

MAPS TO SUCCESS

The Dance Movement Therapist as Innovator and Assimilator

Presented by : Dr. Marcia B. Leventhal, PhD, CMA, BC-DMT

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ON ZOOM

(**Australian dates** are June 13 and June 27 –Workshop One;

July 11 and July 25-Workshop two; both at 10 am -12:30 pm)

(**U.S. Dates** are: June 12 and June 26-Workshop one; July 10 and July 24, Workshop Two; check for times in your region)

Hello and Welcome All,

I so look forward to meeting with you soon and exploring, discovering, and connecting through these exciting Dance Movement Therapy processes . In order to prepare for these sessions I am attaching a variety of material for your perusal: some are to stimulate some background thinking and information, and some are for your personal use to keep track of your own discoveries and processes during the actual sessions.

Here also are a few suggestions to help you prepare for our time together:

1. Where possible, please prepare your space for these sessions so that you be able to explore without interruption and with as much movement area as possible (obviously there are limitations for us all, but just a little prep will allow you to participate fully, without worry). Dress comfortably so that you may move without clothing restrictions, and of course have water and snacks available, if and when needed.

2. Have available writing and drawing materials-----nothing fancy; just markers or crayons, pen or/pencils, blank paper (a variety of sizes where possible, but not crucial).

3. Please pace yourself during our time together, and move at a level that you feel comfortable, and are able to hold the space safely for your own processes. Our time together is educational and not a time of group therapy. Dance Movement exploration can often lead us to deep, insightful places, and this Facilitator will be guiding you through a variety of exploration processes, through lecture, PPT, dance movement and discussion. Our goal is to deepen and refresh and even renew our connection to therapeutic dance and our own personal place in our professional development.

4. Please make multiple copies of the first three charts in the handouts, as these will be valuable tools for your use to keep track of your own discoveries and processes.

Feel free to contact me prior to our sessions for any questions or concerns.

Warmest Regards to All,

A handwritten signature in cursive script, appearing to read "Maria".

Marcia B. Leventhal, PhD, BC-DMT, CMA
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Brief Biography

Dr. Leventhal holds a Doctorate in Clinical Psychology, is a Board Certified Dance Movement Therapist (BC-DMT), is a Certified Movement Analyst (CMA) and she is the 2019 recipient of the ADTA Lifetime Achievement Award.

Teaching and lecturing worldwide, she has received many awards and grants for her innovative and healing training programs. She is a widely published author and is the process of completing her book, **Journey to the Heart of Matter; Dance Therapy as an Agent of Change and Transformation.** ©

Dr. Leventhal's theoretical contributions to the field of Dance Movement Therapy have allowed one to develop age and developmentally appropriate treatment programs for a wide variety of both clinical and non-clinical populations, supporting dance therapy within a holistic/humanistic treatment model.

Dr. Leventhal was the 2007 Marian Chace honoree and key-note speaker for the American Dance Therapy Association. She was the Director and Developer of the Graduate Dance/Movement Therapy Program at New York University, where she was a Professor from 1973-1990. She also founded the first two European Programs in DMT in Stockholm, Sweden, and in the UK (Froebel College at Roehampton University). Dr. Leventhal has co-founded the International Dance Therapy Institute of Australia, (IDTIA) where she directed education and training for the IDTIA for 16 years. She co-founded the Dance Therapy Institute of Princeton, the first post-educational training institute for DMT offering advanced training and founded Dance Therapy Intensive Training Programs in Kyoto, Japan, Buenos Aires, Argentina, Athens, Greece, Istanbul Turkey and throughout China. Dr. Leventhal is the Co-Founder and Co-Director of the **International Institute for Advanced Training in Dance Movement Therapy**, which is currently directing training programs throughout China, in Istanbul, Turkey, and throughout the USA. Her Master's Thesis, "A Dance Movement Experience with Psychotic Children", (UCLA, 1965), is the first such research thesis in the field of DMT.

Within the ADTA she is a previous Co-Editor in Chief of the Journal, a former Board Member, and has served on and helped to develop numerous ADTA committees since their inception.

Some of Dr. Leventhal's holistic healing model of DMT is informed by her training worldwide in alternative and complementary healing practices, and her experiences as a professional actor and former professional dancer. Her dance therapy practice has included work with exceptional children, adolescents, adults, juvenile offenders and incarcerated men, and utilizes dance therapy as a primary therapeutic modality in her private practice.

Dr. Leventhal acknowledges with gratitude her early mentors for their guidance and support: Dr. Alma Hawkins, Dr. Valerie Hunt, Dr. J. Alfred Cannon, and Mary Whitehouse. Other teachers of inspiration who have assisted in her unfolding include but are not limited to: Irmgard Bartenieff, Margie Beals, David Bohm, Merce Cunningham, Blanche Evan, Anna Halprin, Michael Harner, Jean Houston, Judith Kestenberg, Joseph Chilton Pearce, and Swami Rama.

The Art of Embodiment; Whole Person Psychology
Marcia B. Leventhal, PhD, CMA, BC-DMT, NCC

**MY EMBODIED PSYCHODYNAMIC JOURNEY TOWARDS
ESSENCE, WHOLING/HEALING**

©2018

RELEASING:

RECOVERING:

RECLAIMING:

RELEIVING:

RESTORING:

TRANSFORMING- From Body Awareness to Expressive Gesture, to Meaning and Manifestation

WHO I AM?	HOW I AM?	WHERE I AM?	WHAT I AM?

SELF OBSERVATION INDEX

NAME: _____ SESSION: _____

A. PERSONAL THEME:

1. Psychodynamic

2. Movement

B. WHICH THERAPEUTIC PROCESS WAS FOREGROUND FOR YOU TODAY?

C. WHAT WERE YOUR PREDOMINATING MOVEMENT QUALITIES OR EFFORTS?

D. WHICH BODY PARTS WERE KEY MOVERS TODAY?

E. FOREGROUND AWARENESS STIMULATED BY MOVEMENT

(Less) (More)

1. THOUGHTS 0 1 2 3 4 5

State Briefly:

2. FEELINGS 0 1 2 3 4 5

3. IMAGES 0 1 2 3 4 5

4. MEMORIES 0 1 2 3 4 5

5. INSIGHTS 0 1 2 3 4 5

6. SENSATIONS 0 1 2 3 4 5

7. OTHER 0 1 2 3 4 5

F. GENERAL AFFECTIVE STATE

Exhilarated 0 1 2 3 4 5

Very Comfortable 0 1 2 3 4 5

Moderately Comfortable 0 1 2 3 4 5

Anxious 0 1 2 3 4 5

Tired 0 1 2 3 4 5

Confused 0 1 2 3 4 5

Angry 0 1 2 3 4 5

Sad 0 1 2 3 4 5

Other 0 1 2 3 4 5

When In Session:

Beginning

Middle

End

SYMBOL:

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*LEVENTHAL WORKSHOPS
2021

MOVEMENT PROCESSING INDEX: CONTEXT OF INTERPRETATION

THE ART OF AN EMBODIMENT – MOVEMENT AND EXPRESSION

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Session _____ Date _____

I. Experiential (Level of Intervention and/or Current Issue Presented)

II. E/S Trends and Range

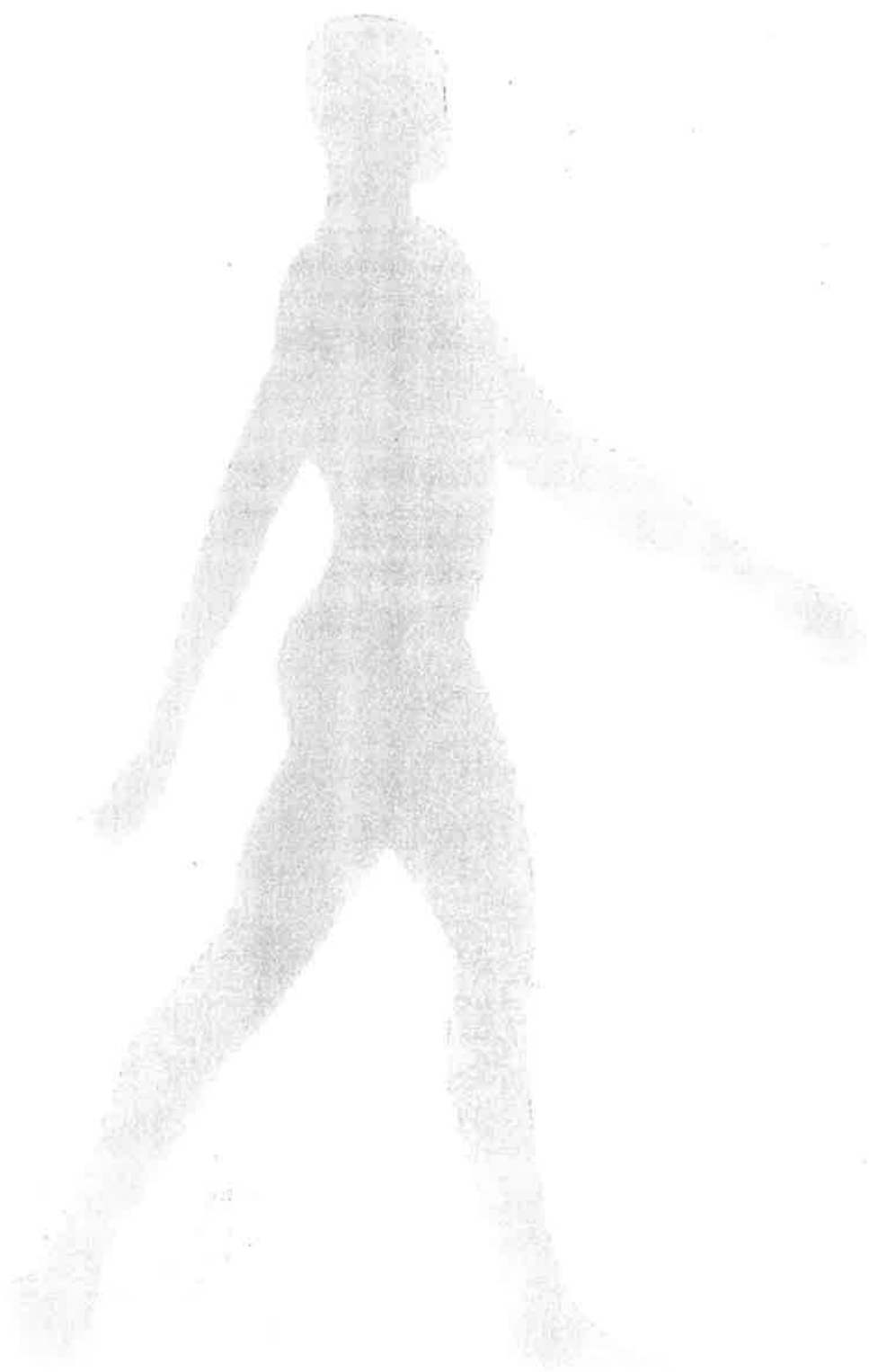
III. Theme

IV. Form, Symbols, Elements Emerging (ie. Posture, Use of Parts, Non-Verbal Cues)

V. Theory and/or Psychodynamic Issues Perceived

VI. Mood and/or Emotional Affect Perceived

VII. Summary, Conclusions, Plan



100% Cotton 100% Polyester 100% Nylon 100% Silk

BASIC, BUT KEY, IMPORTANT POINTS

1. Research of Dr. Valerie Hunt (1964), showed that there is a positive correlation between movement range flexibility and flexibility in range of choice/thinking, and an increase ability to think and to abstract

*(if range of feeling expression, or perceptual reception is limited, then perception leading to reality testing and subsequent interpersonal relating will also be severely impeded)
2. Movement expression as seen in communicative, functionally movement—i.e. pedestrian movement, and personal gestures, are reflective of intra-psychic dynamics.
3. A fundamental belief is that a change in movement expression can result in a personality or behavior change.
4. How the ego is formed according to S. Freud:

"The ego is first and foremost a body-ego, it is not merely a surface entity, but it is itself the projection of a surface....." The ego is ultimately derived from bodily sensations, chiefly those springing from the surface of the body. It may thus be regarded as a mental projection of the body" (1923, p.96)
5. Organic unfolding as we learn to experience it in our modules will allow us to explore our own tolerance for change and range expansion.

The key elements we are exploring in order to bring life and understanding to the articles that have been assigned, and to the idea of relationship to range of perception are •Energy Flow •Tension Flow (see Kestenberg and Qualities of Flow on P. 14 of Basic Article) •Body Image •Theory and Development •Felt Level/Thought •Metaphors •Symbols and •Personal Expressive Style

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EIGHT THEORETICAL PRINCIPLES OF DANCE MOVEMENT THERAPY; PARTICULARLY AS THEY RELATE TO THE QUANTUM HEALING DANCE™

Marcia B. Leventhal, Ph.D, BC-DMT, CMA, NCC; 1998, 2009, 2011, 2012

1. The body, the mind and the spiritual aspects of our personalities are in constant and continual connection and interaction. This three-dimensional state of our deepest essence is foundational and core to all healing and change; insight gleaned in one modality will impact or affect experience, perception, and/or movement expression in each other modality.
2. Our expressive and functional movement do express aspects of our personality, our collective unconscious and our own personal developmental history; thus by letting the body work through and find themes,-- traumas, pattern, and blocks can be accessed and healed (Freud, Reich, Kestenberg)
3. The non-verbal realms of communicating hold keys to understanding the impact and power of relationships without and before words; and this is basic to the therapeutic relationship
 - Energy leads to emotion leads to motion
 - Dyadic union
 - Mutuality
 - Body ego and impact upon early development

Elements of non-verbal energy help form, create, and develop the Dance Therapy therapeutic relationship.

4. Expressive movement can be open to interpretation as a message from the unconscious (just like “slips of the tongue,” and free association.) It’s only by making what’s unconscious conscious can changes occur (unconscious is defined as , “those contents of mind that are not present in the conscious field and can include ideas or thoughts, feelings and/or images which have been repressed or suppressed.”)
5. In re-learning how to move expressively we are able to expand as well as become aware of maladaptive patterns.
6. Re-learning to move expressively helps us re-establish contact with our inner most being or essence causing an integration of our personality at the deepest level.
7. In moving expressively we learn that there are many levels of accessing information and expressing perceptions simultaneously.
8. Range of motion is correlated to range in options, choices and largesse of life vision.

FORMING THE EMBODIED LANGUAGE OF/IN DANCE MOVEMENT THERAPY

**Selected key, psychophysical elements contributing to the forming of a
dance/movement therapy model: Our Discrete Language of Movement**

Dr. Marcia B. Leventhal, PhD, CMA, BC-DMT, NCC
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-breath	-felt level	-psycho-physical
-paradigm	-expression	-time
-spontaneity	-theme	-cellular level
-healing	-release	-metaphor
-flow	-body/mind	-awareness
-body-image/self concept	-forming	-space
-quantum vs. newtonian	-focusing	-field
-energy	-the art of embodiment	-inner vs. outer
-tension/release	-dynasphere vs. kinesphere	

THE QUANTUM HEALING DANCE MATRIX;
The Dance Therapy Journey into Change and Healing (tm)
(a work in process)

(c) 1997

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INTRODUCTION

This report is about a very ancient tool for change, one that is as vital and dynamic as the other currently popular tools of transformation such as meditation, visualization, body work, yoga, counseling, and other spiritual practices, including shamanism. The "change agent" described and discussed in this report is dance movement therapy, or in its streamlined version, the Quantum Healing Dance.

Dance movement therapy is both the art and the discipline offering individuals direct, concrete, physical tools for Self discovery. It offers paths to releasing restricting or non-aligned patterns as they are manifest in body posture, degrees of tension, everyday "pedestrian" movement patterns and in expressive gestures.

