting to get discouraged.

After extensive research, I was surprised to learn that nothing had ever been written which included both dance/movement therapy and dance anthropology, much less anything about the interaction between the two. This should have been the first clue that we would eventually change our focus to "creating a dialogue between dance/movement therapy and dance anthropology” but at the time we were oblivious. I also realized at this point that I had been trying to mold the reasons that other cultures used movement into my own therapeutic model. I had ignored many of the other reasons they were doing the dances I studied, most of which would have been useful for understanding the healing properties of the movement. In other words, I had committed an anthropology sin: I isolated pieces of the cultures of different groups, in this case their dancing and movement rituals, and analyzed them partially out of the context of their culture. When I explained this to Brittany, we realized that there were many other problems as well which we were encountering as we tried to study the interaction between dance/movement therapy and dance anthropology.
So, instead of just looking for similarities between the various cultural healing practices and dance/movement therapy theory, I changed the nature of my question. While we still drew connections between various cultures and dance/movement therapy, I began to craft what an effective formal dialogue between the two subfields would look like. I concerned myself with things like the difficulty of defining terms, specifically dance, between disciplines as well as between cultures, as well as things like the necessity of personal fieldwork. In this way, I hoped to get some idea of what would be necessary to promote accurate, culturally sensitive, and useful interaction between dance/movement therapy and dance anthropology.

When it came time for our presentation, I felt that we should focus on our conclusions about the interaction between dance therapy and dance anthropology and the process through which we had discovered this. I think the presentation was well received by the audience and people seemed genuinely interested in what we were discussing. Part of our purpose was to educate people about dance/movement therapy and dance anthropology so that some day we or someone else will be able to use this research to facilitate communication and understanding across cultures when traditional Western therapy and communication fails or is not possible.

"Skipping Stones"

Once when I was in Sunday School, the teacher asked us to paint a picture of what we thought a soul looked like. I drew a dancer, albeit to some it probably just looked like a poorly formed person, but I knew she was dancing. Dance is who I am. Most people would probably consider it a hobby but for me it is more. It is not my profession and probably
never will be but it is nearly as important to me as breathing. When I move, it comes from my soul.

I choreographed a dance piece for our presentation partly because I love to perform, partly because I love to choreograph, but mostly because I wanted to embody some of what we were discussing in our presentation by moving. "Skipping Stones" captures the importance of movement in my life and is an expression of the main reasons why I dance. It makes me happy and it energizes my entire being. These two purposes make dance inherently therapeutic for me and I was hoping to get that across through my piece. I wanted the movement to be natural, to flow together like our bodies were made to do it. From the feedback I received from audience members, it seems I succeeded.

When I heard the song "The River Sings," by Enya, I experienced an immediate connection. The process of creating movement for it though was difficult because I haven't choreographed anything in a long time. Since this piece was more about the impetus behind it and less about how it looked, I started moving with the music early on in our project. I knew that the movement was just waiting for me to discover it inside my body and I wanted to start early so it would have time to express itself. I was very pleased with the outcome and felt there was no better way to conclude our study of movement and people than with a dance.
Annotated Bibliography


This was a good starting point, because it was written when DMT was a very young field. It was a valuable source to use in comparison with newer resources, because researchers can see how DMT has evolved over the years.

Buckland, T. (1999). All dances are ethnic, but some are more ethnic than others: some observations on dance studies and anthropology. *Dance Research: The Journal of the Society for Dance Research, 17*(1), 3-21.

Buckland was a great place to find a good discussion of dance anthropology theory. She deals with the process of studying dance in anthropology and how it differs from various other forms of dance research. This article also discussed problems that can occur when trying to study dance cross-culturally which was particularly helpful for our research.

Dance/Movement Therapy Experience: An Introduction, Antioch University New England, Keene, NH, personal communication, June 4-8, 2007.

This week-long intensive was an excellent introduction to what it is like to experience and practice dance therapy. Each day a different professional/professor would lead the small group of students through exercises, followed by discussions. It was also an excellent opportunity to network with others who were interested in DMT.


This ethnographic study was very useful because it discusses different types of healing and how the definition can change depending on the culture you are discussing. Her discussion of the Nightway ceremony is very thorough and she explains everything very succinctly and effectively. We were also able to make a lot of connections between the Nightway ceremony and dance/movement therapy.


