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Winter Edition --- Volume 44, Issue 4

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The quarterly ADTA Newsletter is the official news publication of the American Dance Therapy Association (ADTA). The ADTA invites all members to contribute and reserves the right to edit all materials. Newsletter items do not necessarily reflect the attitudes held by all individual members of the ADTA, the Board of Directors, or the ADTA as a whole.



NEWSLETTER TEAM

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The ADTA welcomes contributions of news, pictures, etc. to the quarterly newsletter. All articles submitted are done so with the understanding that edits may be required for clarity and format purposes. Please review the ADTA Newsletter Submission Guidelines on page 28.

Calling all students!

The ADTA newsletter team welcomes and invites dance/movement therapist students in training to share their experiences, triumphs, questions, challenges, and wonderments to be shared in the student section of the ADTA newsletter.

Letter from the Editor ●

Welcome to the newest edition of the ADTA Newsletter. Volume 44, Issue 4 is completely packed!

Keep reading on for articles from your Board of Directors, National Office News, Chapter Reports, the Dance/Movement Therapy Certification Board, and the Marion Chace Foundation.

Also, don't miss out on submissions from professional and student members, our 2010 Award and Scholarship Recipients, and more!

Check out the feature: Profiles of DMTs on page 13!

Now you and others have the opportunity to advertise in the ADTA newsletter! This is something we have done in previous years, so we decided to start it up again. Reach out to hundreds of dance/movement therapists, countless students, the international community, and over 2,000 members in each issue! See page 27 for details.

Please e-mail info@adta.org if you have any comments regarding the ADTA Newsletter. We appreciate any feedback and/or suggestions from our membership.

We hope you enjoy the latest edition of the ADTA Newsletter!

ALTERNATE ROUTE DANCE/MOVEMENT THERAPY TRAINING SUMMER PROGRAM

**92nd Street Y – Harkness Dance Center
New York City**

An intensive Alternate Route Training Program in Dance/Movement Therapy will be held at the 92 Street Y Harkness Dance Center, NYC, beginning June 13 – 30, 2011. This program will take place over three summers, for 3 weeks each summer.

Dr. Miriam Roskin Berger is the Director of this program, which offers the Dance/Movement Therapy course requirements of 270 hours for alternate route training, plus 90 hours of Movement Observation and Analysis and 45 hours of Group Process in DMT, as required by the American Dance Therapy Association.

Faculty will include Dr. Miriam Roskin Berger; Judith Bunney, MA; Patricia Capello, MA; Robyn Cruz, PhD; Diane Duggan, PhD; Tina Erfer, MS; Joan Lavender, PsyD; and Suzi Tortora, EdD.

Applications for the Alternate Route Program are available on request from the Harkness Dance Center, Tina Erfer, Program Administrator, TEdance@live.com.

For further information, contact Tina Erfer, Program Administrator, TEdance@live.com.

From the President

Sherry Goodill PhD, BC-DMT, NCC, LPC



Greetings to you as we (at least those of us in the northern hemisphere!) enter the winter season. In the

natural world, the winter is often thought of as a dormant time--when fields lie fallow and the creatures hibernate--but that is not the case in the ADTA! Committees are abuzz with dialogue and projects, and we are thrilled to bring you all the news in this edition of the newsletter.

You will find reflections from the 45th Annual Conference, news about upcoming public awareness and advocacy events, reports from committees and more. In this letter I want to fill you in on just a few ways that ADTA is working to represent you, the membership.

Recently, we used the online program "SurveyMonkey" for overall conference evaluations and to poll the membership about licensure status in various states. Thank you for responding in record numbers! The response rates exceeded the norm, indicating your investment in the association and the issues at hand.

The licensure information from the survey will support the work of the ADTA's Professional Relations Liaison for Counseling, Leslie Armeniox, PhD, BC-DMT, LPC in her upcoming work representing ADTA in crucial gatherings. In January, Leslie will attend the annual conference of the American Association of State Counseling Boards. She will speak to the state delegates about DMT in several formats and generally network in the interest DMTs who seek licensure in US states. In March, Leslie will attend the American Counseling Association Conference, also on the behalf of the ADTA.

These are critical venues for DMT visibility and we have exhibit tables for DMT information at both conferences.

Speaking of licensing, California dance/movement therapists will be joining their counselor colleagues early in 2011 for the beginning of the grandparenting phase of the new license in that state. We wish them success in the process and await the emerging news later next year. As always, the ADTA stands ready to support our professional members striving for this recognition.

Following a surge of interest in ADTA participation at and after the Brooklyn conference, several members have stepped forward to join ADTA committees or subcommittees. At last count, we have 130 of our members (including student members!) actively serving in leadership roles on national committees, subcommittees, ad-hoc committees, or chapter boards. That's about 12% of our membership, which is extraordinary in comparison to the 8% norm for volunteer participation in national professional associations (statistics from ASAE, The Center for Association Leadership). Just imagine what we could do if we got that up to 15%. There is a role for you in the ADTA: contact your MAL to volunteer and let us know what interests you.

Watch for the opening of nominations for the 2011 election of new ADTA Board members. The nominating committee: Deborah Quick (Eastern Region and Chair), Pattee Russell-Curry (Western Region), and Leslie Best (Central Region) will be in touch with all of you for your ideas about candidates for some very important roles in the organization.

Watch also for more news about National Children's Mental Health Awareness Day. This public

awareness program is offered annually by the US Substance Abuse and Mental Health Administration (SAMHSA). The 2011 event will focus on trauma and resilience in early childhood, and will be held on Tuesday May 3rd. For 2011, the ADTA will expand its contribution to include a national roll-out of DMT workshops. Over 10 members of MD/DC/VA Chapter will be involved in running workshops for children and families at the central location in Washington, and meanwhile, around the country, similar SAMHSA celebrations will include workshops by dance/movement therapists in your communities. If you would like to host and conduct a SAMHSA DMT event on May 3rd, please contact the ADTA National Office and put your name on the SAMHSA Awareness Day National Roll-out list. We'll be contacting you with guidelines and other information in the New Year. Note that you can collaborate with other creative arts therapists in your community for this too and that we especially encourage chapters to organize for SAMHSA Day as well. You can see more about SAMHSA Awareness Day 2010 at <http://www.samhsa.gov/children/>, where updates will be appearing over the coming months as well.

Finally, let me invite you to the ADTA website: www.adta.org. Visit often, as the site is frequently updated with new information and resources. There you'll find the Forum: our virtual gathering place, where members communicate with members on a daily basis to ask questions, share ideas and celebrate successes. Join the conversation!

May the fascinating energy of winter fuel your creativity and enliven your own dance.



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to shop Amazon and ADTA automatically receives a percentage of what you spend! Start shopping and share this link with all your friends and relatives.
- **ADTA website** – a wealth of information. Remember your **member login username** is your **email**; your password is known only by you. If you cannot remember your password, click on Forgot Password and follow the directions. We do not have password information in the ADTA National Office. Make the ADTA website your home page!
- **Need to find a colleague?** Go to the **members-only section** and click on **members' directory** of the website. Browse through the member list, which is in alphabetical order by last name, or select advanced search to search by a wide variety of categories, including by first name, email, city, state, or last name.
- **Eblasts** - tailored content to an important subject, filled with the latest information, news, features and products. ADTA is now using Eblasts to get the latest information to ADTA members in a quick and money saving way!
- **Forum** - Anyone can read the Forum but to post a message or to receive email notification when others post to the Forum, ADTA members must subscribe. Forum Instructions:
 - You must Subscribe (click "Subscribe" below right on the Forum page) to post. You receive an email and a link to the Forum when others post! (to turn email notification off, e.g., if you go on vacation -- just click "Unsubscribe"). To post, click the topic and then click "New Comment".
 - You can read posts without being subscribed or without logging in to the website! Just click in the reply column of the topic in which you are interested.
- As a member you have full online access to the **American Journal of Dance Therapy (AJDT)**; login with your username and password to the ADTA website. You are able to access the latest journal and every volume back to Volume One.
- Missed the largest ADTA Conference ever? A few 45th Conference Proceedings are still available for \$25 including shipping and handling. Send a check to the National Office or call (410-997-4040) to pay by credit card.
- **U.S. Tax Deduction** - did you know that your ADTA dues are deductible as a business expense for United States federal income tax purposes? For 2010-2011, 96% of ADTA dues and donations are deductible either as unreimbursed employee expenses or as Schedule C business expenses. Consult your tax advisor for your situation.
- If you are planning to give a presentation in your area, make sure you are offering our latest introductory brochure with the new certification marks. Call 410-997-4040 or email info@adta.org or gloria@adta.org to request brochures sent to you for distribution.
- **Liability Insurance** – Marsh Affinity 1-800-503-9230.

The ADTA National Office is available to its members 24/7 by voice mail (410-997-4040), email (info@adta.org or gloria@adta.org), FAX (410-997-4048), and of course postal mail (10632 Little Patuxent Parkway, Suite 108, Columbia, MD 21044).

Secretary's Report

--- Stacey Hurst BC-DMT, LCPC, GLCMA



Happy Holidays everyone! From the desk of the Secretary I'd like to introduce you to the new Student Membership Committee 2010-2011. This committee is comprised of one student representative from each of the schools that offers a dance/movement therapy program. It also has an alternate route student representative. The committee's focus will be on student membership, fostering a smooth transition from student to professional, helping the student feel supported by the ADTA, making sure the student is aware of the ways in which the ADTA can be supportive, listening to the needs of students, and implementing strategies to address those needs. The latest group of students is off to a great start! Their tasks include writing for the newsletter (so check out their latest offering!), responding to inquires on the ADTA Facebook page, conducting a student membership drive within their schools to engage other students with the ADTA, and overall responding to students needs from a student's perspective.

These wonderful women are as follows:

- | | | |
|-----------------------|---------------------|--|
| • Laurel Crawford | Pratt | laurel.crawford@gmail.com |
| • Grace Ho | Alt. route | graceho6688@hotmail.com |
| • Heather Smith | Antioch | hsmith1@antioch.edu |
| • April Betty | Naropa | abetty@students.naropa.edu |
| • Sara VonKoningsveld | Columbia | sara.vankoningsveld@loop.colum.edu |
| • Amanda Gill | Lesley | agill2@lesley.edu |
| • Amy Capomacchio | Drexel | acapomacchio@gmail.com |
| • Shannon Lengerich | Professional Member | sllengerich21@gmail.com |
| • Stacey Hurst | Chair | smh_dmt@ameritech.net |

If you are a student, please don't hesitate to contact any one of us with any question that seems related to our committee's work. If you know someone that is thinking about becoming a DMT and wants a student's perspective please direct them to one or more of our reps. We are here for you and want to make your student experience and your transition into the professional world a little easier!