Dance Movement therapy is the conscious use of the expressive and functional, non-verbal, manifestations of an individual in relationship with a catalyst/facilitator/therapist---in order to release restricting mind/body sets, which inhibit or impinge upon a more comprehensive personal development and reality. The physical, bodily, expressive interactions are seen as key to the change, to transformation and insight processes.

With the dance movement experiences, an individual has the opportunity to uncover the root of an old pattern, and to modify it if it has become outgrown or outdated. Simultaneously, the individual is able to release or undo parts of patterns in which s/he is entangled. Dreams, verbal discourse, imagery, art work and music are supporters of the process, but only adjunctively in supporting the key focus of the dance therapist.

Defining psychotherapy and then dance therapy will allow us to energize the belief in this powerful, ancient tool, into a cohesive, coherent theoretical position.

Psychotherapy is a time of interaction, with one or more individuals, focusing upon the intra and inter psychic worlds as they become defined and clarified. It is a time of confrontation, of truth discovery, of commitment to caring, sharing, and connecting with the various elements of development, of essence, and of life goal planning with current and former realities.

The role of the therapist is that of supporter, challenger, teacher, confidant, limit setter, facilitator; engaging his/her skills in order to assist the client to move forward in order to evolve into one's fullest potentiality. The client's potential for creativity, personal expression and fulfillment, and increased social interaction, are all areas assisted and facilitated via a conscious, healing, dance movement experience. Ultimately, clients gain skill and mastery and deeper satisfaction with their lives; living and working with love and joy and an ability to become midwife to their own personal life/goals plan.

ESSENCE OR SOUL-SELF

Philosophically, a fundamental premise is that each of us is host to a unique essence or being, and that this essence gives shape and form to our personality and to aspects of the self. However, it is far greater than any one aspect of our beingness and subsumes categories of feelings, of thoughts, of ideation, of skill, weaving a consistent theme throughout our physicality, mentality, spirituality. When we are in harmony with its energy or "vibration", we feel loved, at peace, in union with ourselves, and have access to a personal locus of control. When we are unable to sense this essence, or have lost access to it, or don't trust it's subtle emanations and guidance, we can become enmeshed in co-dependent relationships, painful career choices, situations in which there is little feeling of satisfaction or success. Feelings are often dulled, repressed, or denied, causing various kinds of mis-directed, personally harmful behavior---usually compulsively driven; ending in addictions to sugar, alcohol, drugs, sex, danger, shopping, etc.

Basically, dance movement allows us direct access to this essence, or Soul-Self (Leventhal, 1997), since rhythm, movement, expression into space concretize the felt level of perception, allowing us to reach a state of heightened awareness. This is the first crucial step in all healing modalities, and leads eventually to the acceptance of and the strengthening of the core essence. Which in turn brings us back into balance with our higher purpose. It also directly empowers us by giving us a sense of physical control and extended range; which in turn creates an expanded perceptual focus with an ability to see more conscious options for behavior.

Concepts such as balance, alignment, control, and strength can be directly experienced through planned dance movement events, and then extend meaning for individuals as metaphors for daily living. This is partly how dance therapy causes an integration and alignment of body to mind, mind to spirit, spirit to body, etc. Dance is the manifestation of the spiritual, ephemeral worlds, but it utilizes the concrete, physical, apparatus to express. It is in the interpreting and the imaging which occurs during actual therapy that the potential for an immediate, three dimensional event is defined.

In learning to dance our own unique dance, we begin to attune with our biological timing, our own physiological cycles and rhythms and the subtle resonating energy which hold patterns of cellular information experienced on an inner, felt level (Langer, 1953, and Gendlin, 1962). As we begin to move spontaneously in a purely non-competitive, self-expressive way, authentic qualities of the deepest core of our essence begin to be discovered and realized. Dance movement therapy goes beyond the spoken word in allowing us to have a three-dimensional, fully integrative experience, in which there is a connection and alignment with elements of our personality related to the body, the mind or intellect and the creative, spiritual realms.

In re-remembering how to use our physical body expressively, we are allowing ourselves to discover a vehicle for bringing into conscious awareness a subtle body dance, leading ultimately to an alignment with our highest potential for development and personal discovery.

From the earliest of recorded history, humankind has used dance as a change agent, integral to healing, community rituals of celebration, preparation, communication.

Cross-culturally people have always been aware of the therapeutic and cathartic powers of dance. For the Greeks, dance was able to produce mass elation. Joost Meerloo, the Dutch Psychiatrist and dance advocate, found that: "The holy craze and abandonment of inhibitions had for them a reviving and healing action". (p.23) Their mystery dances were part of a drive for rejuvenation and a greater intensity of life.

Dance movement is the human being's vehicle for physical expression. It is celebration through action. Dance, in ancient times was the vehicle for all important interactions and life events, integrated into the fabric of society and into an individual's experience of life itself. Even today, in many parts of the world, dance is the Shaman's or Healer's tool.(Leventhal, 1997, p. 12).

THE DANCE THERAPIST

Dance therapists utilize the most basic of dance and movement experiences as tools or intervention techniques. These tools (motor development, flow, gravity and weight) have all been shown to be important in development. Essentially, the therapist begins by meeting the client inter-actionally on the developmental level most foreground for the individual at the time of the interchange. In a dance movement idiom, such a level gets translated into what this author/clinician is terming "flow-readiness"; those qualities of motion that the client exhibits in his use of rhythm, space, and degrees of energy. Using this movement expression as the organizing basis of the relationship, the dance therapist creates, or helps to facilitate direct, energy structures or events in time and space. These events become actual movement experiences with boundaries that are clear or become

secure and reliable for the client.

Dance therapists, able to flexibly adjust their body movement qualities (i.e. force, time space and flow) to match or interact with those of their clients are able to recapture or re-establish some early developmental experience---become what Dratman referred to as a "substitute" mother (1967), in the building of a therapeutic relationship. Mutuality, attunement, synchrony are all concepts describing one deeply felt, communicative experience by the mother (or caretaker) and the infant. This author is suggesting that such bonding be viewed as resultant of a sharing of energy flow and that energy flow can be regulated and "taught" as a means of communication. Therapists working with infants base their interventions upon this notion of a dyadic energy exchange (Kesterberg and Buelte, 1977, Ostrov, 1981).

DANCE, DEVELOPMENT AND ENERGY FLOW

The dance experience lies at the very root of our being and is intricately bound up with our life force and development. From conception, through birth and into the earliest bonding with the mother/caretaker, the dance of soul to soul communication begins. This initial, non-verbal bonding, attunement lays down a basic pattern of personality integration and matrix for the rest of our life; retrievable later through a basic, dance movement experience. When we lose our connection to the dance (as we will define it a little later in this report), we have lost a connection to the deepest essence of our core self. This lack of awareness of such a connection often becomes the basis of feelings of disorientation, alienation, and finally dis-ease, often leading to serious illness. Those of us involved in the contemporary movement of therapeutic, healing dance, have discovered that dance is fundamental to the expression and communication of our "soul-self"; necessary for a balanced, integrated life. None of this is new; contemporary dance movement therapists have simply been able to re-discover and finally to codify that which ancient humankind knew: dance was/is essential to our very existence.(Op.Cit., p.11).