An Ethnography of immeasurable assistance in creating a coherent understanding of how therapeutic movement is integrated into the entire culture and cannot be studied apart from it. This book provides incredible information about the interaction between people, movement, and healing. The *vimbuza* healing ceremony was very
interesting to compare to dance/movement therapy because it shared similar ideas while at the same time existing in a completely different epistemological setting.


This article is primarily about representing emotion and feeling in research but there is an interesting case study about the evolution of the Warm House dance. It gives good insight into the difficulties of dealing with emotions in research because, as Harkin points out, emotions are essential to comprehensive interpretation of past events.


This article was a wonderful discussion of western dance/movement therapy's influence on a Japanese hospital. We were excited to read this article, because it provided us with an example of how western dance/movement therapy theory was applicable to an Eastern culture. It also provided personal accounts of the staff and their feelings towards DMT.


Phyllis Jeswald is the associate director of the DMT program at Antioch University New England. She was another teacher for one of the days of my intensive and cleared up many misconceptions and was very willing to answer any questions students had. Some of the notes I took from her presentation influenced my thesis.


Jilek’s study was very interesting to compare to dance/movement therapy because he interprets the guardian spirit ceremonials through a therapeutic lens that allowed our interpretations to have some grounding in another theory beside our own. He shows the evolution of the spirit dance ceremonials into a coping mechanism and we were able to find some interesting parallels when we compared it with dance/movement therapy.

Kaeppler cautions against considering dance a universal language and was instrumental in our study of the problems with creating a dialogue between dance/movement therapy and dance anthropology.


This book is a perfect grounding in the study of therapy in other cultures. It was especially useful for our purposes because we were concerned with the interaction of all three disciplines, anthropology, medicine, and psychiatry. There are also some case studies included which provided concrete evidence that Kleinman’s theories can be implemented effectively.


This was my favorite resource. This book is well-organized and provides many details that are absent from other sources. It was easy to look up information using the index and also featured valuable photographs.


Susan Loman, MA, ADTR, NCC provided this article to those who attend the intensive. It is another brief overview of DMT, but was still useful in communicating the purpose of DMT.


Susan Loman, MA, ADTR, NCC provided all those who attended the intensive with this article that she wrote. Although the article is yet another general outline of DMT, she included an example of her work. A detailed description of a DMT session that is featured in the article communicates the effectiveness of DMT beyond any general explanation.

Susan Loman, MA, ADTR, NCC is the director of the Dance/Movement Therapy program at Antioch University New England. She taught one of the days at the intensive I attended and provided a lot of general information that was very useful to this project. I used my notes from her lectures throughout the project.


Her study of how movement differs from other mediums of expression was very useful for interpreting some of the ethnographies we used in our research. In general, Sklar is useful as a source for understanding the impact of dance ethnography.


This book contains a wealth of good information. Stanton Jones goes into great detail of particular theories within DMT and also explores its use with different populations.


The ADTA is the American Dance Therapy Association and this website is a wonderful starting block for DMT research. Although it provides very general information, it does so effectively. Through this website, it is possible to also communicate with dance therapists and is therefore an excellent tool in networking.


This book takes a deep look at the definition of dance and movement in anthropology and in general. It also discusses the meaning behind each term and how dance and movement should be analyzed and interpreted by anthropologists. Overall, a very influential source in our study and an integral reference book for anyone interested in dance or movement anthropology.
Creating a Dialogue Between Dance Therapy and Dance Anthropology
An Honors Thesis

Aly McReynolds and Brittany Pohl
Spring 2008
Why dance?

• Why do you dance?

• Why we dance...
  — Energy release
  — Part of our identity
  — Makes us happy
An evolving project

Why do people dance? (dance therapy)

2. Dance anthropology's influence on dance therapy theories

3. Began seeking out similarities in non-Western cultures and dance therapy theory

Universal healing properties of movement
An evolving project

4. Realization: Our assumption about the universal healing qualities of movement colored our interpretations of the cross-cultural analyses.

5. Attempted to figure out what the dialogue of dance therapy and dance anthropology would look like.

6. Revisited our initial assumptions and looked at them through this new lens.
What is DMT?

• Dance/movement therapy is the psychotherapeutic use of movement to further the emotional, cognitive, physical, and social integration of the individual. 1
  – Incorporates movement of all types
    • Pedestrian movement/posture -> structured dance

• Based on mind-body Cartesian dualism

• We first experience the world through our body. 2

• Creativity is inherently therapeutic.
Some Goals of DMT

• Integrate body parts, create a cohesive sense of self
• Improve body image and self-concept (\, Facilitate communication
• Gain insights
• Develop trust (of others and your self)
• Learn to give and take \^3
What is Dance Anthropology?