Public Relations Committee

--- Donna Newman-Bluestein MEd, BC-DMT, LMHC

The Public Relations Committee continues to field questions from consumers, potential students, and the media about what dance therapy is. There are countless ways we all, not just the PR Committee, assert our presence as DMTs in the world. See our Inaugural Profiles of DMT written by Ande Welling in this issue. In addition, we have been submitting letters to the Editor for articles which don't quite accurately represent our field. An excellent example of this is a posting by Tina Erfer, clarifying a post in an online *Psychology Today* article.

Web Presence

Facebook

Thanks to the students who stepped up to help on the Facebook Committee:

April Betty, Heather Smith, Amy Capomacchio, Laurel Crawford, & Sara Von Koningsveld

ADTA Website

Have you been checking ADTA's home page? Look for Member Highlights, where you'll find links to media sources for DMTs whose



dance therapy work is described in print, radio, TV, or on the net.

Right now you can find links to media messages about Joan Wittig and Rachelle Smith-Stallman. As new items are posted, older items are moved to For the Media/In the News. Notify PR when your work is covered in the media.

In addition, we've been adding to our Videos archives. Check them out. You'll find Suzy Matheson, Leif Tellman, ADTA informational slide shows, 2009 conference in Portland, and 2007 Conference Opening Performance.

Public Relations Committee Continued...

Dance Therapy in the News and around the World

- The September issue of Conscious Dancer article about dance therapy quoted Lora Wilson Mau.
- TIME Magazine, September 6, 2010 featured Sohini Chakraborty's DMT work in India.
- This is old news (February 2010), but new to me. The Canadian journal *the dance current* has an excellent article, "With intent: Dance as therapy" by Andreah Barker. This 10 page article looks first at what dance therapy is, how to become a DMT, and the professional paths of 5 Canadian DMTs: Laurel Bridges, Megan English, Mary Moncrieff, Joanabbey Sack and Debbie van der Laan.
- Mary Yost was a guest on One Hour at a Time with Mary Woods about Integrating Body-Mind practices into Suboxone treatment for opiate dependence. You can download to hear the recording.

Getting the Word Out? What can you do to help publicize our field?

Looking ahead, National Dance Week is April 22 through May 1. What might you do this year to promote our field?

As always:

- We need your photos of DMT in action with full releases
- Let us know if you are in the media, have been published, are dancing or presenting.
- Download and print our beautiful revised brochure and other info sheets at <http://www.adta.org/resources/upload/ADTA-brochure-updated-09-2-02b-3.pdf>.

Committee on Approval

--- Nancy Beardall PhD, BC-DMT, CMA, LMHC

I'd like to begin by thanking Ellen Schelly-Hill for leading the Committee on Approval over the last four years. Ellen's dedication, commitment, and leadership skills have been exemplary. Thank you Ellen. We also appreciate your assuming the interim chair of the Subcommittee for Approval of Alternate Route Courses.

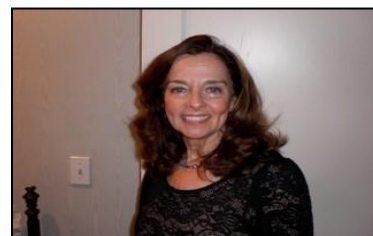
I enthusiastically assume the chair of this committee at a time of increased expansion and growth in our field of Dance/Movement Therapy. The six approved Dance/Movement Therapy programs are strong and vibrant. The Coordinators of these programs meet each year at the national conference, and the collaborative energy among the coordinators in Brooklyn this year was inspiring. At this time the ADTA Approved Graduate Dance/Movement Therapy Programs are:

- Antioch New England University: Keene, New Hampshire
- Columbia College: Chicago, Illinois
- Drexel University: Philadelphia, Pennsylvania
- Lesley University: Cambridge, Massachusetts
- Naropa University: Boulder, Colorado
- Pratt Institute: New York, New York

The Committee on Approval has representatives from the six approved programs and will meet in March 2011 in

New York City for the bi-annual gathering to address business. The current members are Joan Wittig, Jessica Young, Wendy Allen, Claire LeMessurier, Eri Tanaka Millrod, Jesse Geller, Ellen Schelly-Hill, and myself. Joan Wittig from Pratt is graciously hosting the meeting.

In each newsletter, the Committee on Approval provides notice of the alternate route course approval process. The committee encourages BC-DMT instructors to submit courses for approval. Course approval communicates to the student that a course meets specified standards and streamlines the application and review process for the Alternate Route R-DMT candidate. Approved courses are represented by the language, "This course has been approved by the American Dance Therapy Association as meeting the requirements for the Alternate Route R-DMT credential." Guidelines and an application can be obtained from the interim chair of the Subcommittee for Approval of Alternate Route Courses, Ellen Schelly-Hill, es42@drexel.edu.



Hello members and DMT advocates!

This is my first letter to you as Government Affairs Chairperson for the ADTA.

I took office at the 2009 Board of Directors meeting at the national conference in Portland and have been thrilled to work with and learn from the other intelligent, dedicated, impassioned, and hardworking board members.

As I was new to government affairs and as the licensure landscape in New York (my home state) is unique from the other states, I have been learning quite a bit "on the job". This is mostly due to the expertise of Myrna Mandlawitz, the ADTA's legislative consultant, Robyne Davis, the outgoing GAC, and the help of our past and current presidents. If you were at the conference in Brooklyn hopefully you got fired up about advocacy when you heard Myrna Mandlawitz speak at the business meeting. We are hoping that she will offer advocacy trainings to chapters and ADTA members in the near future.

Hopefully this is not the first you've heard from the GAC. In the past few months I have sent out e-blasts to let you all know about important changes in governmental policy and opportunities for advocacy. I hope you read them and were able to participate in our efforts to spread the word about dance/movement therapy. If not, I encourage you to do so next time. The more we speak about DMT and the more the ADTA gets involved in the discussion about policy issues that impact our membership and the people we serve, the more we can effect government policy and legislation in a way that benefits our profession.

Our members taking the opportunity

offered by the United States Office of Special Education and Rehabilitative Services (OSERS) to share DMT success stories for the 35th Anniversary Celebration of the Individual's with Disabilities Education Act (IDEA) is a case in point. We are grateful to Dianne Dulicai and Nancy Beardall for posting their stories about doing DMT with children to the OSERS/IDEA Celebration website. I am including what Nancy posted on November 8, 2010, *Charles DuBois and Dance/Movement Therapy*, here below.

Charles DuBois (his pen name), an eighth grader, who did not speak, yet he was wise and had much to say. Charles was born with cerebral palsy and had to be strapped into his wheel chair. His arms moved with great difficulty. His head hung to one side but had more control than his arms or hands. He was very bright and talented and danced from his heart. From the first moment I saw Charles, I was drawn to his smile, his aliveness and courage. At the time I was the dance/movement therapist for a school system K-12 in Massachusetts.

Charles was wheeled into the dance room by his aid. This was one class he wanted to be independent and so he would bid his aid good-bye during this special class. As with most adolescents, he preferred his own music. He had a passion for Elvis Presley. I would put movement cards on his tray in front of him and Charles would choreograph dances for himself choosing cards with specific actions and movement qualities. He also choreographed for the class choosing funny or weird combinations that made us laugh. We improvised using balls, head boppers, scarves, costumes, instruments and created many dances. Class warm-ups involved following spatial floor paths and students would take turns wheeling Charles through these spatial patterns most often moving at a fast clip. As far as he was concerned, the faster the speed the more exciting and the better he liked it.

One day the class became involved in miming a detective story. Charles and another student made themselves



*the private investigators. Before long Charles was writing detective stories for the class to act out. All the stories were done in silence; the movements mattered most and told all. As the school year progressed, Charles was writing more than ever. He had a head device he used in order to type. By the end of the school year, Charles had completed a collection of twenty-one poems. With the help of his devoted mother and aid, his book entitled *Come Into My World* was put together; and Charles presented it to his teachers in June.*

Charles was a dancer, a poet, and an actor. He embodied the arts and creative spirit, expressing and sharing himself as he inspired others. He deeply touched everyone who knew him. To this day I think of Charles and my day brightens.

I'd like to publicly thank Nancy and Diane for sharing their work. This is a great example of how you can take part in public advocacy of DMT. So please look out for more e-blasts from me. Next on my agenda is to participate in the Legislative Planning Committee for Arts Advocacy Day which will be a large scale advocacy effort, held on April 4 and 5, 2011 in Washington DC. We need articulate people to speak about the work the ADTA membership does. If you would like to partake in Arts Advocacy Day this year or would like to become a part of my committee or get involved in some smaller way please contact me directly at Corinna.Brown@gmail.com. You can learn "on the job" too.

Members-At-Large Report

--- Margaret Migliorati MA, R-DMT, LPC, NCC;

---Adina Rosenberg MCAT, BC-DMT, LPC, NCC

---Jenna Heise MA, BC-DMT, NCC



"Central Region Travels East"

Above is a photo taken in NYC at the Expressive Therapies Summit held in Times Square November 12-15th. In addition to several outstanding NYC dance/movement therapists (Mimi Berger, Suzy Tortora, Joan Wittig, Jennifer Frank) Susan Kierr traveled from Louisiana to join the faculty of the Summit as a member of an Ethics Panel. She is seen here with Rachel Branoff, who moderated the Panel.

The MALs are Margaret Migliorati (Western Region), Adina Rosenberg, (Eastern Region) and Jenna Heise (Central Region). The job of an MAL is to serve as the member liaison to the National Board. We maintain ongoing contact with chapter presidents regarding board meetings and association policies. In addition, we present membership concerns at Board meetings and highlight what's been working in each chapter. Regional caucuses held at the fall conference in Brooklyn were led by regional MALs. The MALs held a conference call in October to share tips and get organized, since Margaret and Adina are new to the position. We plan to have another conference call in January to review how we have supported chapters. Generally speaking we hope to link chapters together by sharing the interesting ideas that come our way from the membership. To give some specific details of our jobs, we have been fielding phone calls from high school and college students who are interested in dance/movement therapy. We proposed that the Chapter By-Laws be posted on-line. We have been assisting chapter board members in terms of answering their questions, attending chapter meetings, and sharing discussion points that the Board tackled in September. We would love feedback from you - the membership - please feel free to ponder the following questions and send your answers to your MAL:

- 1) Is the ADTA what you thought it would be? Is it meeting your needs? When did you feel supported by the ADTA? When did you feel compelled to do anything related to your local chapter?
- 2) When you were a student, you were part of a group and now you are part of the ADTA. How can you be a part and contribute?

We look forward to hearing from you!

Chapter Reports

New Jersey Chapter

--- Tina Erfer BC-DMT, LCAT, NJ Chapter President

The New Jersey Chapter was well-represented at the 2010 ADTA Conference in Brooklyn, in September. A chapter meeting was held on September 24 to celebrate and welcome the new Chapter Board of Directors. Elaine Egidio led a beautiful ceremony to mark the transition, and refreshments were served.

I would like to thank the previous Board members of the chapter, for their many years of service and dedication: Eri Millrod, Elaine Egidio, Joy Sayen, Donna Salto Batiuk, and Helena Berardinelli, who is staying on as Secretary.