Dr. Valerie Hunt (1995) states that "the healthy body is a flowing, interactive, electrodynamic energy field. Motion is more natural to life than non-motion--things that keep flowing are inherently good. What interferes with flow will have detrimental effects. (p.48) Further, when Dr. Hunt discusses healing related to this field, she says that "As energy field blocks are removed and energy flows, neuropeptide information chains are apparently activated to facilitate normal healing responses. Thus it seems that energy fields have an immediate, direct effect upon the healing response as well as a long term one. (p.258)

One particularly striking example comes to mind in which focusing upon energy flow with a client in a healing dance movement therapy session caused an important shift in

the course of this client's illness. Mrs. G. sought assistance when her previously in remission cancer re-appeared, and metastasized to her liver. She came to therapy both to help her adjust to the illness, but also to try and use alternative healing modalities (whilst continuing her standard medical treatment). After several sessions of working with dance movement, visualization and various Shamanic healing practices, Mrs. G. was able to "identify" a strongly negative voice in herself that seemed to her to be fighting her in her determination to recover her life and free herself of the cancer. During this same session, whilst moving expressively, she uncovered an energy quality which she was able to describe as being in her "healing channel". While she moved this energy quality, Mrs. G. was able to visualize this quality as light and as energy surrounding her diseased organs as well as "patching up" her personal energy field (also referred to as "dynasphere" or personal space in Quantum Healing Dance). She was able to feel how her energy pattern shifted when she physically moved out of her "Dynasphere" and moved into what she called her "negative self space". She was able to contrast the two polarities in movement, giving her an "edge" in being able to release the negative voices and strengthen what she felt were the healing aspects of her self. She learned to strengthen her own line of defense against the cancer by using her soothing, healing rhythm/energy flow as an antidote to high levels of stress, fatigue, or fragmentation of her energy. Shortly after this pivotal session her cancer appeared to be going once again into remission.

These remarks are often difficult to comprehend unless one has had the good fortune to re-experience the power and the mystery of the dance event personally. For in today's sophisticated, highly technological world, dance no longer exists in our immediate consciousness as part of our daily emotional and physical fitness routines. The basic dance experience is decidedly separate from our immediate needs and desires. Most of us, when in distress, would not use dance as our first source of relief or insight. Yet, as we will describe, history shows that the dance experience was integral to many healing rituals; being used to calm, to gain insight, to alter behavior and even cellular interaction. In the past, we were always one with our alive, vibrating bodies. Our bodies and minds were not separate from each other; each reflected the other in harmony and balance. We hadn't yet learned about the brain/mind/body split. All of life's cherished moments could be contained and expressed through dance forms.(Op.Cit. p.13).

This potent healing experience exists once again today, having been re-discovered some 50 years ago. Professionals using dance as their key tool for catalyzing healing, behavior change, emotional integration can be found worldwide in Special Schools, Psychiatric facilities, Eating Disorder and Substance Abuse Centers, Geriatric Treatment Centers, and more. Dance movement therapists are employed in the corporate world, in Universities, and within a variety of research facilities.

Today, in our contemporary world, healing, transformation, pattern and paradigm shifts, energy and flow, are familiar and enticing word concept/constructs for the modern, dance movement therapist. In dance therapy the potential for discovery, insight, recovery, release, and reforming, become foundational and key tools as the dance therapist assists in the healing of the wounds of growth and development and adjustment to a rapidly changing world.

QUANTUM VS. NEWTONIAN PARADIGMS

Dance therapy, or the Quantum Healing Dance (tm) (Leventhal, 1997) offers us the opportunity to acknowledge and experience our inner worlds of sensation, image, feelings, as they are felt internally in our own unique sensoriums. Then these vague, difficult to grasp impressions are brought into the outer, reality-defined world via expressive action of the physical body in a dance movement event. In the healing dance event, an individual begins to create a personal language for stored memory; particularly those pre-verbal memory traces---the shadowy, subtle areas of our being (deepest essence/Soul-Self). In creating a method and a language to discover these non-verbal realms, we are able to re-access feelings, memories, and images. In so doing, we unearth knowledge crucial to our continued growth and development. The Quantum Healing Dance event is not a pre-defined set of exercises, dances or routines. It is unlike many other therapies, where we present a symptom and search for a relief. Quantum Healing Dance is a dance movement therapy process experience; both a methodology for "discovery" and "recovery", as well as for re-forming and shaping new patterns of adaptation and growth.

There are several core areas catalyzed and developed during healing dance movement experiences and they cluster around four major areas:

1. Those related to personal growth and emotional, potential development;
2. Those related to actual healing, whether emotional, physical, psychological or spiritual;
3. Those related to assisting us to regain spirit and energy;
4. Those related to the simple wondrous experiences of the unfolding processes towards greater knowing. (The idea of 'unfolding' is a core concept in the Quantum Healing Dance Matrix and will be discussed further in this report).

On a most fundamental level of interaction, the dance therapy treatment has the potential to bridge a gap of understanding between the old, Newtonian, linear view of the physical

world, and the newer, inter-connectedness and conscious responsibility of the Quantum world.

On the one hand we have the old view of the world, the Newtonian model; mechanistic, linear, cause and effect thinking and conceptualizing. And in reality, on a day to day basis, most of us feel obliged and compelled to describe our mental, physical and emotional processes in linear, familiar, "Newtonian" way. However, there is also a newer view or paradigm which exists simultaneously; the world described in the "new physics", quantum explorations offering us an opportunity to elaborate upon the felt, but unseen world of spirit, creativity, and feeling. In short, a way of conceptualizing, organizing and describing mysteries of intuition and perception that many have experienced, but few have shared.

Not only were we lacking a concise language and body of knowledge to support experience and knowing in the realm of "spirit", but to do so often meant ridicule and isolation by society.

Stanislav Grof, a Psychiatrist with an extensive background in consciousness research in discussing the "reductionistic world-view of mechanistic and materialistic science" states that"there was no place for mysticism and religion. In this context, spirituality is seen as a sign of primitive superstition, intellectual and emotional immaturity, or even severe psychopathology...." (p.12). Grof references a 1931 paper by Franz Alexander in which he has referred to states achieved during Buddhist meditation as self-induced catatonia, and mentions also a 1976 report from the Group for the Advancement of Psychiatry in which mysticism has been interpreted as an "intermediate phenomenon between normality and psychosis". (p.13). Fortunately, though, the old mechanistic, Newtonian-Cartesian model has slowly been shifting into a more comprehensive view of phenomena as well as human behavior-potentiality. As Grof concurs, "the world of substance was replaced by that of process, event, relation". (p. 14). And within this newer paradigm consciousness exists the seeds of the dance event to shift, change, heal.

The various sensibilities stimulated via a quantum focus lifts a basic therapeutic experience out of symptom relief (using Self Psychology tool of Empathy, understanding, etc.) as the end result (and often the place where basic psychotherapy ends its treatment and its vision of wellness). Adding the quantum focus allows individuals to move towards a greater, fuller, sense of their individual and collective potentials, helping to bring a balance back into one's life, and also extend and transform a blocked, or outdated vision/life plane/focus. The Quantum world theory allows us in the healing dance arena to appreciate the power inherent in being able to "embody", "enlighten", "align"; just a few examples of life metaphors concretized with expressive dance movement.

In becoming adept and flexible at aligning the Newtonian realms of theory and practice--- i.e. working with key concepts and elements from Ego Psychology, Object Relations, and the functional and structural use of the physical body, with the Quantum realms of theory and practice---i.e. Spirituality, "felt level", imagery and visualization, inner knowing and personal locus of control, higher self/purpose, mysteries of art and creativity--, we begin to access and to create a comprehensive treatment modality; one in which the entire personhood is contacted, respected and offered tools and/or options for personal evolution.

THE BASIC DANCE EXPERIENCE HISTORICALLY

How the Dance event itself contains the seeds of such remarkable change potential can be traced historically through Dance's integration with societies' various rituals of bonding, magic, healing, hunting and growth. In such contexts we refer to a "basic dance experience"; rather than performance or stylized dance forms such a ballet, modern or folk. It is what the dance critic John Martin (1941) referred to as "...the dance arising from an innate potentiality of all men...the presence of a stirred up emotional state". Further explaining, Martin states that as each human being experiences basic, biological impulses, physical movement is the "normal first effect of mental or emotional experience". (p.69) We could imply then, that when in our collective cultural histories our verbal language was limited, and did not enable us to express those feelings which transcend understanding, the natural urge to express a charged or stirred up state became expressed in bodily action---or expressive movement; this is essentially the basic dance.

Many aestheticians and phenomenologists throughout the past 100 years have attempted to understand the importance of dance in the human being's life; and there has been a consensus as to the importance and the meaning of the basic dance experience as it relates to the nourishment of the human soul. It seems to be about the embodiment or the concretizing of feeling or emotion through abstract bodily gesture or action. In the expression comes a sense of self empowerment and integration. It is the communication between consciousness, sensation, will and perception. We could say that by the time we actually express all of our various sensation and perceived experience, we are defining an activity which relieves and sustains the human experience.