• *Dance Anthropology*...
  
  —uses a dance to understand a culture
  • Not to be confused with *Dance Ethnology* which uses culture to understand a dance

  —studies the dance systems of different cultures, through ethnographic fieldwork, in order to understand movement from the point of view of the people being studied."

  —is not necessarily the anthropology of movement which includes all "structured movement systems" like martial arts, sign, language, and games. 4
Defining Dance in Anthropology

• Dance alone is not a universal language. 5
  "Dance" is a Western term and concept
  —Drid Williams (56 suggests that as anthropologists, "we are obliged to ask what the concept [dance, movement, etc...] means to native speakers." 6

For ease of discussion:
  —dancing refers to the act
  —dances, a dance, some dances, and such refer to pieces of specific cultures (ex: swing dancing)
  —The dance refers to all dances, everywhere 7
Defining Dance in Anthropology

• Incorrect
  – "Why do people dance?"

  *Why?*
  • "Assumes that all people everywhere are going to
dance for the same reasons or from similar
motivations"

• Correct
  “What are (some group of) people *doing* (thinking,
conceptualizing, etc.) when they dance?"

  *Why?*
  • Requires asking the people their intentions
  • Helps us remember that people are "organizing,
attaining, experiencing, communicating, or
representing knowledge and belief" when they
dance"
Studying Dance in Anthropology

- Dance is part of a culture, not a separate entity, therefore, it must be studied in the context of that culture.

According to Adrienne Kaeppler:
- Instead of using Western dance theory for analysis of nom tern dance, "the researcher must attempt to discover indigenous theories about movement." 10

Our Goal:
- Compare dance therapy theory with "indigenous theories about movement" to discern shared themes. Ultimately, to support the notion that movement is universally therapeutic.
Marian Chace

- The "Grand Dame" of DMT
- 1920’s- Dancer at Denishawn Dance Co.
- 1930- established Denishawn school in D.C.
- 1942- St. Elizabeth's Hospital
  - "Dance for communication" 11
- 1960’s- spread DMT to Israel
- 1966- organized ADTA, 1st president
Chace Technique and Theory

- Warm-up, Theme development, Closure
- Body Action $^{12}$
  - Full range of movement = Full emotional range $^3$
- Symbolism
  - Movement symbolizes our unconscious
- Therapeutic Movement Relationship $^1$
  - Kinesthetic empathy through "mirroring" ---

Rhythmic Group Activity
1. Structures individual body action
2. Facilitates a connection between the group
Mary Whitehouse

- Mary Wigman School in Dresden, Germany
  - Jungian psychotherapy
  - "Movement-in-depth" vs. dance (finished product)
- Client-centered- start where they are, then teach simple dance technique/simple movement
- Talked about the movement in order to understand it
- Only observed clients
- Projective technique
  - Up/down, "The earth is my mother. The sky is my father."
Whitehouse Theory

1. Kinesthetic Awareness
2. Polarity
   • Body composed of opposites
   • Mutually inclusive
3. Active Imagination
   • Unconscious allowed to speak
4. Authentic Movement
   Collective unconscious
   • "I move" vs. "I am moved"
5. Therapeutic Relationship/Intuition
Tumbuka

- A people who live between Lake Malawi and the Luangwa River Valley of Eastern Zambia
Tumbuka

• Americans "don't believe in wind, we take it for granted as part of our natural environment. In the same sense, the Tumbuka don't believe in spirits; they don't have to, for spirits are part of their natural environment and so play an important role in everyday life." 16

• Steven Friedson  *Dancing Prophets: musical experience in Tumbuka healing*

  — *Vimbuza* "encompasses a class of spirits, the illnesses they cause, and the music and dance used to treat the illness" 17

  — *Nchimi-*"prophet" or "a special class of healers among the Tumbuka" 18
Tumbuka

Diagnosis and Treatment:

1. Healer dreams
2. "dancing the disease"
3. Caused by *Vimbuza*?
4. Healer arranges for the patient to dance
5. Patient then dances *Vimbuza* at the appointed time

- community event
Tumbuka

Impossible to separate vimbuza music from vimbuza dance

• "Dancers play [the rhythm] with their bodies, and drummers (and singers, through their clapping) dance it with their hands." 19

Drumming and dancing movements often match in structure
"cures are nonexistent---for *vimbuza* is an ongoing reality in the lives of those who are afflicted. Periodically *the vimbuza may* heat up, which will cause symptoms of disease. [...] But when it does occur, the person will dance the *nthenda* (disease) to relieve the symptoms. In this way, *vimbuza* dancing takes on the form of a maintenance therapy." 