I would also like to thank Sheila Gilstein, who has served as the Government Affairs Chairperson for many years. Her work has been invaluable to the chapter and to our profession. We appreciate all that she has done and her willingness to serve as a consultant for the new Board on legislative issues at this time.

I am fortunate to have a great team with whom to move the chapter forward. Margaret S. Clarke is the Vice President; Joan Berkowitz is the Treasurer; and Helena Berardinelli is remaining in her position as Secretary. In addition, Anat Ziv has stepped into the position of GAC (or, "Awareness and Advocacy", as the position is now being called); and Naomi Arad has volunteered to work on Public Relations for the chapter.

The NJ Chapter of ADTA is experiencing a renewed sense of energy and optimism! Our vision is to have a chapter that provides inspiration, rejuvenation, networking, education, connection, and enjoyment for all chapter members and for interested "friends" of the chapter. We want to reach out to the DMT community in NJ, and in our neighboring states, with a sense of collaboration and communication. We will also work toward spreading the word about DMT into the general public.

Chapter Reports Continued...

The NJ Chapter is planning to have four meetings / workshops per year – two each in the fall and spring. These meetings will alternate between the northern and southern regions of the state to better include all NJADTA members. We sent out our first newsletter in the Fall, and intend to have another issue ready to go in the Spring. A website for the chapter is in the planning stages, as well.

Our November 7th workshop was given by Laurie Ludmer, on “Creative Aging: The Integration of Mind, Memory, and Movement”. A large group of chapter members and interested friends met in Princeton for this workshop and the response was quite enthusiastic and positive.

Our next workshops will be held on Sunday, **March 27**, in the northern area of NJ; and then again on **May 15th**, in the southern half of the state. On May 15, we plan to have two 2-hour workshops, with lunch provided in-between the workshops.

Feel free to contact me, or any of the NJ Chapter Board members, with any questions.

These are exciting times for the NJ Dance/Movement Therapy community!

California Chapter

--- Sarah Snow Student Representative

The California Chapter is pleased to introduce its board members for the 2010/2011 term. The new chapter board is composed of a variety of professionals and talented individuals who are committed to strengthening the dance/movement therapy community throughout the state of California, with board members from all areas of the state.

Marybeth Weinstock, PhD, BC-DMT – President
Katya Bloom, PhD, BC-DMT – Vice-President
Lisa Goldfein, R-DMT – Secretary
Claudine Magsam, BC-DMT – Treasurer
Geri Dorman, BC-DMT – Southern California Programming Chair
Gwen Angert, PsyD, BC-DMT – Northern California Programming Chair
Amanda Wilkinson, BC-DMT – Government Affairs Co-Chair
Debra Froling, BC-DMT – Government Affairs Co-Chair
Lora Wilson Mau, R-DMT – Communications Chair
Sarah Snow – Student Representative

The California Chapter’s Board of Officers continues to grow. We are striving to better serve the increasing interests within the field of DMT and are in the process of programming events and workshops to achieve this goal. In particular, if you are a DMT student in California and you have ideas on how the chapter can best address your needs, please contact Sarah Snow at sarahmsnow@gmail.com.

In the summer of 2010, the membership voted to change the official name of our chapter from the Southern California Chapter (SCCADTA) to the California Chapter (CCADTA),

in order to reflect a unified, statewide professional community. While the name has been officially approved via ballot, the board is still in the process of filing the necessary paperwork with the state to make the name change official. Additionally, we are working together to revise the mission statement and the vision of the California chapter in order to clearly define and express our purpose and goals.

In October, the chapter offered a workshop by Linda Lawless in Northern California to address the questions and process for preparing for the LPCC license application. The workshop was well attended. A two-part workshop in the Los Angeles area will be offered in January to recap the major points from that workshop and provide support for those members active in the process of preparing their LPCC grandfathering applications. For anyone wanting more information on the process, refer first to www.caccl.org for more details.

Communications Chair, Lora Wilson Mau, is in the process of creating a website for the chapter and hopes to have it up and running early in 2011. We are excited for the opportunities that will come from this new tool, and would appreciate any ideas or suggestions for the website. Please contact Lora Wilson Mau at writelora@hotmail.com if you would like to offer suggestions or would like to assist in some way.

DMTCB

Dance/Movement Therapy Certification Board

A Few Reminders...

January 15, 2011 is the deadline for **BC-DMT** applications and **R-DMT** applications (alternate route/other). The applications, fee, and all supporting materials must be received by this time

R-DMT applications from **Approved Programs** (this is just a one page application) may be processed at any time throughout the year. Your transcript must be sent directly from your school and once the office receives your application, transcript, and fee you will be awarded your R-DMT

All current R-DMTs and BC-DMTs – make sure you are using these marks on all your correspondence including bottom of emails that contain your signature block, business cards, posting to the FORUM, flyers, etc.

**Congratulations to the newly registered R-DMTs
September 30, 2010 through November 30, 2010**

Megan Blazek
Shanti Finney
Erin Bryce Holmes
Anna O'Connell
Renee Ortega
Nalini Prakash
Emily Preston
Jennifer L. Riggott
Melissa Walker
Hadas Vered Weissberg



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To those who could not attend the conference, we are sorry that you missed the Marian Chace Lecture presented by Suzi Tortora. It was incredibly interesting, well prepared, and happily will be available to read in the Journal in the near future. She included words of well known developmental psychologists who were quoted to indicate how they were beginning to use language that relates to our work. Our task is to remind them that the work they speak about is being done by some very talented dance/movement therapists.

The trustees wished to give everyone a gift and came up with the idea of book marks; very special ones however. Seven respected dance/movement therapists (Joan Chodorow, Miriam Roskin Berger, Beth Kalish, Iris Rifkin-Gainer, Elissa Q. White, Claire Schmais, and Debby Thomas) were given quotes from dance and asked to write a short quote about dance therapy in response. The book marks, with the first quote on one side and the dance therapy quote on the other each with a ribbon of a different color, were distributed at the door to those arriving for the lecture. This shall likely become a tradition with the original seven dance therapists suggesting both a quote and an individual to respond for the next set. It can become quite a valuable collection.

Grant applications are due on February 1st. We hope that there are some interesting ideas that can be sent to us to review. At times, we believe an

application has potential but is not totally thought through. For these, we may ask for clarifications before we are able to make a final decision. While limited by budget, we try to enable those we believe have something to offer our profession. The trustees will be meeting in April in Columbia, Md.

As the conference is often the time that most people contribute to the Marian Chace Foundation, we have many to thank this time. We hope that funds will continue to be sent in order that we may support the educational and research mission of the foundation. We sincerely thank the following for their great generosity:

Donations received September 1 – November 30, 2010

FRIENDS (up to \$36)

- Sarah Arnett
"In memory of Luci Beinhorn and Stephanie Katz"
- Howard & Cindy Babcock
"In memory of Stephanie Katz"
- Millie Baker
"In honor of Claire Schmais' generosity with her time"
- Patricia Capello
"In memory of Susan Harding friend, colleague, beautiful dancer from Brooklyn"
- Johanna Climenko
- Christina Devereaux
- Allan & Rosalind Granitz
"In memory of Stephanie Katz"
- Stacey Hurst
- Susan Kleinman
"In memory of Stephanie Katz"
- Pamela Faith Lerman
"In memory of Christine Olinger, an inspiration to all who knew her"
- Gershon & Sonia Lipenholtz
"In memory of Stephanie Katz"
- Carolyn Johnson
- Julie Miller
- Nitza Miller
"For Global WellBeing projects given in memory of my beloved friend Nava"
- Naomi Nim
- Lucille Ormay
- Roxanne Preble
- Gerald & Judith Primak
"In memory of Stephanie Katz"
- Laurel Thompson
- Kathy Wallens
- Phillip Wong
"For Global WellBeing projects"
- Debbie VanderLaan
"In honor of Claire Schmais' generosity with her time"

SUPPORTER (\$36 - \$99)

- Cynthia Berrol
"In memory of Stephanie Katz, colleague and dear friend"
- Sharon Chaiklin
"Always in our memory Miss Stephanie"
- Robyn Cruz
"For Shawn Convey film"
- Catherine Davidson
"In honor of Elissa White, in memory of Stephanie Katz, and seeing Claire Schmais at the Conference"
- Gretchen Dunn
"For Global WellBeing projects"
- Fred Dolehanty
"In memory of Stephanie Katz"
- James & Dianne Dulicai
"For Global WellBeing project"
- Marjorie Falk
"For Shawn Convey film"
- Lenore Hervey
"In memory of Jean Flaum, Mother of Robyn Flaum Cruz"
- Phyllis Jeswald
- Ann Lohn
"In memory of Stephanie Katz"
- Adele Maddy
- Margaret O'Brien
"In honor of Hazel Stanley whose spirit dances endlessly and gives the "yes" of life to all"
- Susan Sandel
"In memory of Stephanie Katz"
- Claire Schmais
"In memory of Stephanie Katz, a pioneer and friend"
- Arlyne Stark
"In memory of Stephanie Katz"
- Elissa White
"For Global WellBeing projects given in memory of Stephanie Katz"

Marian Chace Foundation Continued...

PARTNER (\$100 - \$499)

Inga Benson
Barbara Busse
 "In memory of Stephanie Katz"
Jane & Conrad Cathcart
 "In memory of Stephanie Katz"
Ellen Schelly Hill
 "For Global WellBeing projects"
Christine Hopkins
Beth Kalish-Weiss
 "In memory of Stephanie Katz"
Rena Kornblum
 "Shawn Convey film"
Stephen MacKerrow
 "For Global WellBeing projects"
Mary Ita O'Connell
 *"In memory of Dancing
 Elizabeth Greenbaum"*
Nicholette Odlivak



PATRON (\$500 - \$999)

Quaker Hill Foundation
 *"For Global Site Performance
 projects"*

CHACE CIRCLE (\$1,000 & up)

Alzheimer's Foundation of America
Brodsky Grant
Jennifer Moore
 *"For Global Site Performance
 projects"*
Kim Smith
 *"For Global Site Performance
 projects"*

Seeking Resources on DMT with Intellectual Disabilities for Research Listing

--- Kim Dunphy

Dear Colleagues:

I am compiling a listing of resources on DMT with people who have intellectual disabilities (aka mental retardation, learning disabilities), focusing especially on adults, for a new list on ADTA's research resources page.

Please send me the bibliographic details for any research that you are aware of to kimdunphy@optusnet.com.au by December 31st.

Thanks!

A Special Thank You

ADTA wishes to thank the following Voluntary Contributors
September 30, 2010 through December 4, 2010

✚ Madeline Kaplan

✚ Andrea Knoll

"This is in honor of my mother, Yvette, who has healed many pains and enriched her life through dance."