Dance historian Lincoln Kirstein (1935) describes the "magical dances" of "primitive people":

...magical dances were the first methods for dealing with the unknown and as such were the earlier manifestations of both science, religion, and forms which were more immediately impressive, of poetry, drama, and their combined use. Imitation of animal movements by dancers is recognized all over the world. (p.6)

And as dance aesthetician Lois Ellfeldt relates:

...dance started long ago, when one man began to relate to another, to his surroundings and to the unknown. It has been linked to an expression of emotion, a delight in filling space with designed actions, or most often, to express relationships with something outside of oneself... (p.13)

Ellfeldt's thesis is that dance seemed to offer magic solutions to dealing with an unknown or hostile world.

As Curt Sachs (1937) wrote in **WORLD HISTORY OF THE DANCE**:

...in the life of primitive peoples and of ancient civilizations scarcely anything approaches the dance in importance....on not occasion in the life of primitive peoples could the dance be dispensed with. Birth, circumcision, and the consecration of maidens.....the dance in its essence is simply life on a higher plane... (p.4-5)

In understanding and evaluating the importance of dance in early civilization do we begin to have an understanding of how in current society it becomes fundamental to the treatment and healing of ills of the psyche.

Suzanne Langer (1953) has discussed the Dance as a life force, an all encompassing entity of the human experience. In her analysis of how dance might come to be viewed as an expressive phenomenon, she found that, aside from being a basic abstraction of what she calls the "virtual spontaneous gesture" (p. 187), it (the dance experience) is also able to create and organize in the realm of virtual power. She has suggested that to interpret dance thusly helps us to understand the meaning of dance throughout its history:

...all sorts of puzzling dance forms and practices, origins, connections with other arts, and relations to religion and magic, become clear as soon as one conceives dance to be neither plastic art or music, nor a presentation of a story, but a play of powers made visible... (p.187)

It was Langer's contention that "dance" grows out of a feeling in the body. Namely, a sense of personal power as expressed with a "will". Ultimately this sensory experience becomes represented in an abstracted bodily activity. It is this activity which she believed became "dancing" (p.190).

The dance phenomenologist, Sheets-Johnstone (1966/1980) explored further Langer's embodiment theory working on clarifying the duality of function that dance seems to embody simultaneously; that dance is both expressive of and creates a symbol at one and the same time. From an inner urge, there is a reaction, but the reaction creates its own experience. The body and the expresser-perceiver are one; there is no separation. A complex chain of sensory-emotional-cognitive events are set into motion. Merleau-Ponty (1962) in the **PHENOMENOLOGY OF PERCEPTION** further relates this seeming

duality of perceived experience back to the body itself as the phenomenon:

...by thus making contact with the body and with the world, we shall also rediscover ourselves, since, perceiving as we do with our body, the body is a natural self and, as it were, the subject of perception... (p.206)

THE RELATIONSHIP OF HEALING DANCE TO PSYCHOTHERAPY

What might we conclude from these philosophical and historical references to dance, and how might these examples aid us in our understanding of modern Dance Movement Therapy?

Since all psychotherapy appears to work towards a place of self help for the client or patient, this probably can be referenced as an aiding in the activation of the Will, and in the development of an observing ego, and the strengthening of the basic ego functions. Thus, the clear potential existing in the basic, form free dance experience is that it helps a client to recapture a "form" or an embodiment of life or spirit; that aspect of human nature or development that somehow the individual was not able to apprehend, integrate or respond to during development.

In generating and supporting energy manifestations, individuals seemingly devoid of a conscious will to live begin to re-experience personal power through the body's expressive mode. In so doing a crucial life chain is re-established in which body-self and self-essence or "soul-self" begin to resonate and to extend the individual's core being and potential.

In current Dance Movement Therapy treatment it has been found that individuals become empowered through self directed, and increasingly self mastering experiences as they begin to recognize space, size, weight and contrasts through the first direct experiences with the body. From the time of our earliest developmental experiences, these perceptual elements are stimulated and facilitated by our naturally endowed body movement in interaction with our physical environment. The simultaneous expressive and symbolic functions referred to have their direct link to body movement because of the immediacy of the physical self. The dance movement expression becomes the basic building block of all symbolic formation, creativity, communication, and learning.

The tools are immediate, present always available, and are simply the macrocosm of the 'tools' available in all of nature in its purest state, before perception or form become concretized. They are: force (energy), time, space and flow. These are the pure elements which constitute dance movement, but they are also the pure elements inherent in forming all phenomenon of nature, life, experience. (Leventhal, 1987).

Dance is an act of communication and intimate knowing and sharing. With and through

the basic dance experience we may be with and find meaning among individuals whose gender, mother tongue, cultural and socio-economic background differ from our own. But eventually we find that we have a basic tool for reaching individuals needing assistance in healing. Healing deep rifts within one's private heart/soul place, or in communication, or in physical, emotional or mental functioning, expansion.

Dance movement therapy appears to be an important vehicle for helping us uncover personal behavioral patterns as well as opening us up to the realm of shifting paradigms, assisting us to move from a Newtonian to a Quantum sensibility and understanding. Dance might even be the holomovement of which David Bohm (1980) describes the implicate order. Bohm suggest that there is a whole coherent space/place concept which encompasses all matter and life: the "implicate order" out of which our current reality becomes shaped or defined-----"the explicate order". His belief is that no one thought can grasp the whole, because thought itself is only a part, not the whole. Further, Bohm states that "...fragmentation originates in essence in the fixing of the insights forming our overall self-world view, which follows on our generally mechanical, routinized and habitual modes of thought about these matters". (p.80).

In an early description of successful treatment using dance as a form of therapy with hospitalized psychiatric patients, Marian Chase, one of the early dance therapy pioneers described her method:

"...you are not working toward re-conditioning or muscular movement as is done in behavioral modification and effort shape movement. You work toward letting the movement come from the patient so that they can experience the feeling. The dance therapist then responds to that rather than imposing the muscle movement to condition the postural change". (Chaiklin, 1975, p. 229)

Another early dance therapy pioneer, Trudi Shoop (1974), discusses how she became devoted to helping individuals re-discover dance when she related a personal experience of change through dance:

".....I've always thought of the body as man's tangible reality...in thge course of choreographing my fantqsies and dancing them out in reality, I remember now that positive changes occured in my own nature...those first pantomines had acted as a 'dance psychoanalysis' for me...I discovered conflicts deeply embedded, that I'd never been aware of before...and now that I think of it, many of my basic problelms actually disappeared". (p.26)

In dance movement therapy, we are literally exploring uncharted territory, though we are using somewhat familiar language to attempt to describe our processes. But finally, in the dance movement event we are in the realms of Energy, vibrations, pure space/time; thus we learn to be prepared for the unexpected, the miraculous. There comes a realization that we don't always have a language to describe our experiences, yet these "non-describable" experiences become vital and life changing. Here is a description of one Australian woman's experience:

".....I will never forget my first experience of dance as I know it today. At the time I was very much into 'talking' about my various difficulties and I was investigating new ways of 'talking'. I went to an introductory evening where we were to experience a taste of tow different facilitators and their work. In order to visit the one that I wanted to experience, I also had to experience a dance therapist. I was very annoyed about this, very resistant, but decided I'd just have to suffer the dance stuff.

To this day I remember nothing of what I thought I wanted to experience and everything about what I did experience through the dance—

Within seconds a group of total strangers were united through movement which spoke of ages long ago, of instinctual ritual; we were united through rhythm, through eye contact and through sheer joy and fun.

It was magic...a sacred magic that somehow I knew but somehow I'd lost somewhere..

What happened, though, was largely an unconscious happening...

I became aware for the first time how emotions are held in the body. I knew this, but I didn't know it in my body. The first time I danced fire, I felt so ill in my stomach— that was the first indication to me that I had a personal issue around fire—an issue that still isn't clear, but one that continues to unfold over time. I've become aware of two different urges in my body and soul, one towards fire-one towards water.