\(^{20}\)
DMT and Tumbuka

- Someone seeks out help from the healer
- Different treatment under different circumstances

Collective unconscious 8z spirits
  - Energy/force in the world
  - *Vimbuza* interact with others, spirits are a source of energy

- Rhythm
- Maintenance- not a cure, coping mechanism
  - Improvement/control over illness
Conclusion

• How do you create dialogue between two sub-fields that are housed in fundamentally different disciplines?
  — Individual vs. Collective
  — Common vocabulary
  — Multi-disciplinary
  — Abstract concept and translation
  — Give all theories equal weight
  — Personal fieldwork is necessary

• Show the possibility for the universal healing qualities of movement
  — Facilitating communication between cultures
Endnotes

3 Jeswald (2007)
6 Williams (2004:56-7)
7 Williams (2004)
8 Williams (2004:13)
9 Williams (2004:35)
10 Kaeppler (2000:121)
13 Jeswald (2007)
14 Levy (1992)
15 Bernstein (1979)
17 Friedson (1996:12)
18 Friedson (1996:9)
19 Friedson (1996:155)
20 Friedson (1996:81)
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• S. Loman, personal communication, June 4, 2007.


The 

3 3 2  - together
3 3 2
3 3 3  - heavy
3 3 3 2
3 3 3 3 - separate (heavy)
3 3 3 2 - together
4 4 4 4 4 4 4
3 3 2
3 3 3 3 (heavy)
3 3 2
3 3 2
4 4 4 4 4 4
3 3 2
3 3 3 3 (heavy)
3 3 3 2
3 3 2
3 3 2
3 3 3 2
3 3 3 2
3 3 3 2
3 3 3 2
3 3 3 2
right
Hindu o’-K^* 
U P 
\[ a_{\text{L}} - 8c - s \] c \( V \) c(=)
2 steps
Repeat on left

Facing in
contract right:
extended side
step across, step
facing front
jig right,

p left
\( \text{DIR} \) IT \( \rightarrow \) right
right step:

CC, U'229t
s c c VI \( \text{vt} \) c,3
\( \text{A} \) 1-0 S
flick left foot

nearly floor up
and facing crouch, right foot forward, left hip ...al... c a (Jic... V~ (~ a ~) (kd -E. CA v-m-n, ~ L-~ (C A.v,~)

V Y (r>s a. Q f 32 L ( L-V, ~

..., Y Vd I C'. i

a-41 s 1 i (\ A l-a-

eChas (c, v U or- right w/ hands right hand ft side (2 counts)

step side w/ right foot to wider parallel w/ arms slightly behind

rélevé & start falling forward to top side
Brit

Fac, L.S. IA-of right hop step around

3. Step right, left right

1st part exactly
right left

Both

3 - Fall into pad!! sn 60 Uzl's

3 - Repeat right At, EacA C p l a c e a - r e v a s a k o a c d

AZ- ja, S(YL) le S-E t'ifr, luc - moving forward

bro hopping
back, dévele
left leg front to back

4 - Aly 3 c es 6-trL L eV a-Ac t. C. vletely

o) dt -0/0 (sr, ue,v- (IA sT) cL e

\overline{\text{i} v n}

\overline{\text{u} v 2 with right \sim \sim \text{t} e \sim \text{i} N G \sim \sim \sim \sim s}

3 r-c (\overline{\text{p} a k t / 12L; t v} opposite side

2 - Chug back, développé v leg front \text{c} e
to corner, your head (in a contract w/ arms in to body, turn to right shoulder to face opposite corner arms end reaching up)

swing forward, arms come to hover swinging

swing left & right ar c r c in front

er, arms flying to sides fold in to reach

ops aAD ad follows

roll to floor on 7-8 front

d to downward facing dog to shoot right leg through onto stomach order to back

back to sit up standing, right front pointed back

run/wat c.eA--QA r cl fru f

ef