✚ Sabine Koch

✚ Kathleen Mason

✚ Madeleine Wolfe

Spotlight on Wendy Allen MA, LPC, BC-DMT

--- Interviewed & Written by Ande Welling

In a career she describes as “evolving, supported, creative, satisfying, [and] humbling,” Wendy Allen, has moved through her journey inspired by her love of dancing, creativity, and human connections. Upon graduating from Connecticut College with degrees in Dance Performance/Choreography and Philosophy, Wendy set off to New York City to pursue her dream of professional dancing. Unfulfilled by the realities of that lifestyle, Wendy found herself in a bookstore searching for magical life-directing answers. Her magic was hidden in a most unexpected place. Tucked inside “Cosmopolitan: Life After College,” was an article on Naropa University and Dance Therapy. A pivotal moment, knowing instantly she had “found [her] thing,” Wendy moved to Boulder, Colorado, studied at Naropa, and flourished in an academic setting that integrated Buddhist principles of presence and mindfulness with the teachings of Dance/Movement Therapy.

While at Naropa, Wendy applied her knowledge in internships at both state and private mental health facilities which in turn provided her invaluable experience with many diverse populations. After working as a Dance/Movement Therapist for a few years in a private mental health facility, Wendy shifted directions and co-directed Project Self-Discovery, a program for at-risk youth that was connected with the Cleo Parker Robinson Dance Ensemble. Wendy poignantly describes the challenges in her work as a therapist. “I have felt overwhelmed by the amount of suffering and saddened by the shortcomings of “the system” and its inability to adequately meet those who need assistance.” She acknowledges her struggle to leave work at work and the heaviness that comes from trying to meet the insurmountable need without over-extending herself. Wendy also speaks candidly of the rewards that

move her through moments of difficulty. Propelled by her belief in the inherent goodness and beauty of humanity and awed by the creativity people employ to foster their own healing, Wendy finds lovely ways to reframe the suffering of the spirit. “I am inspired . . . by how a client will naturally adapt to a situation by developing some way of coping with whatever is going on . . . This creative capacity for adaptation is what enables many of my clients to survive and it becomes the very thing that enables them to find other options.”

True to her self-labeled evolution, her work with clients also evolved. Earlier in her career, Wendy balanced movement experiences and verbal processing within her sessions. Recently, she has explored simply trusting in the power and intrinsic healing properties of movement. She believes in the wisdom of the body while realizing the vulnerability and immediacy of somatic experience that can overwhelm clients who are unaware of this potential. Thus, she draws from a variety of expressive and somatic approaches (Body psychotherapy, Drama, Art, and Poetry therapy, and dance education) as less invasive in-roads if needed. Her sessions typically follow a loose Chacian format beginning with a warm-up involving check-ins, games, and movement. This ritual increases awareness, encourages presence, and provides preparation for “the work ahead.” The warm-up is also used to find a theme for the session which is explored and developed through various improvisational structures. Theme development can be done as a group, in dyads, or individually. After diving into the theme, Wendy brings her clients back together to reflect on their experiences, to set intentions, and to find ways to bring their work within the session into their daily lives. Her ability to integrate her interests guides her process. “I find that the skills I use as a therapist are the same skills I use as an



artist...to develop themes in an organic and authentic way I rely on spontaneity, creativity, awareness, play, etc.”

Her career pathway shifted from therapist to teacher after she welcomed her children into the world. Wendy began teaching psychology at Naropa and, determined to keep dance a part of her life, taught children's dance classes in Denver. She later became the chair of the Somatic Psychology department at Naropa. Currently, Wendy is teaching part-time at Naropa while pursuing her Ph.D. in Expressive Therapies at Lesley University. Wendy calls her current work inspiring and finds ceaseless interest in the creative processes she uses as teacher, dancer, choreographer, and therapist. Her students are sparkling wellsprings as their curiosity encourages her own thoughtful inquiries.

From NYC to Boulder via Cosmo, Wendy Allen continues to map her course by flowing with her passions for dance, creativity, and the inherent goodness of humanity.

Fellow Travelers, Fellow Witnesses

--- Laurel Crawford and Michelle Goldsmith

When we were asked to co-write a piece for the newsletter as outgoing and incoming Pratt student representatives, we started our brainstorming by looking at our relationship, the value of witnessing, getting to know each other, and building relationships in the DMT community. We decided to write separately on the reflections that came from our conversation.

Laurel:

This year was my second year to attend an ADTA conference, and in many ways, the journeys to each of these conferences have represented the journey I have made towards becoming a dance/movement therapist. The first I attended was in 2008 in Austin, Texas. I was living in Austin at the time and considering making a career transitioning to dance/movement therapy. Before I quit my job and went back to school, I was exploring if this career would be right for me. I took it as a sign from the universe that as I was trying to figure this out, the national conference was being held in my hometown. This was one of many signs pointing me in the right direction, towards dance/movement therapy.

I first met Michelle Goldsmith at the Austin ADTA conference. She was a first year student at Pratt and was happy to answer my questions about Pratt's programs. She was warm, friendly, and spoke highly of the faculty. That weekend at the conference affirmed my belief that dance/movement therapy was the career for me and speaking with Michelle was part of what affirmed that Pratt was the right school for me.

Less than a year later, I was a first year DMT student at Pratt, where Michelle was a second year DMT student. She continued to be a part of my DMT process as the student

representative for the ADTA.

A little over two years later, our paths have continued to converge and the torch has been passed in many ways. We were again together at the national ADTA conference, this time in my new hometown of Brooklyn, New York. I was at the conference as a student this time, and Michelle, having just graduated from Pratt, as a dance/movement therapist. Now I am the student representative for the ADTA at Pratt, and she is beginning her professional career.

Our field is made of the vital importance of relationship, and we feel strongly about celebrating and nurturing the relationships between DMTs—here's to a warm winter of fulfilling relationships!

This is the kind of story that I imagine will happen often throughout my career as a dance/movement therapist. This community is relatively small and there will be many shared experiences. I look forward to seeing how my path will wind around and cross with people that I have met and continue to meet as I pursue a career and a life in dance/movement therapy.

Michelle:

My conversation with Laurel had me reflecting on the importance of the witness, someone who sees us in a certain stage of our life and therefore helps us to see ourselves more clearly where we are. It had me reflecting on the vital importance of providing this witnessing for our clients—whether it be a client who is hospitalized periodically whom we see again and again, a client at a long-term facility, or a client who terminates individual therapy to return a few years later. As therapist, our role is vitally important in

helping them feel seen *over time*, throughout changes imposed from the outside world, and changes emerging from within. We reflect to each other the rise of the tides and ebbing flows. I ask myself, without being seen, who are we? Is it possible to know oneself without being seen by another?

I thank Laurel for being a fellow comrade on this journey, for providing me friendly witnessing that allowed me to further embody the roles I was in—as a first year student, second year

student, and now as a beginning professional. With a comrade, it is the interaction in itself, having shared interests in work, working side by side, checking in about how things are going, providing listening and support—that can make an impact and help us see ourselves more clearly during the changing tides of life.

I am one of those fortunate women who can introduce herself with the proclamation “Ever since I was a little girl, I’ve loved to dance.” So many aspects of dance – in its multiplicity of forms – ballet, modern, African, folk and improvisational (what we used to call “imaginative dance”), were standard practice when I was growing up. As a teen and a true romantic, I came to the belief that dancing was the true spirit of beauty. I worshiped at the altar of the great Isadora Duncan. That love affair with dance continued throughout my college years, and blossomed as I began to train to become a dance therapist.

Through the years, in my dance therapy practice, the healing power of creativity in general, and creative dance in particular, became vitally important. Dancing has literally and physically moved me closer to my essential being. The ability to overcome adversity and enhance life through dance has become as much a part of who I am and how I am as my own breath and flesh. It is part of my definition as a woman and as a dance therapist. Never has this been more evident than in my fight against breast cancer.

Six years ago, after a course of radiation, I had a mastectomy. I suppose that’s when the image of the one-breasted warrior first came to my conscious mind. The Amazon. But my defenses were strong and I ignored my reality, downplaying any fears. After immediate breast reconstruction, I pretended that I still had a breast. In fact, I barely recognized that I had just been through a bout with cancer. Despite my usual political activism, I never participated in any breast cancer awareness walks; I simply didn’t see myself as a breast cancer survivor; I never described myself as one. But this past September I was told that I had cancer in my other breast. My

body had once again created cancer. And I finally understood. Cancer and I are in mortal combat.

People talk about being a breast cancer “survivor.” But I decided that “survivor” is not how I choose to define myself. I am not merely surviving cancer; I see myself as a cancer warrior. Perhaps it’s just semantics but a warrior faces an enemy (even an invisible one!), makes life altering decisions, gathers strength, and directs and channels energy for a specific goal.



Sometimes that goal is not attainable; sometimes it means overcoming great odds, sometimes it means having unwavering focus and determination. I never believed I was capable of that type of determination. But I have been transformed and am choosing to do everything within my power to create a life affirming winning strategy; I will not just survive, I will thrive. It’s the difference between merely existing and truly living.

The awareness that I have intuitively as a dance therapist, of the inter-relatedness of mind/body/spirit, is my most powerful weapon in this battle. This awareness translates into my practice as a dance therapist and as a warrior. I know intuitively

the importance of maintaining my psycho-physical well being. I recognize the need to respond, respect, and at times challenge the needs and demands of the physical self. I understand that there are times to step back and listen to what the muscles and bones say. I am acutely aware of the necessity to encourage mental strength and emotional flexibility. I acknowledge the need for personal connection and intimacy. These are skills that I use as a dance therapist and now, in this transformative time, I call upon for myself.

In December, I will start leading a once-a-week “*Joyful Movement – Dancing on your Feet and in Your Seat*” at a local Gilda’s Club – a worldwide cancer support network. I hope to bring some of the insights from my transformation to that group. Creating opportunities for others to experience for themselves the healing power of moving in the warrior spirit will be my great pleasure.

--- Riitta Parvia SRDMT, Finland

Dear Colleagues:

Thank you, ADTA Board, for the unexpected and heart-warming award, which I received at the last ADTA Conference in New York. The award was given for my pioneering, long involvement with the ADTA International Dance Movement Committee & its Panel, and for "some moving papers." Whatever contributions I have made, I owe my gratitude to the ADTA for all the support and inspiration I have received, and especially to Miriam Roskin Berger and the International Panel.

I became a student member of the ADTA in 1971. After having completed my studies in New York and back home again, I studied medicine and wrote my theses about dance as therapy in 1976. After this my pioneering work in dance therapy started in the Nordic countries, and I joined the ADTA as a professional member in 1977.

The work of a pioneer is a lonely path. One has many questions to ask but hardly anyone to provide the answers. I had to find the answers through my work, to learn to use myself as my work tool, and to trust my own judgments.

"The work of a pioneer is a lonely path."



It was the Round Table of the first international ADTA conference in Toronto in 1977 which brought dance therapists and professionals interested in dance therapy together for the first time. At this meeting I expressed my wish for the ADTA to become an international organization but it was of course not possible. The next international gathering was the Closing Colloquium of the Berlin Clinical DMT conference in 1994. It was after this that Miriam Roskin Berger founded the ADTA International DMT Committee and its Panel. A few of the members of the Panel met already at the Berlin Colloquium.