My whole self, body, mind and spirit are searching for ways to integrate these tow polarities—and the Dance is there for me every time —one of my greatest teachers" (Laura, Australia in Leventhal, 1997, p. 25-26).

Essentially, dance movement therapy is involved with the psychodynamic/ psychotherapeutic growth of individuals in treatment. Using the body and the voice as its fundamental means of communication and expression, dance movement therapy is concerned with processes that lead to unblocking resistances manifested in a frozen musculature, a rigid response pattern, or frozen postural patterns. Any or all of these may limit an individual's range of feeling expression, perceptual reception, reality testing, interpersonal relating, self esteem and self concept development, and body image awareness and continuity.

Many clients or patients in treatment have extremely limited and fixed movement patterns, which often reflect an equally frozen emotional state. Wilhelm Reich (1972) theorized that defenses were rooted in the body as chronic muscular tension, stating that, "every increase of muscular tonus in the direction of rigidity indicates that a vegetative excitation, anxiety or sexuality has become bound up " (p. 375). He concurred that tension in specific body parts relates to resolution of conflicts by the repression of basic affects (e.g. holding in the chest being considered as indicative of repressed feelings of

needing and longing) (Leventhal, 1994).

Many theorists and clinicians have offered documentation and hypotheses to support the notion that the immediacy of the experiences that we have with the body determine health and well being. One of the most outstanding concepts to support the notion of using the body in a healing model was first voiced by Sigmund Freud. In 1923 he wrote that the "ego is first and foremost a body-ego; it is not merely a surface entity, but it is itself the projection of a surface". Further explaining how intrinsically connected the ego is to the physicality of the body, he states: "the ego is ultimately derived from bodily sensations, chiefly those springing from the surface of the body. It may thus be regarded as a mental projection of the body". (p.96)

Our body physicality has a kinesthetic memory, which guides our responses in familiar, accepted patterns, until such time as we can release the memory by accessing its import, working through its dynamic and moving out of range of its vibration, when it no longer suits our concept of self. Dance movement therapy works on two tracks simultaneously: 1. The movement -- release and body-self re-education and 2. The dance -- unfolding and creating a new resonating field in which an emerging, larger concept of self may be expressed, realized and gently "held."

However, just to dance is not enough, for in experiencing dance alone without attention to the multi-levels of our perception and being, the ultimate tools for transformation and re-shaping our deepest essence are not accessed or even available. Dance alone is exhilarating, is challenging, is even therapeutic, but finally it lacks a specific third dimension without which the expectation of growth and change will remain unrealized. The third dimension has to do with the therapeutic process and the expression of a psychodynamic imperative, rather than a performing or creating aesthetic. With the therapeutic process dimension, we have dance THERAPY. In dealing with pure dance, even when it is focused on self-expression, the third dimension is about aesthetics, art, performance, and usually not dedicated to a personal processing and working through of personal thematic material.

However, any or all of the aforementioned are elements utilized in dance movement therapy as means or techniques to achieve insight, release, working through and the affirming of a life plan or individual goal. But in the dance movement therapy matrix, these elements are the means to which we find our inner dance of becoming. They are our tools of self-discovery and enlightenment and are used with an intent and consciousness towards growth and change. They exist as vehicles or tools, never as goals in and among themselves.

TREATMENT OUTCOMES

Significant changes have been shown to occur as a result of therapeutic dance movement treatment, particularly in the areas of body-image development, self concept development, and the ensuing elements and/or behavior affected by these constructs. For example, clinical dance movement therapy with exceptional and mentally, physically, or emotionally challenged children has resulted in increased attention spans, diminishment of impulse control issues, and greatly enhanced gross and fine motor development (Leventhal, 1983/94). Other research show that as energy is expressed, released, and formed during dance movement, general energy levels are increased; fragmentation is reduced; and as body defenses diminish, feelings, thoughts, and actions become more integrated. Dance movement with the elderly has been shown to result in enhanced cardiovascular and respiratory function; increased development of strength, endurance, coordination, control and balance; and development of receptive and expressive language (Leventhal/Schwartz, 1989, Leventhal, 1994).

In our deepest, transformative dance movement event we combine the experience of being in and of energy which appears to waken or call to awareness our deepest, most creative, flowing beingness; we and movement become one, we are energy, we are power, we are out of fragmentation and into wholeness.

GUIDE TO UNFOLDING STAGES AND TRANSFORMATION POTENTIAL

Certain guidelines or parameters that have been discovered over time, create an environment in which the individual has the opportunity to discover an unfolding totality of riches of the self in discovery. These guidelines honor the "mystery" of the quantum world, but make use of various theory, concepts or models of transformation which help to facilitate an individual on a growth or transformational journey. The concept of "unfolding" is used in the context of both enlarging and deepening a perceptual frame of reference simultaneously.

Some of the considerations that are accounted for in the Quantum Healing Dance Matrix (tm) relate to:

- creating a physically and psychologically "safe" environment;
- re-educating individuals in the use of the body self as a source of relaxation, release, extension;
- honoring stages of growth and development of individuals as expressed and defined through their interpersonal relating and body movement manifestations;

- utilizing proven tools of creative expression through dance;
- making space to embrace the unknown without need to encapsulate or codify;
- honoring and extending dance movement therapy principles of growth and development.

There are many paths of entry into the realms of discovery and transformation afforded through the dance/movement event. Which one is chosen is dependent upon the presenting issues of the client, their behavioral patterns, and, if children, their stages of development and/or phase or level of object relations. The following outline allows us a loosely organized frame for understanding what the client will be experiencing and also what the therapist can help to strengthen or support as the client begins this journey of self-discovery/development.

- | | |
|-----------|--|
| Stage I | Developing and strengthening the belief that indeed there exists a core essence: working with images, hunches, discovery of our "movement master," releasing the judge and critic, finding our unique soul song/dance, and exploring the material in our "seven chambers" (various key concepts of self taught and explored in Quantum Healing Dance Matrix Training). |
| Stage II | Discovery of the "false" self or various protective personae: extending the spontaneous movement vocabulary through a variety of explorations in and of space, merged and separate with other individuals, various mastery building experiences |
| Stage III | Staying with the feelings generated from the discovery of the division between the real and the false self; dancing the dance as it becomes expressed, allowing it to unfold in all its dimensions |
| Stage IV | Strengthening, owning, and exploring the qualities of the basic essence: dynasphere, range, unfolding dance movement processes (a five level process described by Leventhal in "Moving Towards Health: Stages of Therapeutic Unfolding in Dance Movement". Med-Art International, New York, 1992) |
| Stage V | Release of the qualities and strictures of the false self |
| Stage VI | Expressing and releasing the pain, trauma, memory |
| Stage VII | Assimilating the qualities of the basic essence and forming more life- |

supporting, healing and enriching patterns

These are concepts which help to clarify processes clients will be experiencing, and several may occur simultaneously. For the therapist to become sensitive to these stages helps the client feel connected and in control, rather than overwhelmed by an influx of strong, often frightening, release and surge of energy. These are the matrices for helping to define, work through, understand, release and re-conceptualize deeply imbedded, perhaps even cellular-level, personal forming material.

The stages serve as a psychological/mental container for the therapist's focus and intent, helping her to guide and/or support the client's exploration. The conceptual frame for the stages are grounded in theoretical concepts, developed from object relations, psychodynamic and dance movement therapy elements and principles. Thus choices for interventions and/or interpretations for the clients are organized to be commensurate with the stage, although once the stages have been experienced, the therapist is able to flow with the intuitive, attuned choices for processing and supporting the client's explorations. Keeping in mind that we, (therapist and client), are usually players in the circus of discovery. We become enchanted in the game of balance or the tightrope we walk between the known and proven, (but not restrictive), and the new and possibly frightening, but probably life-affirming and not harmful.