It was an excellent idea to bring international dance movement therapists together within the confines of the ADTA. The Panel has been so important for the international DMT community. The culturally different DMT forms have enriched DMT as a whole. For my own part the short Panel presentations forced me to express myself consistently and precisely. And those papers were again an impetus for me to write short essays on and around the subject of DMT. Many of those are to be found on my home page. www.dancedtherapy.no.

For the work I have done I owe my gratitude to ADTA, and especially to Miriam Roskin Berger and the International Panel for the confidence and inspiration through the years. It is good to think that a work process is started which will carry on to the future. I wish much good luck for the cooperation.

--- Suzy Rossol Matheson MA, BC-DMT, NCC



I just wanted to take this opportunity to thank the ADTA community for honoring my work with the "Exceptional Service Award." I have always tried to live my life serving others, especially to people and organizations that I hold dear to my heart. I am thankful for family and friends, as well as supportive supervisors and teachers that have guided me along my journey.

I am especially grateful for the teachings of St. Angela Merici, and her life of "Serviam," meaning "to serve" in Latin. It was at my high school, Ursuline Academy, in Dallas, where I first learned what it meant to go out in the community and notice those in need, lead by example, and find ways to create change.

In conclusion, I want to thank the Texas Chapter of the ADTA. When I moved back to Texas from NH in the Spring of 2006, they welcomed me with open arms- Kalila Homann, and Mikael Lökvist especially. Although we are spread hundreds of miles, I always feel the connection with the Dallas, Austin, San Antonio, and Houston DMTs. As President of the Texas Chapter, it makes me feel good if I can just get us all together (at the same time) every once in awhile!

--- Phyllis Jeswald BC-DMT, MEd

Excellence All Around

I was born in Brooklyn, so it was fitting, in a way that my career "ended" there at the ADTA Conference. Receiving the Excellence in Education Award, along with Pamela Fairweather, coincided with my retirement after more than 30 years of teaching at Antioch.

Pamela was unable to be at the conference, so Christina Devereux accepted for her. Christina was mentored by Pamela and, as many of you know, has stepped into my former position at Antioch. Pamela is from the West Coast, I'm from the East Coast, and Christina is originally from the Mid-West, though she has worked and taught on both the West and East Coasts. I like that between the three of us, we cover the whole country. And so the dance continues...the circle is unbroken. This is how we are as dance/movement therapists... an intimate and evolving community that spans the country, and now the world.

In my role at Antioch, I had the privilege of mentoring and working with both students

and supervisors from all over the United States and internationally. What extraordinary people dance/movement therapists are. Our students come to our programs wide-eyed and eager, soaking up what we have to teach, drawing on



their love of dance and desire to transform lives. In spite of its challenges, they are deeply drawn to this compelling and rewarding work. We believe in every cell of our bodies that what we are doing is crucial and healing. Many of my students can attest to the fact that I still get goose bumps when talking about our field. Every one of the students I have taught has taught me something. Thank you!

All over the world, dance/movement therapists are supervising and mentoring interns, often without remuneration. They share their energy and wisdom with generosity and commitment. Though it is always time-consuming, sometimes even a struggle, they believe in the importance of passing on their knowledge and ensuring the excellence and future of our field. I oversaw Christina as she supervised her very first intern, an Antioch student. I could tell even then that she was remarkable. Remarkable...a good word to describe the hundreds of supervising dance/movement therapists I have worked with over these last 30 years and from whom I have learned so much. Thank you!

Although I was the one receiving an award that day in Brooklyn, each one of you deserves an award for excellence for what you do every day---day after day, year after year. It's been a privilege to be an educator in our most excellent profession.

WE WANT TO HEAR FROM YOU!



We are always striving to improve our publications format and content. In order to do this, we need to hear our member's thoughts and ideas.

Please send your comments and suggestions to info@adta.org

--- Pamela Fairweather MA, BC-DMT, NCC

Introductory Remarks

I would like to express my sincere appreciation to the American Dance Therapy Association for presenting me with the ADTA 2010 "Excellence in Education Award" at the 45th Annual ADTA Conference. I feel both honored and humbled by this acknowledgement for my years of dance/ movement therapy educational involvements and for efforts to develop alternate route training courses on the west coast.

As I was unable to attend the 2010 conference, Christina Devereaux, MA, LCAT, LMHC, BC-DMT, NCC agreed to accept this award on my behalf and to read remarks written by Irma Dosamantes-Beaudry, PhD, PsyD, BC-DMT to be shared at the time of the award acceptance. As there was not time for the remarks of Dr. Irma Dosamantes-Beaudry to be read at the conference, they are included here along with my acknowledgements that follow.

A Few Words about Pamela Fairweather, Friend and Colleague

Irma Dosamantes-Beaudry, PhD, PsyD,
BC-DMT

I first met Pamela Fairweather at Joan Chodorow's Santa Barbara studio in the late '70s when a few dance therapists and several of Joan's students gathered together to support Trudi Schoop in a performance she was planning for the Suicide Prevention Center of Los Angeles to demonstrate the value of dance therapy with severely depressed patients. Pamela and I were recruited by Trudi to enact the moved relationship that could evolve between a deeply depressed patient and a trained dance therapist.

During a break, Pamela introduced herself to me and announced that she would be attending the UCLA Graduate Dance Therapy Program in the future. I was taken a bit aback by her confidence in assuming the inevitability of her acceptance into the program, so I reminded her that she would still need to pass the "rigorous" audition process that all graduate students faced prior to their admittance. She did not seem fazed.

During her audition, a choreography colleague and friend of mine mentioned to me that Pamela's choreographed piece was superior to those being performed by applicants applying for the choreography concentration option. She begged me to try and convince Pamela to switch her area of interest. She thought that she would make a wonderful choreographer. During the audition interview I thought it only fair to present all admission options open to her; so I let Pamela know that she could choose either the Choreography or the Dance/Movement Therapy graduate concentration. She declined the Choreography option stating in no uncertain terms that her focus was and always would be Dance/Movement Therapy, and that nothing would ever swerve her from her chosen career.



Over the course of her evolving multi-faceted career in Dance/Movement Therapy, Pamela's commitment to the field of Dance/Movement Therapy has remained strong and steadfast. While a graduate student in the UCLA Graduate Dance/Movement Therapy Program she was selected by Joan Chodorow to illustrate Joan's way of working clinically featured in Dance Therapy: The Power of Movement; a film produced by Judith Bunney for the American Dance Therapy Association. After graduating from the UCLA Program, Pamela began working with a wide variety of adult patients and over her many years of working clinically, she came to acquire a special affinity for working with geriatric patients. Her career as an educator in the field began with her teaching nonverbal communication and introductory dance therapy courses at Cal State Long Beach in Dance and Educational Psychology Departments

(1986-2000), and her joining the faculty of UCLA's Graduate Dance/Movement Therapy Program; where she also assumed the role of Coordinator of the Clinical Internship component of the program (1992-1999). When this program was terminated she became the Director of Dance/Movement Therapy alternate route training courses that she created for the Center for Movement Education and Research (2003-June 2010). Beyond her clinical and educational contributions to the field, Pamela also managed to serve on the Board of Directors of ADTA from 1999-2001, be a member of the ADTA Sub-Committee on Approval for Alternate Route Training Courses from 2005-2007, and be a member of the Editorial Board of the Arts in Psychotherapy Journal from 1996-2003.

Over the years Pamela and I became very close friends – I greatly value her loyalty, her keen clinical sensitivity, her thorough and thoughtful analytic mind, and her strong work ethic which she sometimes carries out to the point of exhaustion. I am very pleased that the American Dance Therapy Association has elected to honor her unflagging commitment to the field of Dance/Movement Therapy as an educator and clinician. Her many contributions to our field deserve to be acknowledged and honored by all dance therapists.

Award Acceptance Remarks

Pamela Fairweather, MA, BC-DMT, NCC

I would like to thank Irma for sharing these thoughtful remarks regarding my work and for our long standing friendship and collegial relationship. For accepting the award on my behalf I thank Christina Devereaux, for delivering it to me safely from the conference I thank Tracy Maroney, for video taping the conference acceptance remarks I thank Elizabeth Fluck and Antonia Arboleda-Hahnemann, and for the west coast dinner and dancing celebrations I thank the CMER faculty and the Sierra Madre Dance Circle.

Award Recipients' Reactions Continued...

I am grateful to be acknowledged with this award and I find it gives me the opportunity to reflect on my career in the field. It started when I was an adolescent with an abiding interest in creative dance, psychology, choreography, and active dream life. My first creative dance teacher Mrs. Mayberry, a former Limon dancer, taught her students to view the studio as a "sacred space" created to support and foster movement expression. It was this early sacred studio space experience that led me to study DMT primarily within what has been termed the "west coast" traditions.

I have been fortunate to know and deeply appreciate those who have sponsored my interests over the years. I had the good fortune to have early DMT training with Joan Chodorow and through Joan met and trained with Trudi Schoop, Irmgard Bartenieff and Irma Dosamantes-Beaudry. Briefly stated, from Joan I learned how creativity and depth movement are a basis for self-investigation and formulation. From Trudi I learned to explore the world of emotions and to give it outward expression, and from Irmgard I learned how shape, space, time and effort intertwine to make the unconscious life visible. My studies with Irma led me to more clearly understand how psychological awareness emerging from depth movement expression can lead to transformation within a supportive therapeutic relationship. Also, while a graduate student at UCLA, I studied choreography/composition with Marion Scott (who had collaborated with Mary Whitehouse and Dr. Alma Hawkins) who stressed how a genuine inner spark can be outwardly and artistically shaped and formed.

From these early beginnings, I always wished to combine clinical work with teaching and I am fortunate to continue within this professional framework. As history would have it, I was working in a creative arts therapy treatment center when my first opportunity to teach presented itself at CSULB. Although the huge nonverbal communication classes of up to 150 students were daunting, they laid the foundation for teaching an introductory class in dance/movement therapy with a student enrollment of ten. A dream had manifested.

Concurrent with teaching, I noticed I was increasingly drawn to clinical work with seniors and often held in mind my internship experience at a geriatric residential treatment center, when on the day of my departure, the residents urged me to continue working with seniors. As further fortune would have it, the opportunity to teach a DMT developmental theory for older adults' class presented itself in the UCLA DMT Graduate Program. This one class led to others and then a full time position in the program.

After the UCLA Program closed, I continued working with adults, mostly seniors, and was approached by the Center for Movement Education & Research (CMER) to consider developing DMT alternate route training courses and act as the DMT Director. In this context, I was approved by the ADTA Subcommittee on Alternate Route Training to teach several classes. Certainly my deep appreciation goes to Ellen Schelly Hill and the DMT Alternate Route Training Approval Subcommittee members, Joan Wittig, Nana Koch and Adina Rosenberg, for their many hours of feedback and guidance during the DMT alternate route course development phase.

I also have several CMER faculty to thank, those who developed, taught or agreed to teach various classes: A special thank you goes to Janet Lester who offered continuous support and input, Paula Perlman, Irma Dosamantes-Beaudry, Dawn Lyon, Suzanne Ecker, Shira Musicant, Gabrielle Kaufman Leventhal, Kathy Cass, Susan Loman, Forest Franken, Berti Klein, and Janice Meaden. Although my position as CMER DMT Director concluded in June 2010, it has been truly rewarding to work with such outstanding faculty members, each of whom is committed to training students while imparting knowledge of their own unique specialization areas. Also, my deepest consideration goes to the Dance Department Chairs of Loyola Marymount University, Judy Scalin and, of the Claremont Colleges, Gail Abrams and Laurie Cameron for their generous sponsorship in hosting DMT courses.

There are many dance/movement

therapists who have encouraged my work over the years and who I wish to acknowledge: Susan Loman, Sherry Goodill, Mimi Berger, Cynthia Berrol, Judith Bunney, Tina Stromsted, Laurel Thompson, Neala Haze, and Robyn Flaum Cruz. And, without doubt, the many years of friendship and professional relationship with Irma has been inspiring and sustaining though the hard working hours. Thank you!

In closing, I would like to extend my congratulations to those dance/movement therapists who have received past achievement awards and those who also were honored this year, especially Phyllis Jeswald, who shared with me the *ADTA 2010 Excellence in Education Award*. I think all who work for the enhancement of our field and work actively for the American Dance Therapy Association deserve our sincere, on-going recognition including the ADTA Board of Directors (past and present), the Regional Leaders, our DMT Educators and the wonderful ADTA Office Staff (past and present). Lastly, I most certainly would like to share my respect for and appreciation of the students from whom I have learned so much and for the clients who consistently informed my theoretical understanding and teaching. It is an awesome responsibility and privilege to guide and learn from the upcoming generations of dancing healers who choose to devote their lives to our remarkable field.

--- Maralia Reca PhD, BC-DMT

The International awards given by Miriam Roskin Berger to Shoichi Machida from Japan.; Jocelyne Vaysse, France; Riitta Parvia, Norway and Finland; and myself, Maralia Reca from Argentina, made me reflect on the 16 years we shared, discussed, and learned over differences and similarities in our theoretical approach, comprehension, and clinical implications of Dance/movement therapy's teaching and practice. Rhythms of listening, questioning, responding, and expressing were different but support for being alert, for the ability to assert, to pay attention, and our willingness to accept relationships was similar. We mirrored through breath or smooth interactions that allow us to focus on tasks. Then, as Dance/movement therapist we move towards expanding our movement repertoire and begin balancing our subjectivities.

It was time to redefine our concepts of culture and friendship: it was glorious. From these findings I honestly believe that we can proceed with clearer directions in practical issues belonging to the profession of Dance/movement therapists..

Once back in Buenos Aires, I recapped the work we have done at the International Committee over 16 panels during a lecture presentation closing the annual conference of the Argentinean Association of Dance therapy. People were over surprised by the depth and global extension of our discipline.

My contribution to the field of DMT is a PhD thesis, directed by Dianne Dulicai and approved at Palermo University during 2009, which explains how a relational approach on DMT is intended to improve the quality of life of survivors of torture for political reasons. It aims at the reconstruction of the world of survivors of torture for political reasons since this situation demands the individual's integration in the physical, emotional, cognitive and social world seeking to overcome the interactional and devastating crisis which has destroyed the totality of the system's organization.

The problem is whether the specificity of Dance/movement therapy's approach is a

positive and adequate alternative for the reconstruction of the world of survivors of torture for political reasons. We pose the possibility of a change in their treatment through the use of DMT in reconstructing their personal world and its intra and inter-relationships. The double impact of torture's trauma affects the functional organization of individuals in a deep way and displaces him/her socially.

We attend to the physical, emotional, cognitive, and social aspects of individuals working through a process of body-in-movement integration. Attuning to the rhythm and body organization at the same site where torment and immobilization were inflicted could restore the nervous system's disarray and its basic movements, which are responsible for generating a sequential flow of experiences and actions. DMT unblocks what was paralyzed and its main sequels: hyper-arousal and dissociation.

We stand at system's theory according to Goodill's (2005) developments that views individual, biological, family, social and group process as interactive webs. From the standpoint of a biopsychic-social model, this theory contributes a solid theoretical ground for DMT on the basis of "[...] the solidarity of simultaneous, overlapping systems, one constructed on top of, with and against the others", as explained by Morin (1988, p.4).

DMT is a specific and positive path towards the reconstruction of a survivor's world, organizing and restoring the individual's basic movement, which causes a permanent flow of sequential actions and experiences in the human organism. This approach is based at the body-in-movement, in a procedural way that allows the psychosocial rehabilitation without solution of continuity between different systems.

Our clinical experience dates back to 1977, by applying DMT to torture survivors who, due to security reasons, lacked family or community support. The body's central target of the torturer's attack belonged to a society living under its own violence. For this reason, we

argue that the trauma went beyond PTSD, it is suffered in isolation but it is originated by a social context. Bettelheim (1994) locates the trauma's political causality, alluding to the event's historical dimension: a traumatic experience which can emerge and be explained within a socio-political context.

The author confers this happening from the quality showing in the devastating effects and in the individual's pathological physical involution, which exceeds the DSM-4's denomination of post traumatic stress disorder. Martin-Baró (1990) was the first to come out with the term *psychosocial trauma* and Madariaga (2000) contemplates the inadequacy of addressing the torture trauma as post traumatic stress, since it fails to recognize the psychosocial problem. **The social-psychological trauma** has a profound impact on the functional/social organization of individuals, disorganizing and affecting their nervous system, breaking its boundaries and fragmenting or disintegrating the inner-outer relationship with the environment. This study is innovative for it appeals to the brain's capacity of recovering (Blakemore & Frith, 2007, p.34) through moving from the reticular formation model to the empathic expression and reflection levels of significance.



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--- Amber Gray MA, BC-DMT



A Few Words of Gratitude

I received notification that I would receive the ADTA 2010 Outstanding Achievement Award in early May, while I was working in Haiti. In the midst of my third trip following the January 12th earthquake, I had already decided that I would not attend any conferences this year because my workload and travel had already far exceeded my usual. I was tired and drained; I was sitting in a dusty, vacant, unappealing conference room, waiting for my next informational session on "The Physical, Emotional and Social Effects of Stress and Trauma" to begin. "Voila", a local phone company, had hired me to provide "psychological first aid" and these informational sessions to their team of young phone sales-people—many who had been working at the airport during the earthquake and had been exposed to horrific experiences and images.

I am beginning this article with a brief description of my experience of being notified of this award, because it illustrates the profound response I had to this news. Let me begin by saying: I love dance. I love to dance. I can think of nothing more sacred, more important, more purely joy-filled, for me, than dance. So bearing my multiple affiliations and credentials within the field of public health and mental health, there is none that means more to me than my credential, my title, my carrying the name of "Board Certified Dance Movement Therapist."

When I opened and read the email from Gloria and the attached letter from Robyn, I fell off my chair. Good thing I was alone in the room. I have a tendency to "wiggle" my chairs while I am sitting in them, so my strong physical "burst" of surprise and joy must have toppled me.

I sat back up on my chair. I read the letter again and then forwarded it to my

husband. I didn't believe it was true and so figured he, who is my anchor, would know. He did know. He wrote back, quickly: "That's really, really good. You love your work, you love Haiti, and you love dance therapy more than any of your other work or affiliations or titles. This is your affirmation that you are doing what you are really meant to do. Kembe" (Kembe is Kreyol for "stay strong; hang on".)

The recognition and support from The American Dance Therapy Association is deeply appreciated. And, I believe the true meaning of my award is the acknowledgement of the place that dance movement therapy holds in the mental health response to a disaster—any disaster, natural or human-made— as catastrophic and devastating as the Haiti earthquake. If I were to say what I treasure most about my credential, my professional title, my work, our work as Dance Movement Therapists, it's this: We carry, teach, witness, and help restore the ability to access the body, our bodies, the site of all human experience; the courage to dance when the environment is filled with suffering; the willingness to move when there is no place to go, because we know, movement is life.

I cannot imagine doing the 400 plus psychological first aid sessions I did in the immediate aftermath of the earthquake without the tools, knowing and ideas that come from my education and experience as a DMT. I am certain my work would not have been nearly as helpful to the many earthquake survivors who told their stories of being buried, of being pinned, of suffocating, of digging frantically for loved ones, of having to choose where to dig first: where a baby had been sleeping, where a mother was last known to be sitting, or where a sister was crying out for help.

To stay present through these stories, and to bear witness to the fright and shock that people's faces, skin, tissue and bone carried in the first few months, would not have been remotely possible without my ability to find my breath, my spine, and rest into my bones. This practice is fundamental to our work, and it

is resourceful, restorative, life affirming and supportive to those we work with when they are suffering deeply.

Because my "mandate" was to provide *psychological first aid*, and much of this work initially focused on the first three core actions of this model (contact and engagement, safety and comfort, stabilization), I began to teach stabilization methods based on core support, on breath, on simple spinal stretches, and on basic rhythmic activities. Every "intervention" was painstakingly simple but rather than just stick to the standard safety and stabilization methods, I wove dance, music, movement and breathe in. I did this in response to the many ways people were describing feeling "trapped", "frozen in terror", "traumatized by overwhelming fear", and "stuck and helpless with nowhere to go."

Someday, I will write a manual or article, or create a workshop, that teaches the multiple simple, dance and movement based methods that arose from this intensive work in Haiti (and elsewhere in our troubled but magnificent world). For now, I conclude with the teaching I received from my work, this year, in Haiti, inspired by the art and practice of DMT: We are so privileged to move in the ways we are taught, supported, guided, encouraged, and moved to move. We are blessed to be able to dance. And we have so much to offer the fields of humanitarian and crisis response, psychological first aid, trauma treatment, and human rights work, with our intimate and deep knowing of the body's central place in the core of our humanness. I left Haiti after 6 months of intense work very, very tired, but with access to many resources through my DMT colleagues, professional networks, friends, and work with clients, to help me to find my center and my ground again. I still receive emails from people who I worked with thanking me for reminding them to dance; or to listen to, and love, their music; or to find rhythm in their own breath and if they have space—to move from that rhythm. In the words of one survivor who recently wrote: "Every time I practice the rhythms and dimensions of breath, I am reassured: I am here. And life goes on."

--- Tara Topper

I am writing this letter because I won a scholarship from the ADTA Multicultural and Diversity Committee to attend my first ADTA conference this year in Brooklyn, NY and the Committee wanted me to share my experience and perspective with the ADTA Newsletter readership. I am also writing because I believe I have something important to say.