Interestingly, it has been observed that within a particular stage, the client can be following themes or trends through various life developmental stages simultaneously, rather than sequentially. Therefore, the therapist attempts to stay flexible in terms of "psychodynamic time-lines," with the understanding a client might be sensing, imaging, remembering, and working through an entire pattern with simultaneous input, at any one given period of therapeutic focus.

However, an important function for the dance therapist is to help tease out the various threads of a larger theme so that the client may work with a piece of the material on its own. In so doing, the client has an opportunity to gain mastery and internalize a sense of control. This control and mastery then work to strengthen the client's ability to become self-directed/attuned, and ultimately closer-aligned with the dynamics of the "soul-self" or essence.

A client/individual moves through a wide range of feelings, thoughts, bodily changes as they are shifting and releasing the patterns which will lead to a paradigm substitute. When, where and how they are affected is really not predictable, but it is probable that with close scrutiny we will notice various areas of their lives becoming softer, more manageable, more enjoyable, more personally successful. Risa, from Australia found that

".... by having done this apparently 'simple' movement experience, all these emotions had surfaced under a flood of tears. All my old familiar feelings of low self-worth and of feeling unlovable had surfaced with an vengeance and were asking to be faced and dealt with.....I realized that a very deep part inside of me had been touched-a deeply vulnerable, fearful part-and i was speaking from this habitually out-of-reach place that was so well protected by very strong walls and boundaries....I knew I had reached a crucial turning point in my personal growth and knowledge of myself. A new vital part of me had been recontacted and reconnected with in order that healing could take place....."

The unfolding model allows us to help a client begin where they find themselves currently, and then facilitate increasingly more complex psychodynamic structures -- which on their own seem to facilitate more increasing self-mastery -- which, hopefully, is helping to give form to the emerging, personal expressive language.

The therapeutic unfolding as catalyzed by dance movement is a map which acts as a guide for the therapist through each potential three-dimensional developmental stage of the client (whether presenting issues are manifest more on a body, mind or spritual level). In utilizing an unfolding model, we are honoring and calling into service the elements of dance which are connected to the creative process of the dance experience. Form is actually being facilitated so that gradually the psyche is remerged with the expressive, natural, creative self. Forming as a concept appears to be fundamental to a comprehensive growth or healing model, such as in the Quantum Healing Dance. Blom and Chaplin state that "form is present throughout nature, in all the forces of the universe, in all the stages of life. The laws which govern natural patterns are not arbitrary; they have a function-to keep life together-and they doso with supreme artistry, coordinating all of life and matter, from the simplest to the most complex".(p.83)

ABOUT HEALING

Healing and forming appear to be closely aligned since healing per se seems to be an integrative, multi-dimensional bringing together of disparate, disowned parts of all aspects or qualities of the self, returning the psyche, or the organism, to harmony, to balance, to synchrony and attunement within itself. From a wide variety of research and reports, we have learned that when there is disharmony, a lack of synchrony, an out-of-phase reaction or behavior, disease, illness or dysfunction occurs. As Chopra, (1989), has implied, when consciousness is fragmented, it starts a war in the mind-body system.

In this working towards wholeness process, there appear to be clear areas of coalesced psycho/physical action/reaction dynamics. A range of concomitant feelings or emotions are accessed, and definable working matrices in the deepening, unfolding process begin to occur.

So, yes, with the dance event resides the possibility to move ourselves forward, to heal splits or separations of body from mind, mind from spirit, individual from group, city from state, state from nation, nation from planet, individual from planet. But it takes having a clear intent, a focus, dedication and care -- but yes, it is possible.

The dance alone is a crucial first step: but we are ready to extend its potential in healing and change. It may express the gap, the anguish, but it will not cause an assimilation or an integration or cause the paradigm to shift without special attention to the multi-dimensional experiences the individual needs to own, to access, to process -- and finally to release and to extend.

Yes, there are actual processes which can be created, structured or developed, or facilitated within the boundaries as created through the elements of dance movement. And even more important, dance movement becomes a key shaper within an healing matrix.

Healing is a three-dimensional, non-linear journey out of time as we experience it on a day to day basis. We enter quantum time, dreamtime, timelessness, and begin to learn to communicate within a vast energetic interconnected field. Our language, behavior, actions, careers, relationships and attitudes about life and death, probably change drastically.

For some of us the commitment to a healing journey begins with a body-manifested distress, for others an emotionally-focused distress, and still others a spiritually-induced distress (maybe so-called neurosis are mind or mental, and psychosis and schizophrenia are spirit or spirituality) -- but regardless where our most predominating symptom arises, the root cause-stimulus is the same -- and the results of the healing are the same as well.

Thus we must be certain that we are speaking of healing and not cure; that we are speaking of a three-dimensional experience and not a two-dimensional symptom-relieving or substituting game.

The most crucial and basic need for a true healing to occur is that the whole individual needs to become involved as weaver of each and every strand of their unique dilemma. As Christa from Greece describes her realization :

"Looking at the experience from a detached point of view, it is clear to me now that moving in dance is like mapping the psyche. And, like all explorers, one has to travel deeply into unknown lands, observe them and have conscious understanding of their diversity, to be able to map the new territory".

And as Charles from Australia writes:

So often my dance leads me back to myself to a restorative, deeply connecting and confirming place within—a place of deep inner knowing that often brings tears of recognition and relief".

In closing, the prophetic, poetic words of Isadora Duncan (1928) offer us a vision into a future which is here, now:

"For me the dance is not only the art that gives expression to the human soul through movement, but also the foundation of a complete conception of life, more free, more harmonious, more natural. It is not, as is too generally believed, a composition of steps, arbitrary and growing out of mechanical combinations—which even if they serve well as technical exercise cannot pretend that they constitute art. This is the means, not the end. (p.101)

The dance it is the rhythm of all that dies in order to live again; it is the eternal rising of the sun".(p.99)

THE QUANTUM HEALING DANCE MATRIX;

The Dance Therapy Journey into Change and Healing

Resources and Readings of Interest

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***WORKING NOTES ON THE INTEGRATION OF TWO PARADIGMS: THE NEWTONIAN AND THE QUANTUM**

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The material that we will be exploring offers us a way in which to not only interpret a Clients' discoveries, but a method in which we are able to embrace and include phenomena with which we may not be yet familiar or comfortable. Expressive phenomena viewed from our Clients which does not easily fit into more known theoretical models (i.e. Object relations theory, Psychodynamic theory, etc.).

What I will share with you developed from many years and numerous individuals reporting "hard to describe" experiences after moving with a spontaneous flow and involvement in Dance Movement therapy sessions, - and my needing to find a way to understand what they were expressing and give meaning and substance to what they were describing. To be able to place these into some sort of context in

which life changes and discoveries could be facilitated and understood.

Discovery of these two paradigms, the Quantum, and the Newtonian developed after many years of first working with the Integrative Treatment Model. Though the Integrated Treatment Model served as a foundational structure for the Dance Therapy sessions, regardless of which Client population was being served, this early Model covered an Educational component, a Creative Process component, and a Therapeutic Mode component, seemed to allow me a way to define methods and goals in dance movement therapy. Ultimately, after many years and many hours of working with Clients and their reporting of experiences in DMT I became aware that something else was needed. Understanding Object Relations Theory, Ego Psychology, Psychoanalytic Theory, etc. were all important but did not help in offering a full picture of what Clients in DMT were discovering and reporting. As a matter of fact, I eventually discovered that a Psychodynamic model actually limited us in understanding the full

impact of our own and our Clients discoveries found via Dance Movement experiences.