As I sit to write, I find myself wondering what to include and what focus to take. How honest should I be about revealing myself? How honest should I be about what I saw and felt, and what picture that may paint about the ADTA or the Committee? How much is my projection at play here? How do I show respect while remaining authentic if some of my experience was not so favorable? Do I need to protect myself and, if so, do I protect the part of myself that identifies as a professional who wants to be seen in a professional light (i.e. doesn't rock the boat for the ones in power), or the part of myself who identifies as an agent for anti-oppression? Are these identities and choices mutually exclusive? Will my patients be able to find out personal information about me if they run an Internet search on me? I am choosing to leave these questions unanswered, including with which social categories I identify but believe the questions themselves are useful to the reader.

These questions, unfortunately, are not unique to this one experience at the conference. I often find myself questioning whether to compromise my integrity in order to be successful or to belong, and it's often hard to know which integrity I need to follow—the one that wants to belong to a group with which I resonate in one dimension of my identity (e.g. ADTA because I identify as a dancer and psychotherapist; I'm still working on the DMT part) or the one that is telling me not to allow those little microaggressions (see Sue & Sue, 2010) to go unnoticed and risk being ostracized by that very same group to which I want to belong (e.g. another aspect of my

identity as someone who works against oppression)?

I long for the day when I don't have to choose; that when I speak, even if I'm not understood readily, people work to understand me. Not because I'm exotic or the token marginalized person here to teach the rest of you about all other marginalized folk, but because I'm a fellow human being who has experienced socially-approved oppression and it hurts. I don't want to feel like I have to choose between multiple identities because they won't be accepted in this body-package that is me.

And the fact is, I cannot always choose which identities comprise my sense of self. I can only choose how, if, and when I will accept them. These identities are all me, and so, I often feel isolated because I have experienced enough nonverbal rejection (mainly noticed through gestures, shaping, and a pre-effort of hesitancy) to anticipate that people will reject aspects of me. So, I find myself faced with the choice of whether to reject myself in order to fit in, whether to trust people will transcend the tendency to treat me as a category rather than a person, or whether to anticipate rejection and adjust which aspects of myself to reveal in order to satisfy other parts of my identity that get fulfilled in this particular group membership.

I actually find that, sometimes, people in organizations that aren't necessarily working overtly to become conscious of the ways they perpetuate oppression can be *more* receptive to feedback than those who are working on it because it doesn't threaten their identity as *progressive good guys*. I think it's part of a developmental process that, in working toward anti-oppression, people who identify with being the non-oppressive type, can sometimes have difficulty integrating feedback about how they're microaggressing, for example, because in their minds they think, "that's not me. I don't do that bad stuff." Then they're stuck in a double bind, unable to

integrate feedback to grow because it threatens their progressive identity. It also puts marginalized people in a double bind for expressing anger or hurt about the microaggressions because we're viewed as the offender who is either "making things up, confused, speaking out of line, or ungrateful and attacking the wrong person because this person is fighting the fight and how dare we accuse their well-meaning motives."

I cannot say that my experience as an ADTA Multicultural Committee scholarship recipient transcended the experience I described above; there were definitely awkward moments of feeling tokenized and ways in which my choice to protect myself came at the expense of creating the possibility for repair (at least momentarily). But what I can say is that this desire to integrate communities and become more inclusive is not about perfection; it's about relationship and repair—something that dance/movement therapists know something about. The success is not to have perfect 100% attunement that stays static in a false sense of identity that one never oppresses (just like the "perfect caregiver"). The success comes in the ability to attune and repair the misattunements when they happen (the "good enough caregiver"). And these misattunements will happen.

One way I think these misattunements happen in our DMT community is in how we perceive, or do not perceive, power. Whether we like it or not, or choose to recognize it or not, power exists in professional role and in social categories, such as: race, sex, sexual orientation, gender orientation, body ability, socioeconomic status, religion, etc. These social categories exist and have meaning at the level of body (e.g. skin, anatomy, and valuing mental labor over physical labor). Somewhere along the Cartesian body-mind split those in power decided the mind was more important than the body. This plays a huge part in discrimination today, in terms of how we each internalize what is important and

MCDC Award Recipient Conference Experiences

valuable about body markers and what they mean to others in terms of access to resources such as love, money, time, and health.

As a community, I think dance/movement therapists are very adept at interacting from a stance of inclusivity and appreciating diversity of dance and movement and culture. One could call this the horizontal plane of relationship, in the sense that it's about intimacy and egalitarianism. However, I don't believe we are as adept as a community in recognizing the vertical plane of power/hierarchy when it comes to issues of oppression and how we perpetuate it. Many of the same nonverbal behaviors have a dual role of signaling dominance (vertical dimension) or intimacy (horizontal dimension), with only context determining the difference in interpretation (Hall, Coats, & Smith LeBeau, 2005). If we ignore the vertical

dimension of an interaction (whether our lens views social categories or professional role), we can often misinterpret or misunderstand the other's intentions and tend to view the gap in perception as a character deficit in the other, rather than a relational deficit (i.e. Fundamental Attribution Error). This perceptual difference eventually requires repair if the relationship is to continue in an open and vibrant way. [Please also see the works of Christine Caldwell, PhD, LPC, BC-DMT and Rae Johnson, PhD]. In developmental terms, in order to move forward together (sagittal plane) and repair those misattunements, we must integrate power (vertical) with intimacy (horizontal). This repair requires skill sets that couples or group therapy can help to inform: 1) respect for each other's intentions and feelings as people first (not the roles or projections we assign or are assigned, such as oppressor/oppressed, persecutor/victim, parent/child)

2) understanding that we can each embody different roles in any given scenario, and the roles are not to be mistaken for the person, and 3) to create space for that repair by understanding the difference between intention and impact, even if the impact is very far from those intentions.

This is something that the Committee and I were willing to do, and although it was uncomfortable or disappointing at times to feel tokenized, it set the stage for further communication and relationship. This is, in fact, what I believe changes the dynamics of oppression—when we are able to put our relationships and our care for one another, within the context of understanding power dynamics, in front of our fears or beliefs about people who inhabit social categories we believe to be “other.”

--- Heather Davies LCSW

ADTA Brooklyn 2010 A Life-Changing Experience

This weekend at the ADTA Conference in Brooklyn was the culmination of a whirlwind three months for me, beginning with a scholarship application that found its way to my e-mail inbox back in June. The application, sponsored by ADTA's Multicultural and Diversity Committee (MDC), asked me to explore my history as a dancer/mover and discuss how my lesbian, gay, bisexual, transgender, and/or queer (LGBTQ) identities have intersected with this history and my experiences as a DMT student. Already a clinical social worker in Austin, TX, my experience in the DMT world is relatively new, having only first experienced the profession at the 2008 conference in my hometown. As such, I had many doubts about my “fit” for this scholarship and my potential desirability as an applicant. From these beginning contemplations until this very moment as I sit at JFK airport reflecting on this life-changing weekend, the experiences afforded me



by the existence of this scholarship have been rich, complex, and transformative, to say the least. My heart is so full of gratitude and awe for the journey of inquiry and exploration that has brought me to the writing of this very article.

While I learned much in each of the rich and moving breakout sessions I attended this past weekend, what continues to echo in my body is the power of the rituals that nourished me to the bone. From the opening ceremony, to Saturday

night's dance, and the dynamic movement choir on Sunday honoring both the elders of the community and those who achieved significant milestones in certification, I felt the living and breathing experience of what it means to be an individual and a member of a tribe, to be animal and spirit, to hold the apparent dualisms of my experience together in some soul-stirring, transcendent bridging place that can only be described as the experience of wholeness.

Throughout the weekend, I was also markedly struck by my experience of the organization's active struggle to strike a balance between pride and preservation of its history with an openness and flexibility towards evolving the application of its original foundation to meet the changing needs of the global village. I repeatedly heard voices, both individual and collective, seeking to broaden the important core teachings and fundamentals of the profession to include and encompass the immense power of

MDC Award Recipient Conference Experiences

dance in all its diverse cultural forms as well as the varied and unique identities represented both collegially and in the client populations.

It appears that even as the dance unites us all within the common web of our humanity, there are unique differences in our experience of the world and the culture(s) surrounding us for which it is also important to have witnessing, validation, and awareness. As I heard echoed in more than one session or lecture this weekend, in order to truly allow oneself to surrender to a “felt-sense” of the collective, one must first have an experience of existing, of being seen. “Can I really bring my whole self here?” was the question I heard being asked within many of the affinity groups at the MDC meeting on Friday as we discussed issues of gender identity, race, ethnicity, culture, sexual/affective identity, ability, and socioeconomic class, to name a few. While there was a hunger to ask the question out loud, there was an equal hunger to share and connect around the varied experiences that caused the question to be asked in the first place. It was this very same question that I began asking after the 2008 conference, specifically with regards to my queer and genderqueer identities. Thanks to the courageous work of many on the MDC and beyond who created space for these discussions and stepped through the open door of opportunity to make their voices heard, I leave this weekend being able to answer that question in the affirmative and knowing that there is, indeed, a place for me here.

Lastly, I was deeply moved as I witnessed again and again the naming and honoring of individuals’ teachers, mentors, and supervisors which I experienced as an expression of deep gratitude, shared intimacy, and a sense of grounding in one’s roots within this path. What this tradition stirred within me was a keen awareness of the important role my own mentor, Kalila Homann, MA, LPC-S, BC-DMT, has played over the past two years as she patiently held a gentle but consistent thread connecting me to the world of DMT while I moved

through a crucial process of inquiry towards the longing in my soul that was ignited with my previous conference experience in Austin. Walking the artful line of attunement that is such a part of her gifts, she thoughtfully reflected back pieces of myself that I sensed were there but had previously been too frightened to claim fully in the world. Her belief in me and her openness to possibility became the catalyst that quite literally propelled forward the events of the past few months enabling me to so fully partake in the offerings of this weekend.

Where I showed up on Thursday holding onto a thread of connection and daring to hope for more, I find myself leaving with my hands firmly clasping a rope, braided and woven with the strands of many connections and experiences that I will surely need to call upon for strength,

reassurance, and guidance as I turn back towards the somewhat daunting task of alternate route certification. The attitude of inclusion and celebration that I was met with by the members of the MDC and others at the conference, helped to solidify a sense of confidence and commitment to this path that I have chosen. While the certifications will eventually be valued markers of the growth, knowledge, and wisdom gleaned through the process, it is the journey itself that fuels my enthusiasm and forward movement now. Borrowing a bit (with a slight adaptation) from Dr. Tortora’s inspiring Chase Lecture on Saturday morning, I feel like, after this weekend, I can finally say to the profession and those within it, “I see you. You see me. Let’s dance!”

ALTERNATE ROUTE INTENSIVE TWO WEEK COURSES

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December 27 – January 6**

**Annual June Experiential Intensive
June 6 – 17**

Dance therapy theory and skills, group process in dance therapy, movement analysis, and clinical field experience

Small classes and individual attention

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Contact: Linni Deihl, MEd, BC-DMT

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linniadtr@aol.com

631-653-8750

Student Representative, Naropa University

---April Betty

On Gratitude for My Education

The holiday season is that time of year when I am reminded to take pause and give thanks for all of the many and wonderful ways in which I am blessed, and for the incredible opportunities, animals, and people that have brought light to my life. However, it is somewhat ironic that I have been called to reflect on my gratitude for my education at the beginning of the holiday season, when I usually spend my days grumbling about final papers, presentations, and exams and when visions of Winter break are dancing in my head.

By the time this article comes out in the Winter newsletter I will be rejoicing in and reflecting on the first half of my career as a Dance/Movement Therapy student at Naropa. For right now I am in the thick of it. Thanksgiving “break” will be a Cornucopia of final projects and an exercise in tackling several papers simultaneously. The two weeks following will be filled with long days, strained eyes, and general dishevelment. This is the time of year when my endurance is put to the test. So, I find myself asking, “Why am I here and what motivates me to persevere?”

Certainly my vision of how I want to be of service in the world keeps me moving through periods of overwhelm, but the more tangible inspiration comes from my amazing classmates and teachers. Never before have I been immersed in a learning environment where both the content and the context are so incredibly intimate, where I learn about the intricacies of human relationships through experience. For three years, I will sit in the same circle of fourteen people and will be guided by some of the wisest, gentlest, and most fearless teachers I have ever known. I am just beginning to appreciate how very special this experience is. I am so grateful for the depth of our conversations, the gentle nudges, the messy struggles, the joyful play, the heartfelt reflections, the unwavering support, the laughs, and the many stories that we share and will continue share for years to come. I have grown personally and professionally over the last fifteen months in ways that I could not have imagined and that is because of the powerful community that surrounds me.

As I work my way down my overflowing to-do list over the next few weeks, this community is what will ground me. There is comfort in knowing that I am not on this journey alone and there is a savory quality to these last few weeks of classes because they are our last meetings of the year. So, as the semester winds down, I resolve to keep reaching, connecting, and sharing because there are few acts more precious than cultivating friendships. To all of those who have reached out to me and taught me through your presence, generosity, and inquisitiveness, I am most grateful.

Student Representative, Drexel University

---Julia Cuccaro

One of the principle maxims of education is to have an open mind, and I believe this is an essential component necessary for a student to engage fully in learning. Yet, what I am most grateful for in my dance/movement therapy training is the open minds of my professors, supervisors, and clients.



Specifically, I am grateful to my professors and advisors for establishing an environment in which we are safe to be vulnerable in our learning. They accomplish this by supporting the chances we take when thinking creatively.

I am thankful to my clinical supervisors, the role models who have been open to the development of my identity as a dance/movement therapist, letting me make mistakes and helping me learn from the process.

I appreciate my peers for their openness in sharing their own academic and clinical experiences, so that our learning can be augmented.

Most of all, I am grateful to all the clients with whom I have had the honor of working over the past year and a half. They have been the most open, allowing me into their lives and granting me the privilege of witnessing their struggles and achievements, their joys and sorrows, their dreams and realities.

In the end, it is not about the pride that might get bruised along the way, but rather the awareness that flexibility fosters. Such an education prepares each class of therapists for the challenging yet rewarding work they will begin upon graduating. Virginia Satir, author and psychotherapist, observed, “Feelings of worth can flourish only in an atmosphere where individual differences are appreciated, mistakes are tolerated, communication is open, and rules are flexible- the kind of atmosphere that is found in a nurturing family.” For the nurturing atmosphere created by my educational family in this journey towards my dreams, I am forever grateful.

Student Member

---Heidi Landgraf

Help your students look within to expand their creative resources

Engaging students is the best route to committed participation—dance teachers and choreographers know that. If you want students to make the most of your classes or bring more expressiveness to performing choreography, they've got to put their hearts into it.

Of course, there's no one way to achieve that. At The Harker School in San Jose, California, where I taught until recently, those of us in the dance department found that a collaborative choreographic process results in deeply connected dancers and meaningful work.

Harker blends the practice of expressive arts with dance, using a process called Psychokinetic Imagery Process (PKIP). Developed by Anna and Daria Halprin of the Tamalpa Institute, PKIP uses a system of multiple art forms that typically begins with movement, drawing, and writing, with a particular theme in mind. Though the process can be used for therapeutic purposes, it can also expand and deepen creativity. In my own choreography and at Harker, I have often used PKIP to create dances.

According to Laura Rae, director of Harker's upper-school dance program, the expressive-arts approach benefits students because it "allows [them] to search within their own experience and create authentic movement from within." Because they have several artistic resources to draw from—such as art, writing, and sound making—students develop problem-solving skills. They learn to approach making dances from another angle when they become stuck in the creative process.

Without incentive to push themselves, students "tend to create movement that is within their comfort zone or physical limitations," says Rae. "Utilizing expressive arts allows a student to push past these zones and limitations because the dancers are working in the aesthetic realm. It gives students permission to take

risks and explore areas that may be unfamiliar."

Rae says that she has more options as a choreographer when she collaborates with her students. Collaboration allows her to let go of her own ego and identify more with the meaning and intention behind the movement. As for the students, using several art forms in their approach to choreography allows them to leave current trends and media influences behind. As a result, they delve more into a personal movement style rather than copying something they've seen elsewhere.

Last year at Harker, I worked with the Varsity and Junior Varsity dance teams (drawn from grades 9 through 12) using this process. The eight Varsity dancers created a "four elements" dance called *Earth, Wind, Water & Fire* for the school's Fall Rally. We began the creative process by tuning into our bodies through a four-elements frame.

Making *Earth, Wind, Water & Fire*: Embodying the elements

After a series of floor stretches helped them become aware of their bodies, I guided the girls into the earth element by encouraging them to feel the heaviness of their bodies and begin to move "as the earth moved them." We then shifted into the concept of fire by having them generate heat through quick movements. Dancing to percussive music, the girls came to their feet, expressing what they imagined fire would look and feel like. We then continued on with water, tuning in to the water inside the body, and then with air, expressed in lofty movements, mostly on relevé and also off the ground, backed by pizzicato music.

The girls then created a mural of the four elements, which they posted on the wall as their guide for creating the dance. The drawing, says dancer Nidhi Gandhi, "made us consider the flow of the whole piece and the principal things we associated with each element. We thought about those pictures and ideas while

moving and choreographing."

Drawing the elements helped the girls use another part of their brains to interpret them, says another dancer, Katie Forsberg. "I realized that there was some hidden fluidity to the element [of fire] that could be incorporated into the choreography. Also, for earth, there is a lot of branching out of trees and roots. The structures of limbs and roots actually did, in a sort of subconscious way, influence our choreography."

Music and movement images

Students then selected songs with allusions to one of the four elements, such as "Earth, Wind, Water & Fire" by Toy-Box, "Fire Burning" by Sean Kingston, "Come Clean" by Hilary Duff, "No Air" by Jordin Sparks, and "I Feel the Earth Move" by Martika.

The eight students were paired and assigned an element. For two weeks the duos worked on creating choreography that expressed their assigned element. Rae guided the group in editing their phrases based on movement qualities. For example, the water section could contain only flowing movements; air had arm movements with a ribbon prop; earth had stomping feet and floor work; and the fire section contained jumps with fast changes of direction. The students gathered these movement possibilities, shared them, made decisions together, and then broke out into pairs again.

For the next three weeks the pairs built dances based on the imagery, staying within the boundaries of the group's decision on quality of movement and holding the bigger picture of the whole dance in mind. Then each pair demonstrated their choreography, and the others learned it, until the dance was complete.

Dancer Margaret Krackeler says, "By watching the group during our initial exploration, I saw the different ways people interpreted the elements. Later, it was really interesting to point out our original moves in our final product."

The JVs take on human suffering

The 10-member Junior Varsity team chose human suffering as their theme. We began to workshop this idea with a movement exploration. As lulling music with a simple beat and no lyrics played in the background, the girls were guided to move with their eyes closed and try to find the place inside themselves that relates to human suffering.

The girls said they felt very emotionally open after the movement exploration. Working individually, they made drawings of their experiences, titling them and sharing them with the group. For dancer Tiphaine Delepine, the drawing process helped her “release my innermost feelings about my life. I really felt that this was a good first step to start to relate to the theme of the dance. Titling the drawing was helpful in wrapping up my feelings into one short word or phrase, so that it was more comprehensible.”

After choosing the song “Losing My Way” by Justin Timberlake, the girls divided the song into sections, one for each team member to choreograph. Though they worked independently on their segments, the movement exploration and drawings they had done gave the final piece a

cohesive feel.

“Making the dance was such a collaboration; it squished 10 people’s emotions together into a message to show the audience,” says dancer Molly Wolfe. “Performing it was amazing, since having an audience see inside of you adds another element of deeper connection to [help them] understand the suffering we were portraying.”

Connecting with the world

Along with greater resources for choreography, the Varsity dancers say they gained a greater awareness of the elements outside of themselves and the consequences of how they tread on the planet. “My greatest takeaway from the experience is that the elements of nature represent the purity of the world, and right now we are polluting it with our industrialization,” says Margaret.

A JV student says that the choreographic process taught her about herself and her emotions. “If I was having a bad day, coming to rehearsal and running this piece really stabilized me and calmed me down. That’s definitely one of the greatest powers of movement,” says Sanjana Baldwa. “By creating this dance, we opened our eyes and exposed ourselves

to the greater picture of world poverty and suffering. While making the dance we saw an article about the survivors in Haiti—well, barely surviving—and that was probably when my whole view did a 180-degree turn. I saw the dance from a new perspective from then onward.”

Some of the girls were moved to do something for their community. Michaela Kastelman says, “When driving home after the ‘Losing My Way’ dance practices, I would start to notice homeless people I had ignored before. After finishing the dance and experiencing an emotional transformation, I realized that we cannot simply ignore problems in our society.” Taking action, Michaela has since taught dance at The San Jose Family Shelter.

Watching their students transform is an amazing gift to teachers. For Rae, the approach the Harker dance department took with these students “allows one to connect to the beauty of humans and their incredible need to make meaning in their lives and express themselves. It is important to me as a teacher to give [students] permission to explore their inner world and express it in the magical world of dance.”

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Don't forget the deadline for the March issue is February 28, 2011

In order to guarantee that each issue of the ADTA newsletter is published and posted for the membership in a timely matter, deadlines for all submissions will be strictly observed. There will be no exceptions! If late documents are received, they will be held for publication in the following issue. Please send submissions for the newsletter via e-mail to info@adta.org.

Remember...

- Send submissions in a **Word document as an attachment**
- Do **NOT** send material in the body of the email
- The subject heading of the submission email should read "**ADTA Newsletter Submission**"
- Prior to submission, **check and recheck** material for spelling and grammatical errors, construction of sentences and paragraphs, content comprehension and overall flow, clarity and conciseness
- Include a **contact name and email** with each submission


Newsletter Deadlines:

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February 28
May 31
August 31
November 30

Publication Deadlines: (on/before):

March 28
June 28
September 28
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