What I found was that I certainly had a substantial model as a foundation for both developing interventions for Clients needs, and had multiple theories for interpreting Clients' expressive behavior, but based on the phenomenon that Clients were reporting, there needed to be another aspect to the model. Always, in my personal development of theory and methodology in the field, as I was developing the DMT program at New York University, at Roehampton University in England, for the IDTIA in Australia, and numerous other programs worldwide, I became aware that there needed another umbrella/paradigm/perceptual mode for understanding and describing "hard to explain" phenomena. That we could look at, for instance, developmental challenges and milestones for special populations, and be able to offer important DMT interventions - that was crucial; that we could offer psychodynamic interpretations when working with our more verbal, higher functioning Clients; but something seemed to be missing. It seemed that we needed another way to describe, to hold,

even to facilitate and understand some phenomenon that didn't fit into the theories that we did have. For many years I attempted to find a discrete language for the healing-Dance-Movement-Therapy explorations that did not borrow from Developmental, Perceptual-motor, or Psychodynamic theories in order to describe changes Clients were experiencing because of the healing dance experiences. What I ultimately found were two very different ways of organizing a vast amount of material, from many disciplines, under two large rubrics or headings; or actually two paradigms and the importance of each of the paradigms and in their relationship to each other. For me, this was the beginning of an important journey to enable Dance Therapists to discover their own language and theory in this discipline; which seemed to allow for profound changes in individuals in treatment - but only had limited means to describe these heretofore remarkable changes we were discovering via DMT.

So now, I will present to you, the two paradigms that I believe help substantiate, organize and give us a direction in working in this creative, nonverbal, expressive mode. We will examine the Quantum

paradigm and the Newtonian paradigm in order to understand which aspects of our theoretical model support and sustain one or both of these paradigms.

I will share with you first of all, characteristics of each of the paradigms. To simplify our discussion, let us call the core Dance Movement Therapy concepts and interventions, essentially, the Newtonian Paradigm. And let us call the more expressive, creative, imaginative, self-expressions in our Dance Movement Therapy, the Quantum Paradigm. Basically, the Newtonian Paradigm has developed from the Newtonian concept of the atom being the bottom line. Essentially, it is about cause and effect; it is time bound; about body image and body boundaries; and it is a product oriented - looking for results - that can be quantified and proven - experiences. The Newtonian model is essentially linear, mechanistic, and cause and effect in its thinking and conceptualizing. We could say, it is our so called, “9-5 *consensus reality* world”. And this is essentially the world of our basic dance movement therapy processes. This is where we work on body image and body boundaries; on sensory motor and

perceptual motor development; developmental milestones. We work on expanding our range and exploring the elements of movement - which are essentially – Force, Time, Space, and Flow. We help individuals find alignment, balance, and connections to elements in their daily life. On the other hand, because of the way that we explore all of these so called Newtonian elements through the non-verbal expressive dance, we often find that Clients have experiences they have difficulty describing, which then means that we, as Therapists, have to stretch our own perceptual understanding, in order to interpret. We have to be able to open up to a greater knowing, and even not knowing! And thus we begin to find that we start to have an understanding of the Quantum world as we explore it in Dance Movement Therapy.

In our Quantum world, we find that time, per se, doesn't exist in our creative consciousness – we lose track of time, one minute can feel like an hour, an hour can feel like one minute – explorations feel timeless (actually, it was Einstein who said, there is no time only space). In our Quantum world or paradigm, we find that it is not

product oriented. Rather it is about exploring, without judgment or expectation, felt level experiences. Felt level experiences (those aspects of our being connected to our authentic self where we feel emotion, sense what is the right, versus the incorrect way, for us to be in an experience) “UNFOLD” to a deeper knowing, sometimes difficult to describe. It appears that in the Quantum realm, discoveries, such as those described in the New Physics (being observed changes the phenomenon being explored). And further from New Physics, we learned that all things are connected; it is not cause and effect or a linear experience, but instead non linear and a four-dimensional phenomena (affecting body, mind spirit and soul - in New Physics it is said that when a butterfly flaps its wings in Beijing, the weather changes in Los Angeles).

When we as Therapists are able to open ourselves up to this Quantum world, and support our Clients in these deep explorations, we are offered an opportunity to elaborate, to clarify, to understand the unseen, but felt – energetically - world of spirit, creativity and feeling. And it appears that it is within this newer paradigm, the Quantum

world, in which we are shifted into a more comprehensive view of phenomenon and an opening up to exploring of our full potential, and because of that it appears that it is here, that the seeds for the dance event to shift, change and heal exist.

What I have found in being able to clarify and understand how the organizing of our theoretical material and interventions into one of these two paradigms, that we are able to do the following:

1. It allows us to broaden our own definitions of healing for any population and subsequently offer discrete interventions appropriate for a particular Client population. (Exceptional Children, Frail Elderly, Schizophrenia, etc.)
2. It expands our own awarenesses as Therapists and allows us to support the unfolding processes of Clients and enables us to create more specific goals for said Clients.
3. It offers us a tangible way to explore the imaginative and creative processes while still allowing for a concrete evaluation of changes perceived in the Client – they exist simultaneously and we balance them at the same time.

Thus we find that having a specific model of Dance Movement Therapy, in which we have a foundation for building and exploring Clients' change, is an important first step. An early model which I explored, from all the different factors that I found were contributing to my work as a Dance Movement Therapist, and when I began to pull them together, I saw it had three major component parts. As I stated earlier, the model had an Educational component, it had a Creative Process component, and it had a Basic Therapeutic Mode component. I realized that all these different pieces together were what were allowing me to work with the whole person even though at any one given time, I might need to work on one aspect of that person's development. For instance, under the Educational component, one aspect might be working on Developmental Movement; or under the Creative Process component I might be working on spontaneity or the person's inner dance. Or under the Therapeutic component, it might be time for me to explore insight, or specific thematic material, or make interpretations. But together, as I worked with each of these areas I kept in mind that I was working towards the development of the whole person, and that the larger picture was Dance Movement as

a healing/wholing instrument of change. And so my model was called An Integrative Treatment Model. But once again, over the years based, upon profound explorations and experiences reported by Clients, I learned to broaden the model and realized it could exist under two different paradigms simultaneously. As one of my former students wrote, *“So often my dance leads me back to myself to a restorative, deeply connecting and confirming place within – a place of deep inner knowing that often brings tears of recognition and relief.”*

So together, these two paradigms, as possible road maps or frameworks for understanding the full dimension of growth and change stimulated through Dance Movement –allows us to develop interventions which move back and forth from a concrete specificity to a more abstract imaginative Creative process exploration. These paradigms allow us to appreciate this rich inner life which can be developed, can guide us, and can offer us intuitive wisdom. It teaches us that “holding” and “witnessing” become tangible and discrete learning possibilities. I found in some earlier soft anecdotal research that when the facilitator held with intent the Client had a much different

experience reported different phenomenon than when the facilitator was simply observing. Ultimately, I have found the following to be true, observable, and repeatable, cross culturally, cross populations and so forth:

- That energy flow and various interventions based upon a energetic exchange become teachable – not mythical, energy is real and tangible
- That expanding awareness and unfolding into a greater knowing are real goals – can be done with our own psychological being.
- And that equally important the imaginative, creative processes can be viewed with the specific concrete, project, oriented processes and together they create a Whole Person Psychology

So now to simply summarize, some of the more important points that have been shared regarding the integration of the two paradigms, The Newtonian and the Quantum;

1. It offers us a context and an understanding of varied experiential phenomenon not hitherto able to organize into known theoretical models.

2. It allows us a taxonomy, a method of exploring, the ever deepening experiences and a way to organize and decipher and put into a contextual framework what the Client reports and what we are observing – it is tangible and real.
3. Holding and Witnessing become tangible and discreet learning possibilities.
4. Energy flow and various interventions based upon an energetic exchange become teachable.
5. Expanding awarenesses and unfolding into a greater knowing are real and obtainable goals.
6. The imaginative, creative processes vs. the specific, concrete, product evaluative can be observed and quantified.
7. Assists in our own broadening of our definitions of Healing and subsequently interventions and interpretations offered to Clients.
8. We have a workable map allowing for the building of hypothesis and subsequent goals.
9. Gives us elements of behavioral characteristics to measure for change.

Final Notes

- From Concrete to Abstract, building and developing Imaginative processes.
- A little bit of movement goes a long “way”
- There appears to exist a rich inner self which guides, has intuitive info and "contains' or is named Soul , Soul- Self, Essence, Authentic Self, Higher Self.

Publications and Other Resources:

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